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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- The Southerner
- Blood on the Sun
- The Brighton Strangler
- Honeymoon Ahead
- China's Little Devils
- Swing Out, Sister
- Return of the Durango Kid
- Power of the Whistler

3 JUN -5
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STUDIO UNION FIGHT MENACES EXHIBITOR AS INNOCENT BYSTANDER

DISTRIBUTORS SEE RAW STOCK CRISIS COMING JUNE 1

WHO WANTS WHAT AND WHERE IN TELEVISION'S PROMISED LAND

DISTRIBUTION MOVES CLOSER TO EXHIBITION, DECENTRALIZING SALES

EXHIBITORS MARCH INTO FRONT LINES FOR 7TH WAR LOAN

VOL. 159, NO. 5, MAY 5, 1945

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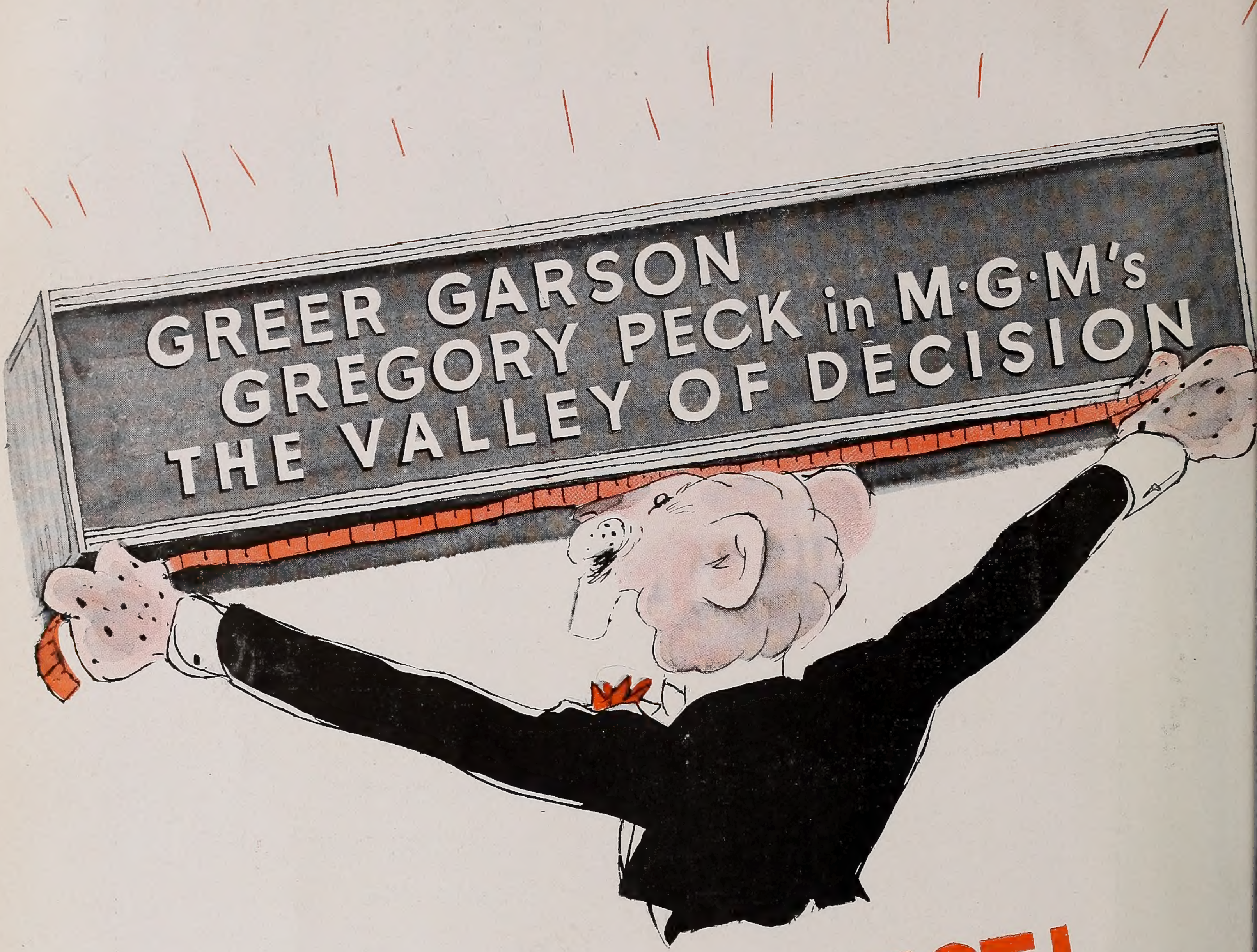
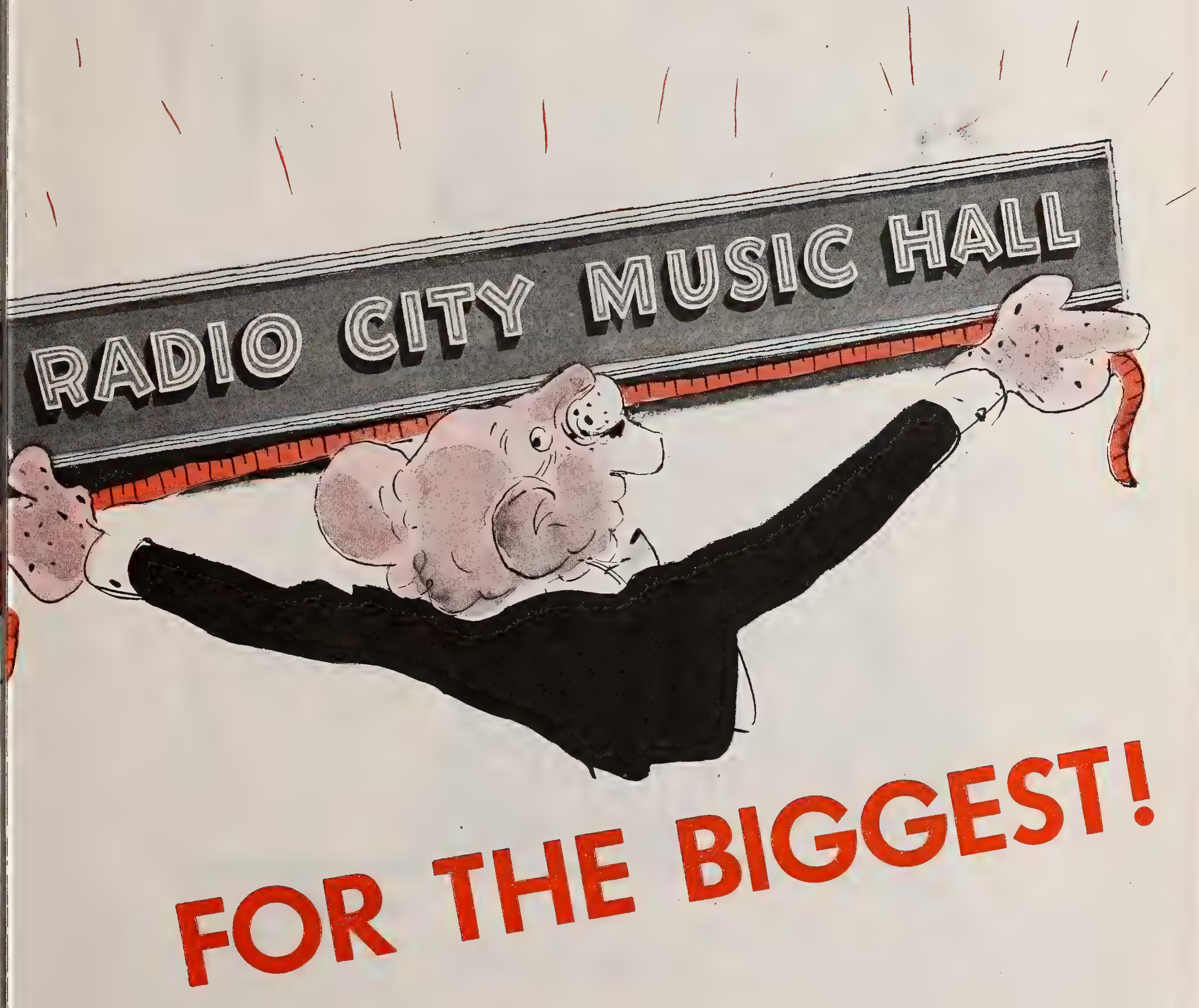

GREER GARSON
GREGORY PECK in M·G·M's
THE VALLEY OF DECISION

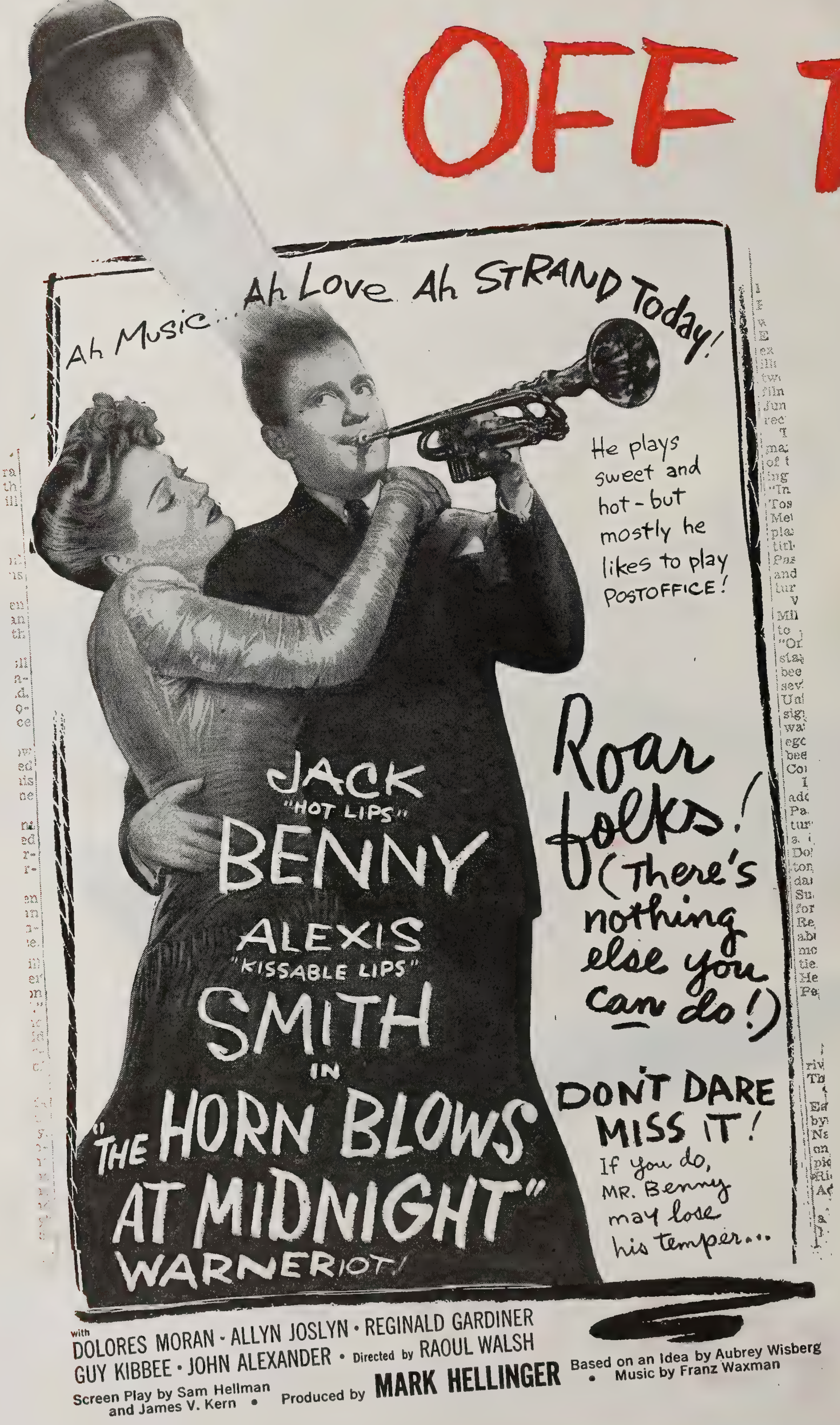
THE BIGGEST!

1924 1945
21st YEAR OF LEADERSHIP
MGM

With all your might!
MIGHTY 7th WAR LOAN!


RADIO CITY MUSIC HALL
FOR THE BIGGEST!

OFF TO



Ah Music... Ah Love. Ah STRAND Today!

He plays sweet and hot - but mostly he likes to play POSTOFFICE!

JACK "HOT LIPS" BENNY

ALEXIS "KISSABLE LIPS" SMITH

IN

"THE HORN BLOWS AT MIDNIGHT"

WARNERIOT!

Roar folks! (There's nothing else you can do!)

DON'T DARE MISS IT! If you do, MR. Benny may lose his temper...

with
DOLORES MORAN · ALLYN JOSLYN · REGINALD GARDINER
GUY KIBBEE · JOHN ALEXANDER · Directed by RAOUL WALSH
Screen Play by Sam Hellman and James V. Kern · Produced by **MARK HELLINGER** Based on an Idea by Aubrey Wisberg · Music by Franz Waxman

A GREAT START!

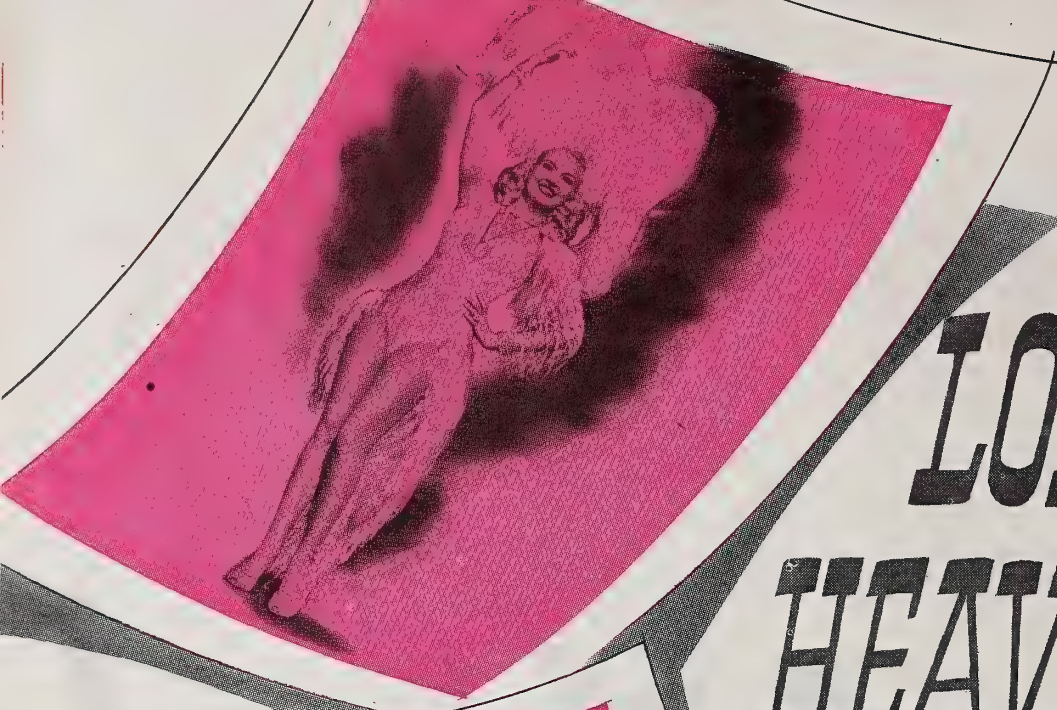
The riot's on!

AT THE N.Y. STRAND
AND A DOZEN OTHER
PACKED HOUSES.

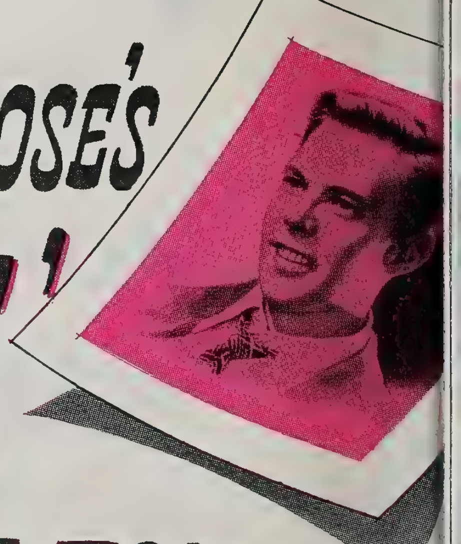
There's JACK in this one
and BIG! BIG! BIG!

Brother, get going and HURRY!

WITH ALL YOUR MIGHT!
THE MIGHTY 7TH WAR LOAN!



"IN A LONG LINE O HEAVY GROSSE FROM 20th CENTURY-FOX BETTY GRABLE AN DICK HAYMES IN BILLY ROSE'S 'DIAMOND HORSESHOE' IN TECHNICOLOR WILL TOP THEM ALL"



SPEED TOTAL VICTORY!
E MIGHTY 7th WAR LOAN!

HOLLYWOOD REPORTER SAID IT!
ROXY ENGAGEMENT PROVES IT!

rected and Written by GEORGE SEATON · Produced by WILLIAM PERLBERG

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, *Editor*

Vol. 159, No. 5
May 5, 1945

EXHIBITION MAP

EXHIBITION, in the due process of evolution in this industry, is in the way of getting an especially responsive attention from distribution. As is set forth in the *Herald's* news pages this week, there is a developing movement to give distribution offices more local authority and to speed up negotiations and decisions.

This comes along with a protracted period of attention to the theatres' problems—intensified, one might surmise, by the considerations and contentions which have accompanied the big Government suit and the several lesser suits, some of which have been adjudicated. The development is also perhaps in part to be attributed to the increased contacts which have been created by the industry's pursuit of war causes, most of which have inevitably found their completing and effective effort in the theatres, great and small.

Further, there is in this industry, as in many another, a growing consciousness that sometimes operations get too big. In Hollywood, putting aside other considerations in taxation and finance, there is a movement toward smaller production units, with decidedly more authority in the hands of the producers directly engaged in making the pictures.

The extensive talk, official and unofficial, in Washington about the cause of the small business is not entirely a political manifestation. It has some economic roots.

* * * *

MORE than a decade ago there appeared on this page an outgiving under the title of "Too Damned Big". It referred to a vast theatre operation, the world's largest, which was having difficulties. Reference was made, whimsically, to the dinosaur, biggest of all prehistoric animals, which was doomed when he got so big that his head was too long finding out the trouble his tail had got into. In that particular theatre operation there in time evolved a break-up into local autonomies, which continue to function with decided effectiveness today.

It is to be noted that the more competent a theatre operation is the more closely it is related to its community and the special set of conditions that obtain. A lot of the factors are not readily to be reduced to a form or formula and the wholesale routine processes which have to obtain in vast home office operations.

Local administration in distribution can eliminate many a difficulty before it occurs.

* * * *

SPEAKING of wartime changes in the exhibition and distribution map, Mr. Ned Depinet comes back from a thoughtful sojourn in Phoenix and the Southwest to remark upon the rising importance of that area in terms of motion picture patronage and revenues.

"The Southwest, and all California, too," says Mr. Depinet, "are proportionately the most responsive regions on the distribution map today. This is of course to be attributed to new wartime populations and payrolls, but that territory is going to hold a lot of those new people and a lot of industry, too. There will be important theatre construction all over that region as soon as conditions permit the allocation of labour and materials. Those new people are good motion picture customers."

Incidentally, Mr. Depinet sees a new era of importance for the motion picture screen in the world pattern. "The screen can make great contribution and render big service—and we can do it by tending strictly to our own business. The war interest has made the newsreel and the topical film of special importance and interest and the effect will continue after the war." He observed that there would be a change in that trade attitude, which has considered the newsreel a "filler".

* * * *

CONSIDERING Mr. Depinet and his newsreel interest, one is reminded of the recent upturn of attention for RKO's "This Is America" series, produced under the hand of Mr. Frederic Ullman, Jr., of Pathe News, Inc. It is in a fashion a series of topical subjects which expand the function of the newsreel, mostly by escaping its limitations, so long established by convention and competition. Conspicuously newsreels have these many years concerned themselves with being sure that they were not scooped, resulting in a dreadful monotony of attention to the obvious. That in turn has come from the curious and stubborn insistence on the part of short subject salesmen in eternally complaining about what their newsreels did not have rather than seeking to appreciate what they did have. Such topical products as "This Is America" and "The March of Time", while generally in essence taken by the audience as newsreels, are under no such pressure.

The newsreel is the most under-sold product of the screen, under-sold from the home office to the screen. This is a world of fact, hard fact, and the newsreel is the only thoroughly established purveyor of fact to reach, importantly, the screen so dedicated to make-believe.

Through the war years everybody in Washington, and in the industry, has been telling the newsreels what to do. The editors know better.

■ ■ ■

THEY'LL BE SAYING

SHOULD your mail and telephone suddenly begin to convey unexpected approaches with notions about what the motion picture might do about Peace and a bright new world, you may know that "Take Your Place at the Peace Table" is getting around. The book has just been published by the Gerent Press. The author is Mr. Edward L. Bernays of New York, famed public relations expert and full of works in the commonweal.

Mr. Bernays now hits public attention with a suggestion to every man who may have an opinion about how to fix up the world, as to how he can become his own public relations expert. He has directions and devices for crashing the radio, the newspapers and the screen. He lists the newsreels but not the Hollywood studios. The methods are all there in plain, clear words, but his own creative imagination is not to be conveyed by manual.

Anyway, Mr. Bernays looks at the World War and would like to see a World Peace. He thinks the persons who buy about 90,000,000 picture admissions a week should each have something to say about it. —*Terry Ramsaye*

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THIS WEEK IN THE NEWS

STUDIO union war menaces exhibitor, the innocent bystander Page 13

INDUSTRY to feel new raw stock pinch during month of June Page 14

DISTRIBUTION moving closer to exhibitor customer in the field Page 23

ON THE MARCH—Red Kann discusses the product situation Page 26

WHO wants what and where in promised land of television Page 27

20TH-FOX reports 53-week net profit for last year of $12,480,491 Page 30

DuMONT demonstrates new designs in television receiver equipment Page 30

EXHIBITORS move into front line for Seventh War Loan campaign Page 35

FULL use of British studios not expected before autumn of 1946 Page 38

NEW YORK Strand penalized by License Commissioner for admitting minor Page 40

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The Release Chart Page 2355

Horror Pictures

NEWSREEL releases Tuesday carried official Army pictures showing conditions at the notorious Nazi death camps found by Allied troops in Germany. Audiences in New York at the first showings evidenced only slight reaction. Managers at all theatres where the pictures, probably the most frightful scenes of decaying and broken bodies ever shown in American newsreels, were shown said most of their patrons sat in stunned silence. Lobby comments were few, and for the most part expressions of outrage and hatred for the Nazis. Circuits reported no protests at the showings.

The Radio City Music Hall was the only first run theatre to omit the film. G. S. Eyssell, managing director, said he did not want to chance "sickening any squeamish persons" in the audience which usually is family trade, mostly women and children.

Newspaper comment ranged from the New York *Times,* with an 18-point, one-column head which said, "Camp Horror Films Cause No Stir Here," to *PM* which, in 24-point on three columns said, "New Yorkers See Death Camp Films and Prescribe 'An Eye for an Eye'."

All five newsreel companies introduced the horror sequences as documentary evidence which should be shown. Fox Movietone News' main title read: "These scenes of horror are an awesome indictment of Nazi Bestiality. To the civilized mind such inhuman cruelty is incredible. We show these films as documentary evidence and warn you not to look at the screen if you are susceptible to gruesome sights."

Harry M. Warner, president of Warner Brothers, not only ordered all theatres affiliated with the company to show the pictures but asked that they be shown to all employees at the home and branch offices.

Venture

THE legitimate theatre is being invaded by the film industry again. Charles Casanave, once an executive of National Screen Service, producing trailers, and recently releasing reissues independently, will go on Broadway in August with a musical, "Alice Blue Gown," based on the hit "Irene," and retaining some of its melodies, such as "Alice Blue Gown," "Irene," and "Castle of Dreams." Mr. Casanave's associate in the venture is Lou Du Four, producer.

Walker Returning

FRANK C. WALKER has submitted his resignation from the office of Postmaster General. He is expected to resume active direction of the Comerford Circuit from his New York offices within two months.

Most recently Mr. Walker has been engaged in matters pertaining to the postal rate structure and it is considered likely that he may conclude that work before his departure from his Washington post. His ruling debarring *Esquire* from the second class mailing privilege, his most conspicuously noted action in the Post Office Department, is still before the courts.

It is considered probable, in Washington, that Robert E. Hannegan, chairman of the Democratic National Committee, will be appointed successor to Mr. Walker.

Mr. Walker has been in the inner circle of the Roosevelt administration from the beginning. He first met Mr. Roosevelt nearly thirty years ago, and they became politically intimate in his campaign for governor of New York in 1930. Mr. Walker was a member of the strategy committee, along with Henry Morgenthau, Sr., and Colonel E. M. House, which steered events leading to the Roosevelt nomination for the Presidency in Chicago in 1932. Mr. Walker then became treasurer of the Democratic National Committee.

Mr. Walker has been closely identified with the economic programs of the New Deal. In 1933 he became executive secretary of the President's Executive Council, and until 1935 was executive director of the council. He became Postmaster General in 1940 and was chairman of the Democratic National Committee in 1943.

They Serve

FIVE SONS for the uniform of the United States armed forces were the contribution of Mr. and Mrs. Antone Moniz of the Royal theatre at Fall River, Mass. Two of them are out of active service, Pfc George Moniz, dead of wounds sustained in France, and Pfc. William Moniz, recuperating in South Carolina from wounds suffered in France. Sergeant George and Pfc. Antone are serving in Germany. Sergeant Edward is with the air force in South Dakota. All of the boys at sometime or other aided their father in the operation of the Royal. Robert, the eldest, was called in the first draft about five years ago. He has been in Europe about a year. The Purple Heart medal was awarded posthumously to George's wife, Mrs. Fernanda Silvia Moniz, of Fall River.

Eric Johnston's Job

THE CURRENT term of Eric Johnston as president of the United States Chamber of Commerce, in Washington, expires this month and next week the election of a president will be up to a meeting of the executive committee. Francis L. Burt, the HERALD's Washington correspondent, said there was speculation there as to whether or not Mr. Johnston would be at this time accepting the offered contract from the Motion Picture Producers and Distributors of America, Inc. There was, however, no such speculation in informed areas in New York. Mr. Johnston has been known to have said that he would make no commitment of any kind until such time as his current and several responsibilities to industry and the war had been discharged. It is to be presumed that the contract which awaits his signature will remain in its present state of suspension as unfinished business for a considerable time yet. Also, as has been observed before, Mr. Johnston's decision then presumably will be guided by what may be his career plans, political or otherwise, then.

No Unemployment

THERE appears no lack of employment at the offices of the Prudential Insurance Company in Newark, N. J. The Radio Corporation of America has installed a radio tube assembly unit at the insurance company's offices, using the part-time services of feminine typists and clerks, in two shifts of four hours each day, said to result in a 25 per cent tube production increase. One shift works on tubes during the morning, and reports for clerical insurance duty in the afternoon. The other shift does the reverse. Everybody appears to be quite happy about the whole thing.

ESTA SEMANA

- AL EXHIBIDOR, inocente espectador, lo amenaza la contienda jurisdiccional del sindicato de trabajo de los estudios de Hollywood Página 13
- LOS DISTRIBUIDORES ven acercarse, para el 1° de Junio, la crisis de la película virgen que promete interrumpir los estrenos del Verano Página 14
- LA DISTRIBUCION se acerca aún más hacia la exhibición; decentraliza el control de ventas e imparte mayor prestigio a los vendedores Página 23
- QUIEN QUIERE, cómo y donde, la televisión; una lista de las 118 solicitudes pendientes de estaciones Página 27
- LOS EXHIBIDORES se aprestan para la campaña de la Séptima Emisión de Bonos de Guerra Página 35
- J. ARTHUR RANK firma contrato de distribución recíproca de películas inglesas en Francia con Gaumont Página 40

Affirmation

SELF-REGULATION as the answer to legislative and other threats to exhibition in southern California was affirmed as a policy of the Southern California Theatre Owners Association, by Paul Williams, new general counsel, at an introductory luncheon in the Los Angeles Variety Club Tuesday. Mr. Williams said:

"In matters of legislation, affecting the industry, whether Federal, state or local, full information will be secured and brought to the attention of the members so they may take such action as they deem advisable.

"The association accepts, and its work must necessarily proceed upon, recognition of the present structure of the industry."

O'Connell This Week

JACK O'CONNELL may beat that curfew yet. The owner of the Loop theatre, Toledo, forced by the War Manpower Commission and other agencies to close his house at midnight, was in Washington last week conferring with WMC officials and hoping to see Paul McNutt, its director. On Monday, back in Toledo, he charged "masterful evasion" and publicly appealed to Mr. McNutt "for a fair and just disposition in the specific issues presented."

The question is not whether the Loop briefly violated the curfew; it is whether the local WMC director had authority to order it to close, Mr. O'Connell said, pointing out that when the case was given the regional WMC, only a ruling on the order's legality was requested. Mr. O'Connell, in his appeal, told Mr. McNutt that before sanctions may be invoked, a case must be certified to the War Production Board, which then sets a hearing—a "procedure we have persistently requested," he said.

The Loop, playing to war workers and service men, as Mr. O'Connell has stressed, remained open after curfew from March 19 to April 5, at which time the local projectionists' union withdrew its operator from the post-midnight shift.

Trailer Rendezvous

A MODERN rendezvous on the Nile has been delayed by visa difficulties. Gabriel Pascal, devoting these several years to capturing the spirit of George Bernard Shaw's expensive literary labors in celluloid, is away to Egypt at last. He is in quest of a trailer for "Caesar," having solved the problem of photographing the Sphinx by taking the studio model with him because the original was not the type for color. He is going to try to persuade King Farouk of Egypt to discourse before the camera on that long-ago interlude between Cleopatra and Caesar.

But tribulations still pursue Mr. Pascal. This week there was trouble with the music score. Mr. Pascal made arrangements for an esoteric piece to be written by a certain French composer, who won favor with Diaghliev when the latter startled the Western world with his Russian Ballet. Mr. Shaw liked the idea, but certain of Mr. J. Arthur Rank's advisers did not.

It appears, therefore, that the elderly sage's especially written stage direction, which called for a musical blackout when Cleopatra flings herself in Caesar's lap, must be content for its fulfillment in English hands.

Sues Pickford, UA

GREGORY La Cava has filed suit in Superior Court in Los Angeles against Mary Pickford and United Artists for $1,653,750, charging breach of contract under which he would have produced, directed and scripted "One Touch of Venus" for distribution by United Artists. Mr. La Cava says the contract was entered into March 19, 1944, and broken April 4 of that year, and that it provided he would receive $100,000 in salary and a percentage of the net he said would have amounted to the remainder of the figure sought if the picture grossed its expectancy of $10,000,000. He asked the court to impound all sums United Artists receives from distribution of the picture.

Busy

LESTER HARRIS, Thadford, Neb., exhibitor, who owns six theatres, has a public service record hard to match. While keeping an eye on his theatres, he also serves as a member of the Public Power District, is a county commissioner, a member of the county war price and ration board, an employee of the National Forest Reserve and president of the town's school board.

United Henceforth

THE ALCAZAR, a name that served a rather obscure theatre in San Francisco very well for a number of years, gives way to the trend of the times. It will henceforth be known as the United Nations Theatre, in honor of the role it now is playing in the United Nations Conference for International Organization. Contributed for the occasion by Charles P. Skouras, president of Fox West Coast Theatres, the edifice is housing exhibition of motion pictures exclusively for the delegates, their staffs and others accredited to the Conference. Howard Dietz, vice-president in charge of advertising and publicity for Loew's, Inc., chairman of the motion picture industry's program committee, announced the permanent assignment of the name. Formally opened April 28, the United Nations theatre housed in early sequence, "The Silver Fleet," a British production; "The Rainbow," Russian feature; "Going My Way," Paramount, and "La Marseillaise," a French production.

Opposition

TOP OFFICIALS of all Government departments are preparing to oppose passage by Congress of the Hoch bill which provides for a national motion picture library, according to Francis L. Burt, Washington correspondent for MOTION PICTURE HERALD. Opposition, Mr. Burt says, is based on the fact that the bill, introduced by Representative Daniel K. Hoch, of Pennsylvania, provides that "all functions, powers, duties and properties of any department, agency, or other independent establishment of the Government of the United States relating to the production and distribution of motion picture films" would be transferred to the new library. Other bills now before Congress, notably the Lanham bill, would establish a national film library but they provide merely for physical facilities for the storage of Government and other motion pictures and machinery for lending them.

On His Own

THE UNITED STATES Government will not officially join an exhibitor in giving customers the bum's rush after they have seen one complete performance, the Internal Revenue Department has ruled. The question arose in Chicago when a trailer company received copy advising customers they must pay another federal admission tax if they sit through a second show. The Internal Revenue Department explained that an exhibitor can legally collect the tax only when an admission is charged; that an exhibitor must demand another admission fee if he collects a second tax.

Hollywood Memo

THE RKO production formerly listed in the Release Chart as "Amorous Ghost" (formerly "Man Alive") has been retitled "The Passionate Ghost."

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HIS WEEK the Camera reports:

By Staff Photographer

INTRODUCTIONS. MGM last week, in New York, introduced to the trade press its five recently promoted sales executives. They are seen with William F. Rodgers, second from the left, distribution vice-president, and are, in order: Ralph Maw, left, Des Moines, Milwaukee and Minneapolis district manager; John S. Allen, Washington, Pittsburgh and Cincinnati district manager; Rudolph Berger, southern sales manager; Herman Ripps, Albany, Buffalo and New Haven district manager, and Henry Friedel, Denver, Omaha and Salt Lake City manager. See page 23.

By Staff Photographer

NED E. DEPINET, tanned and lean after a ten-week rest, returned to his New York office Monday and resumed his duties as active president of RKO Radio Pictures. His Phoenix sojourn, it was apparent to writers who saw him *en masse* that morning, had not interrupted observation of the industry, and his company's affairs. He spoke with vigor. See editorial page.

THAT COWBOY from Brooklyn, MGM shorts producer Pete Smith, shows the ropes to a novice in the industry, Anthony Hugh Rogell, son of RKO executive producer Sid Rogell. The boy is cast in Pete's "Guest Pests".

By Staff Photographer

COMMANDER RALPH SMITH, left, at a luncheon in New York last week, at which industry executives honored him on retirement as chief of the Navy's film exchange. With Commander Smith are A. C. Brauninger, Warners, and Max J. Weisfeldt, Columbia.

THE CHARTER, for the Variety Club of Grand Rapids, is presented, at the club's inaugural affair, by Marc Wolf, left, to Jack Stewart, the chief barker.

"BREAKFAST IN HOLLYWOOD" will be the first Golden Picture to be distributed by United Artists. Edward C. Raftery, UA president, signs the deal, in New York; Edward Golden, board chairman, left, and Sam Dembow, Jr., president of Golden Pictures, watch.

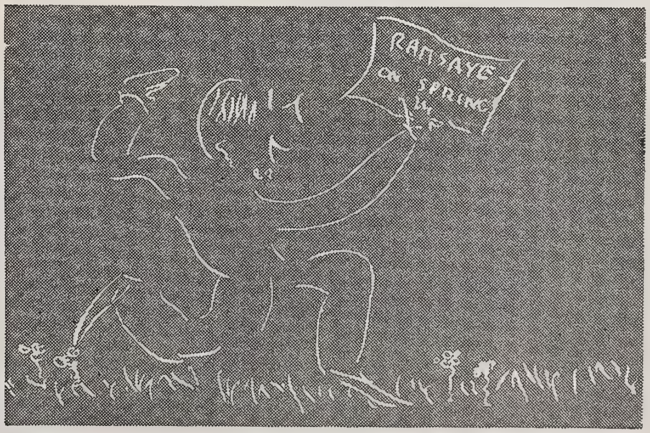
SERGEANT ALAN GRAYSTON, formerly with Associated Screen News, and now a Canadian Army combat cameraman, is in Montreal on leave.

FRANK C. WALKER submitted his resignation as Postmaster General to President Harry Truman this week and is expected to return soon to the active direction of Comerford Theatres, Inc. He probably will be succeeded by Robert Hannegan, Democratic national chairman. Mr. Walker will remain at his post until his successor has taken over.

CIRCUIT DEAL, in Buenos Aires. RKO Radio Pictures is the first to sell its new season product to the Valls-Lautaret circuit. Luis Valls and J. A. Lautaret, seated, sign and scrutinize the contract; the watchers are Leon Britton and Aldo Cozzani, RKO general manager and sales manager, respectively, in Argentina.

IN CHICAGO, at the party honoring Larry Stein, Warner Theatres advertising-publicity director there, who resigned to open an advertising agency: Charles Ryan, Mr. Stein, James Coston and Al Weinberg.

GEORGE KALLMAN, left, RKO Philippines manager, three years a Jap prisoner, is greeted at the New York office by Phil Reisman, foreign sales vice-president. Mr. Kallman was freed by General MacArthur's men.

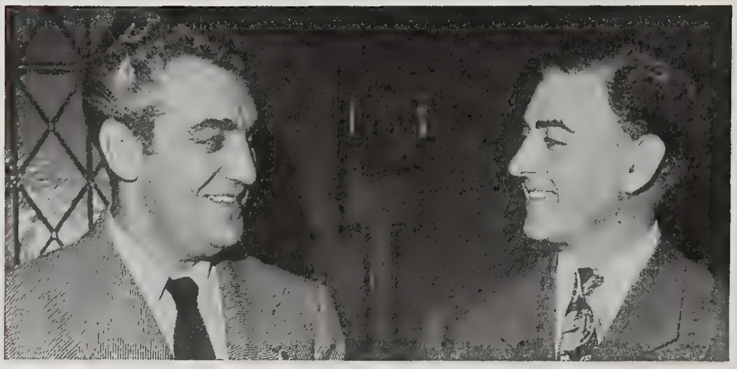


UNDER inspiration of the *Herald's* exclusive editorial announcing the arrival of Spring, Silas F. Seadler, the Broadway naturalist, has communicated his seasonal feeling in line. This etching is the latest of his acute studies in euphemism, of which he is so full of.

MINSTREL MAN. Roy Rogers, Republic's King of the Cowboys, its singing Western star, did a turn the other day for the service men convalescing at the Walter Reed Hospital, Washington. Mr. Rogers is seen above with the Cactus Cowboys.

A CHECK FOR THE RED CROSS from Warners' Venetian, Rialto and Badger theatres, Racine, Wis., is given by A. J. Kopulos, manager of the Venetian, to Mrs. Matilda Brooks, Red Cross secretary in that city. Mr. Kopulos also presented $150 from the company. The larger check represents theatre collections.

IOWA GOVERNOR Robert Blue, left, presents old clothes to G. Ralph Branton, Tri-States Theatres general manager—the Governor's contribution to the United Nations Clothing Collection, for which Mr. Branton was chairman in Polk County.



HERMAN GELBER, right, president of IATSE Local 306, and Robert Weitman, special events chairman in the Seventh War Loan campaign, at New York ceremonies in which Local 306 presented $100,000 of War Bonds towards Major Glenn Miller Day.

HOME. Technical Sergeant Emil Weretelnyk, former assistant manager of Loew's State, Boston, visits there with division manager Charles Kurtzman, while on furlough from New Guinea. He had been away more than three years.

STUDIO UNION WAR MENACE TO BY-STANDING EXHIBITOR

IATSE and Studio Unions' Moves Threaten Film Supply to Theatres

by WILLIAM R. WEAVER
Hollywood Editor

It could turn out to be Mr. Exhibitor, the innocent bystander, who gets hurt most by the strike against the major studios, now in its eighth week with none of the antagonists disposed to call it off.

Mr. Exhibitor is in a fair way to be dealt a blow at the box office before or after the strike ends, regardless of which party to the conflict emerges as the winner.

Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, announced immediately after the strike started, March 11, that he would call out all the projectionists in the country who are members of IATSE locals if the producers granted the strikers' demands, and he has not withdrawn that announcement. On their part, the producers cited it early in the strike as a reason why they could not grant the strikers' demands if they wanted to. A walkout of projectionists—even a walkout affecting only a number of the theatres serviced by the IATSE's 700 locals in the United States and Canada, and those for only a short time—would cost Mr. Exhibitor money he could not recover.

Record Made of Pictures from All Picketed Studios

Herbert Sorrell, president of the Conference of Studio Unions, announced April 9 that a record was being made of pictures produced within strike-picketed studios, and that lists of the titles of all such pictures were to be conveyed to "every union in the United States" accompanied by a CSU description of the circumstances under which they were manufactured. On Saturday last a CSU spokesman told this inquirer this undertaking was well in hand, and that legal counsel had been consulted by way of clearing the project as regards boycott and inter-state statutes, but the strike strategy committee had decided at its Friday meeting the time had not yet come to "fire this gun." In his last publicly given estimate, Mr. Sorrell had termed "the strike 97 per cent won."

The extent of the damage a CSU tagging of certain pictures as "unfair" might do to Mr. Exhibitor's pocketbook is less readily calculable than that which a walkout of projectionists would accomplish, and varies considerably according to the location and type of patronage of the individual theatre, but the chieftains of the CSU rate it as substantial and there has been no voicing of opinion to the contrary in any strike concerned quarter.

27 Features In Work When Studio Strike Was Called

There were 27 feature pictures in production at the nine studios under CSU fire when the strike was called. Eight of these pictures are still in production; 19 of them have been completed and are in editing stage.

Twenty-five feature pictures have been started in the affected studios since the strike started; six of these also have been completed.

UNIONS PRESENT CLAIMS AT NLRB HEARING

Rival unions last week presented their claims to the National Labor Relations Board for control of set designers who walked out of Hollywood studios, while a representative of the producers asked only that the board take quick action to settle the dispute. Burton A. Zorn, producers' counsel, told the board his principals would prefer to have the designers under the IATSE; Frank A. Pestana, representative of the painters' union, asked the board to hold an election but balked at permitting property department workers to vote; Michael G. Luddy, IATSE local representative, also suggested an election, but declared the designers properly belonged to his union.

Last weekend the Conference of Studio Unions threw picket lines around Technicolor, pulling additional workmen from that plant in an effort to stop production on seven big-budget films in work at four studios.

To the task of ending the conflict which has raised these prospects and daily lengthens their shadows the national, regional and local agencies set up for the peaceful settlement of labor disputes have addressed themselves assiduously and repeatedly without avail. With equivalent vigor, collaterally interested organizations and groups of organizations have sought to intervene, on friendly basis, but the strike goes on. There are reasons for this which do not meet the eye, and chief among them, in the opinion of observers who have studied the matter in the light of experience in other strikes, is the unique circumstance which makes the application of economic pressure, upon individual or organization, an impotent measure.

Strike Is Handy Arena for Long-Brewing Contest

To the public at large, and perhaps to sizeable sectors of the trade, the strike appears to concern a dispute between the CSU and the IATSE regarding jurisdiction over work performed by 77 set decorators. It is true that there is such a dispute, and that it was selected by the CSU as the one to use as "a fuse to set off the powder keg," in Mr. Sorrell's words, because it was a compact little dispute with readily contestable lines and a plenitude of legalistic history—favorable to CSU's purpose—behind it. Actually, however, the strike is an arena chosen by the CSU for a long-brewing contest with the IATSE.

The IATSE, 56 years old and with roots throughout all of show business, has survived many a conflict, several in the studios, and its international officers moved quickly into Hollywood, set up campaign headquarters and, declaring themselves dug in for the duration, obtained a public pledge from the producers to do business with IATSE exclusively in the contested areas of studio employment.

The CSU, 10 years old and a confederation of unions opposed to IATSE methods on the basis of various individual differences in times past, tells its membership at its weekly rally each Sunday evening that its war chest—$25,000 was the figure mentioned in the beginning—not only has not been drawn upon but is growing as strike levies set in advance pile up and voluntary contributions from sympathizers are received.

IATSE Working to Keep Studios Functioning

IATSE members, both those whose membership antedates the strike and the recruits the international officers on the scene have been able to muster, are working as much time, and over time, as they can or are disposed to, in order to keep the studios open and functioning as nearly to normal as possible (the producers say the plants are doing 95 per cent of what would be normal production for this time of year). There is no way of applying economic pressure to IATSE workmen.

CSU members, including those who walk the picket lines in three and four-hour shifts, cannot be economic-pressured in a city as large as Los Angeles, where war-created need for their skill is great.

The producers, to round out the picture, are under no pressure either. They talk, in their official statements, about the need for keeping their studios open and functioning, but they also talk, when they're talking turkey with the factions at war, about backlogs of product on which they could rest, with release dates backed up the way they are, from six to nine months without shooting a scene. With strike clauses in their talent contracts enabling them to lay off actors, writer and directors at will to escape talent commitments—and many of these escape clauses have been invoked—the strike, although costing the studios plenty, can go on a long time without creating a crisis with fatal potentialities for the employers of the people inside or on the picket lines.

With special circumstances that sound like something out of a picture mitigating against early peace—both the IATSE and the CSU have ignored Federal agency dicta with impunity, and promise to ignore likewise whatever comes out of the National Labor Relations Board in Washington last week—realistic observers of this unrealistic reality wag their heads and make no predictions about the date when the thing will or can end.

IA Officials Claim to Be Disinterested in Duration

IATSE officials, establishing new unions to do the work of the CSU men on strike and inviting the CSU men to join them, say "everything's going along fine" and claim disinterest in the duration of the picketing.

The producers issue weekend statements conveying the same general idea, as, last weekend, "With production and employment still increasing, the producers regard the strike as no longer a real threat to the industry."

Mr. Sorrell tells his membership each Sunday evening, "Maybe this'll go on five years—what do we care?—but we'll win it," and his listeners applaud happily.

But the Walsh threat and the Sorrell threat still stand, daggers pointed at Mr. Exhibitor, the innocent bystander—daggers that may never be used, but well to know about.

TO FEEL NEW RAW FILM PINCH JUNE 1

Indicate Tighter Situation for Releases; Shortage Termed Worst of War

A deepening of the emergency in the raw stock situation that is delaying release printing of pictures is expected as word comes from distributor home offices that the film companies will have used up their quarter allotment of stock by June 1 with still another month to go before they can begin to draw supplies for the third quarter of the year.

Exhibitors, who already are experiencing the difficulties of a shortage in prints and a scarcity of releases, are expected to feel the new pinch even more unless early action makes additional raw stock available to the distributors.

The British, considerably interested lately in presentation of their pictures here, are voicing worry and dissent in official form. The British Government, the Board of Trade said Tuesday, "cannot acquiesce indefinitely to Britain's films being denied access to American screens" and it suggested to Fayette Allport, European manager of the Motion Picture Producers and Distributors of America, that New York distributors pool approximately 20,000,000 feet of raw stock for British releases—a suggestion to which no reply had been received at midweek.

The request of the Board of Trade was reported Wednesday from London as provoking wild headlines indicating a crisis. American representatives there, however, declared the matter was adjustable.

George J. Schaefer, industry liaison with Washington on the raw stock situation, will confer next week with the War Production Board on the British request.

There are several reasons for the raw stock emergency:

1. The proscription of the War Production Board against "borrowing" from the subsequent quarter by distributors to provide release prints for the current distribution demands.

2. The refusal of laboratory processing workers in the east to work overtime and their threat of a strike unless negotiations for a new contract are successful.

3. No indication of a reduction in the demand of the armed services for raw stock footage.

While the Army is ready to fulfill its agreement to return 30,000,000 feet per quarter to the distributors as the remainder of the 50 per cent credit for advance printing of releases for the 1,000 Army camp theatres in this country, the companies are said to be unable to start printing of future releases because of laboratory "bottlenecks."

In the past, the companies have been able to draw enough footage from the succeeding quarter to maintain an even pace of releases, and to build up some reserves of advance prints.

Union Impasse a Threat

The impasse between the film laboratories and their workers has reached the proportions of a serious threat to nearly all distributors. The conditions are expected to become severe if the Motion Picture Laboratory Technicians Local 702 of the International Alliance of Theatrical Stage employees carries out its warning of a strike as the result of a collapse in negotiations for a new contract.

It was pointed out last week by Stanley Adams, chief of the Consumers Durable Goods Division of WPB, that the recent five-day strike at the Ansco manufacturing plant in Binghamton, N. Y., cost 1,500,000 feet of raw stock. He emphasized the fact that the plant had been operating at capacity and that the footage constituted a loss that could not be reclaimed.

Although there was some hope earlier in the month of a reduction in the demands of the Army, Navy and other Government agencies for footage, the latest word out of Washington holds that the various branches will require as much stock as they did in the last quarter. It was intimated that the end of the war in Europe might signal an immediate rise, rather than a decline, in military demands.

Vacation Footage Loss Due

Vacation time is approaching in the film manufacturing centers. If the experience during the third quarter of last year can be taken now as a standard, there will be a loss of from 50,000,000 to 100,000,000 feet in the output for July, August and September from this one cause alone.

As the information on supply and demand, and on the probabilities of the situation became available, it appeared that the outlook for the third quarter of the year was the darkest that had confronted the industry since the start of the war.

Meanwhile, word received in New York from London advised that the British Board of Trade was considering a special allotment of 20,000,000 to 25,000,000 feet of raw stock to J. Arthur Rank to prepare prints for distribution in America of certain of his pictures that could not be printed here because of the critical domestic situation.

If the stock is granted to Mr. Rank, the prints will be processed in England for distribution over here. The Board of Trade emphasized its contention that this would not deprive American distributors in England of an equivalent amount of stock; that the supply would be accumulated in small amounts from non-commercial sources, including the British Army film units and other agencies in possession of raw stock.

"Failing to find some solution to the American problem creates an obstacle here to the restoration June 1 of the present 15 per cent cut in raw stock allocations," a Board of Trade executive said, disclosing that 300,000 feet of British stock already had been allocated for American release of Mr. Rank's "The Way Ahead."

The report from London declared that British industry circles were inclined to discount the explanation of the raw stock situation in the United States as a deterrent to the early distribution of "Colonel Blimp," "The Way Ahead," and other films of Mr. Rank. The explanation was described as "dubious alibis," a view said to be shared even by responsible industry members in England.

It was pointed out in New York that a recent ruling by the War Production Board prohibited independent and foreign producers from supplementing their individual raw stock quotas from the supplies of the producing-distributing companies; that this ruling would result in preventing Mr. Rank from releasing any other pictures here this year. He was allocated stock for two features, his average in this market for the preceding four years, which quota was consumed on "Mr. Emanuel" and "Colonel Blimp."

FILM SHORTAGE DELAYS RELEASE OF SHORTS

The current shortage of film raw stock is delaying the release of short subjects, William F. Rodgers, vice-president in charge of sales for MGM, told the trade press at a luncheon April 27 at the Astor Hotel in New York.

"We have many excellent short subjects that we would like to release now," he said, "but we have to give priority to feature releases, and the shorts have to wait. We do not have sufficient footage to make as many prints or release as many features as we would like to clear, and the short subjects simply have to remain on the shelves until the present critical supply situation is over."

Complete First Reading of New York Building Code

The New York State Labor Department's advisory committee, which has been drafting a new code for theatres and other places of public assembly in the state, exclusive of New York City, Friday completed its initial consideration of the drafted provisions at a meeting there.

The committee decided to start a complete review of the entire code as its provisions affect existing and new buildings at the next meeting, set for May 11, instead of merely reviewing those provisions on which there have been questions.

The advisory committee includes: Henry Anderson, Paramount; Martin J. Tracey, Century Circuit; Theodore Junge, alternate for Harry Moscowitz, Loew's, and Glen H. Humphrey, of projectionists' Local No. 337.

Meanwhile, officials of Local 6 of the St. Louis Theatrical Brotherhood have said that a school for stage hands will be opened next month to study safety provisions of the city's new building code. The new regulations call for more fire-alarm boxes, flame-proof curtains and additional exits in addition to provisions on electrical and cooling equipment.

Companies to Supply Army With 35mm Feature Prints

The distributing companies will supply the Army with five 35mm prints of each of their new releases for exhibition in some 60 Army installations in the European theatre of war, it was announced in New York Saturday. These 35mm prints eventually will replace the showing of the 16mm gift prints from the industry in the regular film houses established in Europe for U. S. troops.

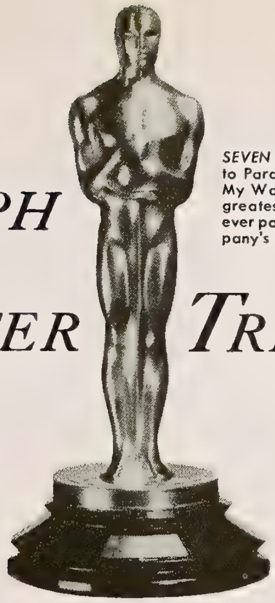
The Army will pay a slight service charge for the prints, similar to that paid by the Navy. The estimated 2,000,000 feet of additional raw stock required each quarter will come from the Army allocations, with the industry reimbursed 100 per cent for the stock used.

The new arrangement will not affect the 99 prints of features supplied to the Army for exhibition in some 1,000 domestic Army theatres, which are eventually returned to film exchanges and for which the distributors receive a 50 per cent raw stock credit for the film used.

Miss Johnstone to Monogram

Menifee I. Johnstone has been named casting director of Monogram, it was announced in Hollywood last week by Trem Carr, executive director. Miss Johnstone was formerly a casting executive for Cecil B. DeMille at Paramount and for William Fox.

TRIUMPH AFTER TRIUMPH



SEVEN Academy Awards to Paramount for "Going My Way"—climax of the greatest flood of tributes ever paid to a single company's pictures and stars!

PARAMOUNT
now presents
the

V*th*
Block of Four for 1944-45

Paramount

proudly presents a picture that brilliantly enhances the Paramount reputation for leadership in the field of comedy-romance... A fun-filled love story that has clocked record laughs from its first Hollywood sneak preview to its sensational Broadway premiere . . . Bringing to today's fun-seeking audiences the first great comedy performance of one of the screen's brightest stars.

Joan Fontaine
and
George Brent
in
HAL WALLIS'
Production

Joan kicks up her heels in her first gay, romantic comedy.

"The Affairs Of Susan"

with
DENNIS O'KEEFE
DON DeFORE · RITA JOHNSON · WALTER ABEL
Directed by WILLIAM A. SEITER
Screen Play by Thomas Monroe, Laszlo Gorog and Richard Flournoy · Original Story by Thomas Monroe and Laszlo Gorog

She's the Girl with Four Kinds of Love— And Four Fiancés to Match 'Em!

IF YOU KNEW SUSIE—
LIKE WE KNOW SUSIE—
YOU'D RAVE JUST LIKE THE CRITICS DID!

"A bang-up sendoff for Hal Wallis." —*Daily Variety*

"A 'sure thing'." —*Film Daily*

"Whale of a comedy and boff box-office." —*Variety*

"Joan Fontaine a revelation." —*Hollywood Reporter*

"Vastly entertaining." —*Howard Barnes, Herald Tribune*

"Rollicking, gay, delightful." —*Lee Mortimer, N. Y. Mirror*

PROMOTED
by record magazine cover coverage, like this special painting by nationally-famous Bradshaw Crandall.

"THIS FORT IS OURS!" by Pierre J. Huss
Cosmopolitan

PUBLICIZED
with tremendous breaks like this four-page splash in March 20th LOOK Magazine.

Joan Fontaine Gets Four Men

ADVERTISED
with stunning art like the above in 25 big national magazines (including full pages in *Life* and *Look*) reaching more than 50 million readers.

SUSIE'S GOT 'EM ON THE RUN
. . . AND WHAT A RUN AT N. Y. RIVOLI WORLD PREMIERE!

Now in 6th week after 1st week topped "Bell Tolls" and 4th week topped the 3rd!

THESE 18 WORDS ARE OF THE UTMOST IMPORTAN
TO YOUR BOX-OFFICE. PLEASE READ THEM:

"SHOWMEN-CAN-SELL-T

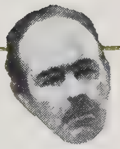
1 2 3

TICKETS-TO-THIS-SHOW-WITH

6 7 8 9 10

FIDENCE-THEY-SELL-THEM-

13 14 15 16



Why SO MANY PEOPLE ARE SAYING THAT "A MEDAL FOR BENNY" CAN BE ANOTHER "GOING MY WAY"–

- **BECAUSE** it has an equally unusual and daring theme.
- **BECAUSE** its story is just as tender, just as true, and just as deeply moving.
- **BECAUSE** again a famous star, formerly identified with lighter roles, rises to great dramatic heights. See reviews at right for a few of the unanimous tributes to **DOROTHY LAMOUR.**
- **BECAUSE** in **J. CARROL NAISH**'s role it introduces a surprise supporting performance just as sensational as was Barry Fitzgerald's. "If ever a supporting player was entitled to an Academy Award, surely Naish is that person," says Variety Daily. And see reviews at right for other great tributes.
- **BECAUSE** **FRANK BUTLER,** co-author of the "Going My Way" screenplay, has put into this new script the same warm, human and touching qualities.
- **BECAUSE** the story is by the famous best-selling novelist who is admittedly today's greatest portrayer of the pathos and comedy of the common man—**JOHN STEINBECK,** in collaboration with Jack Wagner.

WATCH WORLD PREMIERE AT N. Y. RIVOLI,
BROADWAY'S TOP HOUSE OF HITS!

IR–CUSTOMERS

5

THE–SAME–CON-

11 12

R–BONDS!” MOTION PICTURE HERALD

18

THIS UNPRECEDENTED STATEMENT IS TYPICAL OF A THUNDERING CHORUS OF ALL-OUT TRADE REVIEWS THAT WARN YOU THAT ANOTHER GREAT SURPRISE ATTRACTION IS ON THE WAY FROM

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"One of the finest pieces of entertainment in many a moon . . . One of those pictures that rise above budgets and stand out above many of the more costly productions. . . Will bring back a return far, far above its cost." —*Variety Daily*

* * *

"Human, heart-warming . . . it should prove a joy to any spectator. Virtually every performance is a standout . . . J. Carrol Naish's delineation should win him Academy nomination." —*Boxoffice*

* * *

"Paramount has a real sleeper. . . Lifts Dorothy Lamour and J. Carrol Naish to new histrionic heights."—*Variety*

* * *

"Amusing, charming and moving . . . deserving of lots of screen time . . . A fine and an eminently appropriate attraction for all theatres." —*Motion Picture Daily*

* * *

"It's money in the bank . . . packs a wallop for any and all comers . . . To Frank Butler, Paul Jones and Irving Pichel it is a credit that will stand long and high on their lists . . . J. Carrol Naish and Mikhail Rasumny should be showing up on next year's list of Academy nominations." —*Motion Picture Herald*

* * *

"A honey of a show, with credit to all concerned . . . Director Irving Pichel deserves a medal." —*Exhibitor*

DOROTHY
LAMOUR
ARTURO
DeCORDOVA
in

"A *Medal* FOR *Benny*"

with
J. CARROL NAISH
Who "sure pinned a medal on himself with this performance," says Hedda Hopper

MIKHAIL RASUMNY · FERNANDO ALVARADO
FRANK McHUGH

From the Story by
JOHN STEINBECK
and JACK WAGNER
Directed by
IRVING PICHEL
Screenplay by
FRANK BUTLER

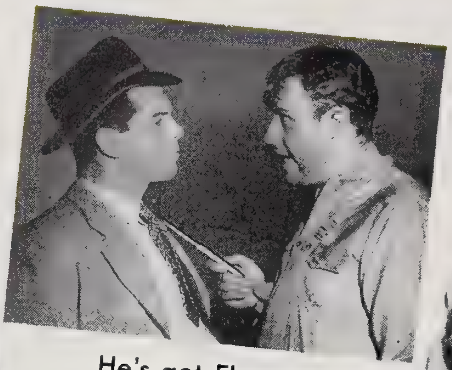
IT'S FUN TO BE FLEAGLED

A New Word in the Laugh Dictionar
Combining the Sensationally Popular Appeal of Hillbilly
In the Maddest, Most Uniq

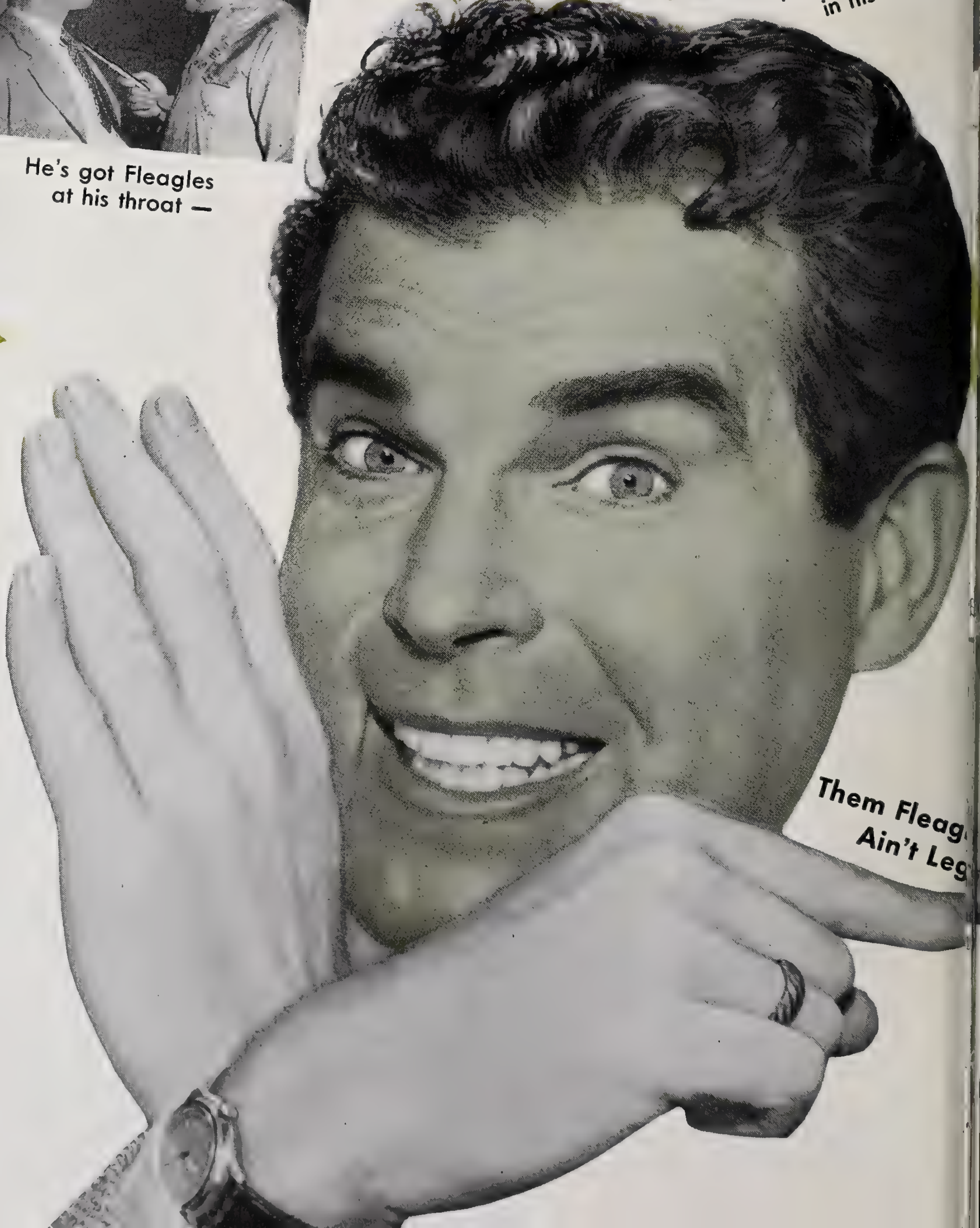
FRED MacMURRAY

He's got Fleagles in his arms —

He's got Fleagles in his hair —



He's got Fleagles at his throat —



Them Fleag
Ain't Leg

"UNLIKE ANY OTHER FILM EVER MADE!"
—Says M. P. Daily

"Laughs clock heavily and pace moves swiftly...Will play hilariously as top material in all situations...Vigorous direction by George Marshall punches the many gags and comedy."
—VARIETY.

"Original idea . . . unusual . . . unique comedy."*—M. P. HERALD*

"Far off the beaten path."
—BOXOFFICE

"Fast-moving comedy . . . will carry wide appeal."
—DAILY VARIETY

Fleag'-le, *v: Trans.* **1.** To g
winged, badgered, beaten or
buried by a member of the
wacky Fleagle family. **2.** To glow
like a fire-fly from the famous
Fleagle phosphorus diet.

A New Kind of Laugh-and-Chill Hit for Your Screen—
umor with a Big-Star Draw—
omedy Thriller ever Screened by **Paramount**

He gets all tied up with Fleagles when he tries to take a Trotter Poll of these hill-billy killer-dillers —and it's . . .

"MURDER, he says"

with

Helen Walker

The two-gun pin-up gal of every
post office in America

arjorie Main • Jean Heather • Porter Hall

"Don't shoot him here
. . . take 'im outside."

"I love 'im, maw. Don't
mess his purty face."

"Shall I start fixin'
up another coffin?"

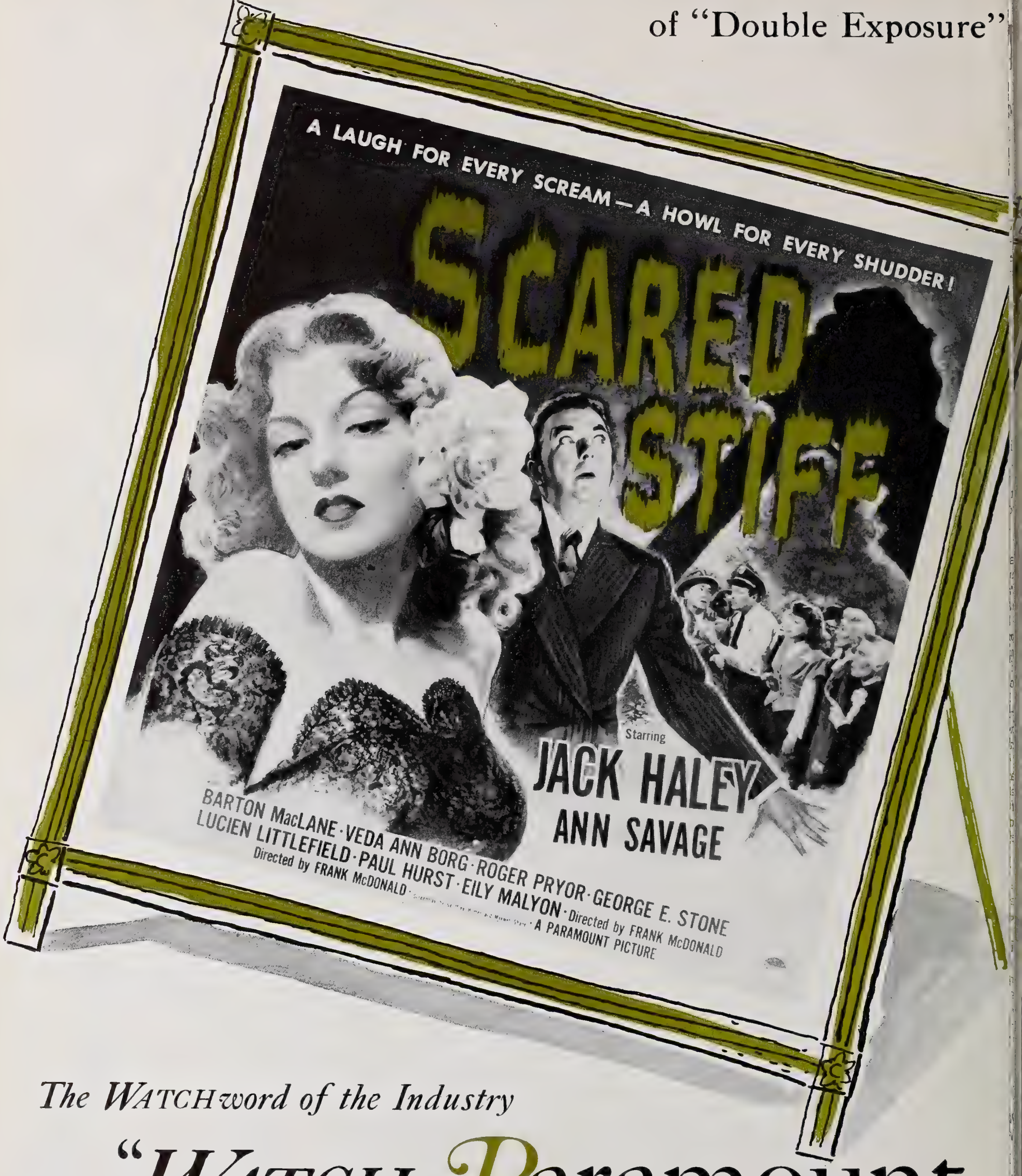
and Peter Whitney · Mabel Paige · Barbara Pepper

GEORGE MARSHALL PRODUCTION

Directed by GEORGE MARSHALL

Screen Play by Lou Breslow

And Pine-Thomas Deliver Double the Comedy Thrills of "Double Exposure"


A LAUGH FOR EVERY SCREAM—A HOWL FOR EVERY SHUDDER!
SCARED STIFF
Starring
JACK HALEY
ANN SAVAGE
BARTON MacLANE · VEDA ANN BORG · ROGER PRYOR · GEORGE E. STONE
LUCIEN LITTLEFIELD · PAUL HURST · EILY MALYON · Directed by FRANK McDONALD
Directed by FRANK McDONALD · A PARAMOUNT PICTURE

The WATCHword of the Industry

"*WATCH* Paramount

continue their sensational success string with the

5th Block Of Four"

DISTRIBUTION MOVES CLOSER TO EXHIBITOR CUSTOMER

Sales Pattern Shifting as More Authority Goes to Forces in Field

by WILLIAM G. FORMBY

Distribution is moving closer to the Theatre.

An evolving sales pattern, having its roots in the long years of trade practice discussions within and without the courts and accelerated by the necessities of war, is emerging, in which the tendency is toward decentralization of sales authority. Men in the field are getting more and more discretionary power to deal with local conditions.

Meanwhile, the exhibitor is getting more intensive attention.

The distributors, both major and minor, are sub-dividing sales territories and assigning more manpower to the field for close geographical cultivation. The trend, as apparent in recent developments and as gleaned in conversations with sales executives, is toward increased attention to smaller areas by men qualified to speak and act for their companies.

There are several reasons:

1. The problems and attendant detail that have grown up around the system of selling fewer pictures at a time since the Consent Decree restricted the selling of an entire season's output.

2. A desire on the part of sales managers for closer contact with the buyers. A feeling that better relations will be the result of quicker action when exhibitors need to consult the distributors.

3. Transportation facilities, wartime restrictions which make it difficult for field executives to cover large areas adequately and promptly.

4. Time devoted to the war effort, a necessary service willingly contributed which takes from each company a large portion of the time of field executives, making it difficult for them to cover adequately the large territories previously assigned to them.

It has been evident for some time, the story as related by top sales executives goes, that the selling of a few pictures at a time following the trade showings made mandatory by the Consent Decree, has been calling for an increasing amount of attention from the field and home office men in the sales departments. The detail has been so greatly increased that some of the territorial representatives have been swamped. As a result, action on important matters has not been as prompt as the department heads would like it to be. To overcome this difficulty, and to permit closer touch with the people who buy the pictures, companies where the overloading has prevailed have taken steps to ease the strain.

Division Heads in Field To Avoid Traveling

The purely physical matter of traveling under current transportation restrictions has caused much delay, inconvenience and added cost. Several of the division managers who formerly had headquarters in New York have moved out into the field to keep in closer touch with their territories.

The latest word of changes came from Metro-Goldwyn-Mayer. William F. Rodgers, vice-president for Loew's, Inc., in charge of sales, announced that the setup of nine district managers was being enlarged to embrace 12 such districts. In announcing the additions to his executive field staff, Mr. Rodgers declared that they were necessary to maintain sufficient contact with the field and effectuate the company's policy of adequate coverage.

NO CONVENTIONS ARE SCHEDULED FOR MAY

May, the traditional period of sales conventions in the industry, will be conventionless this year. None of the distributors has announced plans for national gatherings or for large divisional meetings. Although the war is largely to blame, there has been a steady decrease in the number of large national and international conventions in recent years. The modern trend is to conferences of the divisional and home office executives in New York or Hollywood, with smaller field meetings held frequently during the year.

"The need has increased for close contact with the theatre owners," Mr. Rodgers said, "especially since the prosecution of the war effort has made it necessary for field executives to spend a great deal of time on industry drives of various kinds. The exhibitor today needs personal attention and consideration more than ever before. When delays are caused by inability of district or division managers to get around to the theatre owners soon enough, there is an unnecessary amount of difficulty. By giving each district manager less area to cover, we permit him to get around to his accounts more often. The result is that the exhibitor can discuss whatever problem he has directly and promptly with someone who has the power to make decisions in behalf of the company."

Would Permit Ready Access To Whole Territory

Mr. Rodgers pointed out that whereas in the past the division managers had made their headquarters at the home office in New York they would, except for E. K. O'Shea, eastern sales head, reside in the field as near the center of their territories as practicable. This, he predicted, would permit them to get to any part of their area without delay, making it possible for any one of them to travel from one end of his territory to the other within a day.

The new field formula for MGM increases the divisions from three to four, with Rudolph Berger getting the new assignment as southern sales manager. He will supervise seven branches from his headquarters in New Orleans. Other division chiefs are Mr. O'Shea, John J. Maloney, Central sales manager, with headquarters in Pittsburgh, and John E. Flynn, western sales manager, with headquarters in Chicago. The new district managers are:

John S. Allen, Washington, Pittsburgh and Cincinnati; Henry A. Friedel, Denver, Salt Lake City and Omaha; Ralph Maw, Minneapolis, Des Moines and Milwaukee, and Herman Ripps, Albany, Buffalo and New Haven.

Announcing his intention of realigning the sales force to afford closer and more frequent contact with the exhibitors, Charles M. Reagan, Paramount vice-president in charge of domestic distribution, recently increased the setup from three to four divisions. This occurred a little more than a year following the splitting of the two divisions the company had used for years to cover the field. The new increase was provided on the return from Selznick-Vanguard of Hugh Owen, for whom the new New York and southern division was created. William Erbb is in charge of the eastern area, with James J. Donahue and George A. Smith in charge of the central and western divisions, respectively. At that time the districts were realigned to provide a total of 10, compared with the previous eight.

Paramount Realignment Basic Reagan Policy

The Paramount realignment is in line with Mr. Reagan's declaration of company policy. He said when he assumed his present position more than a year ago that an effort would be made to keep the sales force in constant touch with exhibitors.

"I feel strongly the importance of closer contact between our customers and field men on the one hand, and our home office sales executives on the other," Mr. Reagan said. "In creating four sales divisions instead of the former three, it will be possible for each of our divisional managers to spend more of his time in personal contact with our customers and with our sales force in the field. By this procedure, any problem that may arise can be dealt with more intelligently and more speedily solved in a spirit of mutual understanding."

Ben Kalmenson, general sales manager of Warner Brothers, in putting into effect his policy of concentration on smaller areas, recently divided the southern district into two parts, creating the southeast in charge of Ralph McCoy in Atlanta and the southwest under Doak Roberts in Dallas. The two areas were combined about two years ago and now have been separated to provide the new setup.

Operating with six divisions last year, Abe Montague, vice-president in charge of sales for Columbia, now has eight such territorial assignments. Mr. Montague and Rube Jackter, assistant general sales manager, announced that the increase was due to a desire for more intensive attention to the needs of exhibitors.

Two New District Areas Established

A new district, to take in Salt Lake City and Denver, was recently announced by Tom J. Connors, vice-president in charge of distribution for Twentieth Century-Fox, and William J. Kupper, sales manager. Charles Walker heads the area from Salt Lake City.

James R. Grainger, president and general sales manager of Republic Pictures, recently announced the promotion of two branch managers to newly created district positions. Nat E. Steinberg of St. Louis was elevated to the Prairie district, and N. J. Colquhoun of Dallas was appointed head of the southwestern district. The other districts were realigned to shrink the size of each manager's responsibility.

The Prairie district was recently split up by Robert Mochrie, RKO general sales manager, to create a new Rocky Mountain district. The change reduces the area of coverage demanded of Leonard Gruenberg of the Prairie, and J. H. MacIntyre of the Rocky Mountain districts.

STARRING

RANDOLPH SCOTT

RUTH WARRICK · ELLEN DREW

WITH ANTHONY QUINN · CAROL THURSTON
RICHARD LOO

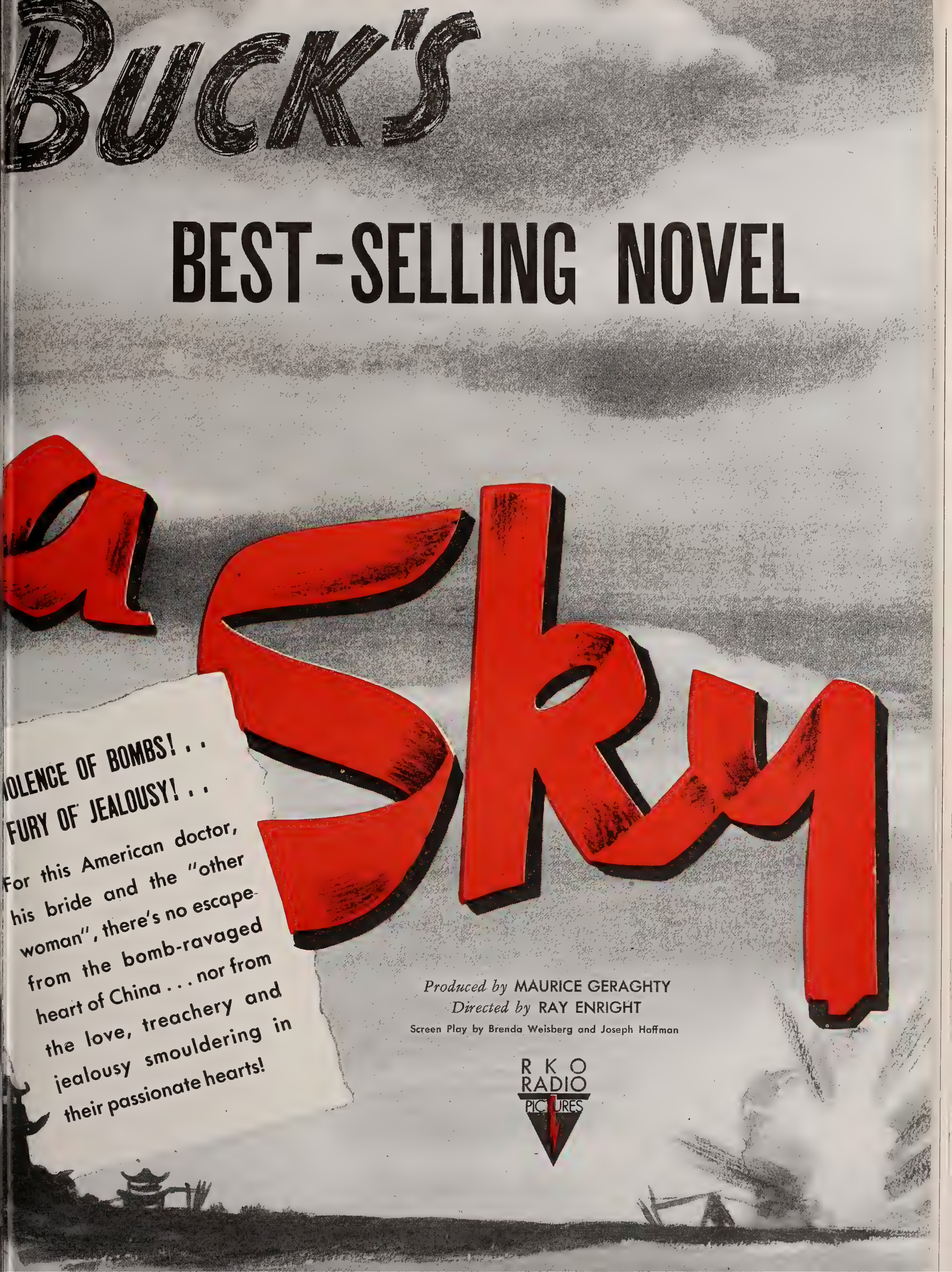
RKO

is pre-selling seats for YOU . . . with full page ads in national magazines totalling

28,635,284
CIRCULATION

— publications like LIFE — WOMAN'S HOME COMPANION—McCALL'S—LOOK — RED BOOK — LIBERTY — TRUE STORY — WOMAN'S DAY — PIC and the entire Fan List.

SPEED TOTAL VICTORY!
THE MIGHTY 7th WAR LOAN



OLENCE OF BOMBS! . .
FURY OF JEALOUSY! . .

For this American doctor, his bride and the "other woman", there's no escape from the bomb-ravaged heart of China . . . nor from the love, treachery and jealousy smouldering in their passionate hearts!

Produced by MAURICE GERAGHTY
Directed by RAY ENRIGHT
Screen Play by Brenda Weisberg and Joseph Hoffman

RKO
RADIO
PICTURES

ON THE MARCH

IS PRODUCT DRYING UP?

by RED KANN

THE total figures are reassuring. They are also disarming. They reveal plenty of product in Hollywood's vaults and more of it editing or shooting. Yet this is only one chapter of the story. Other chapters are fraught with uncertainty, conditioned by whether or not the strike which is now digging its sharp prongs into the spine of production continues and whether or not the raw stock situation betters or deteriorates. The signs favor the latter.

With adding machine and fine pencil point, this department has taken itself surveying and now comes up with an assortment of facts, less all fancies, which tell what they tell.

From the outset of the 1943-44 season, which means the usual on-or-about September 1 and thereafter down through June of last year, the 11 companies released 348 features, including 10 reissues from Warner but not including the occasional war-geared specials like "The City That Stopped Hitler," "The Memphis Belle" and "Tunisian Victory."

From the outset of this season on through to July of this year basing the calculation on overall distributor intentions as of Wednesday night this week, total releases will strike an even 300. The palpable difference is 48, a lot of film and full reason to give pause.

By July of this year, Columbia will have released 40, comparing with 41 to July 6, 1944. Monogram will have had 27 to June 15 this year, as against 27 to June 24 last. To date, Paramount chalks up 23 in five blocks, plus the reissued "The Sign of the Cross," for a total 24 whereas this time last year there had been 22 in five blocks, plus three specials, for a total 25.

PRC promises 31 by June 29, which was its aggregate by June 3 last year. At this juncture a year back, RKO Radio had unfurled 25 in five blocks and superimposed two specials for a total of 27. At this juncture in '45, the company has released only 20 in four blocks, but has increased its specials to six for a total 26.

They're Getting Fewer

WITH Metro, the comparison becomes more arresting. To June of last year, there were 29 releases. To June of this year, releases will have dropped to 25, and two of them were reissues. Actually, therefore, Leo's lineup will have been cut to 23.

United Artists had designated 18 by April 18, 1944, but by May 25, 1945, will have arrived at 15. Whereas Universal had released 46 by June 30, 1944, it will have dropped to 41 by June 15 this year. Last season, Warner reissued 10 attractions so that by July 1 it had bulked 29. That gave the company 19 brand-new ones, if you prefer it in those terms. Come May 19 of the current year, only 15 will have been pegged for the market.

Time was when 20th Century-Fox was noted widely as the distributor who had a film every week and never missed a release date, moreover. Recent years have altered that, of course, yet even under the policy of bigger attractions, its total releases are shrinking. Up to July of last year, 33 had been turned loose. If present plans hold, this July will have seen only 27.

But most pronounced of all is what goes on with Republic. As of June 24 a year ago, this company had released, or had earmarked for release, 42 attractions. By May 23 this year, the schedule will have totaled only 29.

This is where, if not how, those 348 sent aloft in the approximate first 11 months of the 1943-44 season drop to 300 for the same period of the 1944-45. Moreover, these calculations will hold, in the main, but will change somewhat as new releases are determined in the next handful of weeks for June and July.

Yet how many additional is a decided question. There is raw stock to consider. Washington reports the situation is growing tenser. London indicates American quotas may be invaded, perhaps seriously, by the announced intention of the British Board of Trade to find 20,000,000 to 25,000,000 feet of stock to print J. Arthur Rank's releases for the American market. It is not clear at this writing how, precisely, this may affect domestic releases, although the Board of Trade is pretty bland about assuring U. S. distributors any inroads will be made up to them.

There is also to consider, and most seriously, the Hollywood strike, its effect on those productions already shot, those shooting and those passed to the editing and assemblage stages. The unpredictables in this area are many.

One Down, One Up

YET while releases are down, backlogs are up. By the same calendar yardstick heretofore applied, the 11 companies had a combined 162 features completed or on the verge last year. This year, the total is 195, a gain of 33. Columbia had 12 then, as now; Metro 18 then, 20 now; Monogram, about 12 then, five now. Paramount 22 then, 21 now; PRC about 11 then, six now; RKO Radio, 16 then, 21 now; Republic, 17 and 37; 20th Century-Fox, 11 and 13; UA, 11 and 14; Universal, 13 and 21, Warner 19 and 25.

Reassurance is in these figures, provided you settle for the comfort of the mere figures. It might be short-sighted, though.

Short-sighted because practically all of that gain—or all but two—is accounted for by production currently in progress. It is an uncertain and precarious progress, since producers may or may not be in position to complete them. Should they, the backlog reaches its anticipated 195 which would be nice going.

But as important as it is to have them is the determination of what to do with them.

The 31 pictures in work mark the lowest level in the production graph in over two years. That graph may be expected to dip ever lower if the strike persists. If it continues and the bite gets deeper, distributors cannot be expected to maintain the present frequency of release. They will want to husband their film resources in order to keep the market nourished even if the sustenance has to be doled

The conclusion of all this reverts to remarks appearing here many months ago. Boiled down, they were a caution to the exhibitor to watch the rate of speed at which he burns up his source of supply. He would do well to make very certain he is getting all he can out of each film he plays.

Film is no longer free and easy and bids fair to become less so. If extended runs have been delaying product for the subsequents, today that delay is becoming the more aggravated by the rise of other conditions. For big and small producer and distributor, the boat is now common to all and the course immediately ahead may become violently storm-lashed.

It's no occasion to be throwing away oars.

Wallis Plans 3 to Cost $4,500,000

Hal B. Wallis, arriving in New York from Hollywood last week, said that the Hal Wallis-Joseph Hazen production organization would produce at least three films, budgeted at $4,500,000, during 1945-46, all for Paramount release, with the possibility that two additional films might be made in England during the season. He said he planned to remain in New York for two or three weeks to set release plans for "You Came Along," just completed.

Plans to produce "Whenever I Remember" in England had been delayed six to eight months, he said, due to inability to obtain necessary studio facilities there, as well as travel priorities. Once he got to England, he said, he probably not only would make "Whenever I Remember," but also another film. While in New York, Mr. Wallis will confer with Lillian Hellman, author of "The Searching Wind," on the screen adaptation of her play. He also will confer with orchestra conductor Leonard Bernstein and pianist Vladimir Horowitz on his plan to produce a film on the life of Tchaikowsky.

Joseph Hazen, president of the company, present at the interview, said he did not anticipate any difficulty in obtaining necessary raw stock for the contemplated films. He has made application for the stock with the War Production Board. Paramount supplied the stock used for release prints of "The Affairs of Susan," initial film of the Wallis-Hazen unit.

Columbia District Heads Meet on Sales Plans

Columbia's district managers, and the managers of the branches without district supervision, met Tuesday, May 1, at the Drake Hotel, Chicago, for a three day conference with home office executives.

The delegates discussed distribution plans for "A Thousand and One Nights," "Over 21" and "The Fighting Guardsman." Shooting on these three films is completed, and all will be released as part of the 1944-45 program. Another point of discussion was the re-distribution of prints on all future pictures, to meet the current raw stock shortage. The current "Montague Twentieth Anniversary Campaign" was stressed.

District and branch managers present included: Nat Cohn, Sam Galanty, Jerome Safron, Carl Shalit, B. C. Marcus, R. J. Ingram, H. E. Weiner, I. H. Rogovin, B. J. Lourie and Oscar Ruby.

Home office executives, department heads and top sales personnel attending were: Abe Montague, general sales manager, who presided; Rube Jackter, assistant general sales manager; Louis Astor and Louis Weinberg, circuit sales executives; M. J. Weisfeldt, sales executive; Maurice Grad, director, sales promotion; H. C. Kaufman, manager, exchange operations; George Josephs, manager, sales accounting; Vincent Borelli, Irving Sherman, Seth Raisler, Joseph Freiberg and William Brennan.

MGM Promotes Four in Field Sales Force

Four promotions in the field sales force of Metro-Goldwyn-Mayer were announced last week by William F. Rodgers, vice-president and general sales manager.

Gerald E. McGlynn, salesman at the Des Moines branch, has been named branch manager at Omaha; Jack B. Mundstuk, sales manager of the Cleveland exchange, is now Buffalo branch manager; Harry Rosenblatt, Boston salesman, has been named New Haven branch manager, and J. C. Kemptgen, Omaha branch manager, has been promoted to Milwaukee.

Mr. Kemptgen succeeds Harry Shumov, who is on leave of absence due to illness; Mr. Mundstuk succeeds Ralph W. Maw, who recently was named district manager, and Mr. Rosenblatt takes the post of Maury Goldstein, resigned.

It was also announced that John S. Allen, Washington, D. C. branch manager, had been promoted to district manager, with supervision of the Pittsburgh and Cincinnati branches added to his branch manager duties in Washington.

WHO WANTS WHAT, WHERE ON THE TELEVISION MAP

112 Applications Pending; 12 Stations Are Sought by Film Interests

A total of 112 applications for commercial television broadcasting stations in 31 states and the District of Columbia were pending, as of April 16, before the Federal Communications Commission in Washington, to be acted upon as soon after V-E Day as conditions would permit a resumption of construction operations in the radio industries.

Twelve of the stations have been sought by interests connected with the film industry, including stations in Hollywood by Warner Bros.; in Los Angeles by Metro-Goldwyn-Mayer; in Washington, D. C. and New York by Marcus Loew Booking Agency; in Detroit by the Jam Handy Organization, Inc., and the United Detroit Theatres Corporation; and in Dallas by the Interstate Circuit.

Blue Network Plans Three Stations, NBC Four

The Blue Network, the applications in the FCC files show, plans to construct stations in Los Angeles, Chicago and New York; National Broadcasting Company plans stations in Los Angeles, Washington, Chicago and Cleveland. The majority of the applications are from established radio companies, others are from newspapers and such retail outlets as department stores.

Following is a complete list of applications filed with the commission, divided into categories of business interests:

MOTION PICTURE INTERESTS

Allen B. DuMont Laboratories, Inc. (Paramount affiliate), Boston, Channel 4, and Washington, D. C., Channel 1.

Hughes Productions, Division of Hughes Tool Company, Los Angeles, Channel 2, and San Mateo County, Cal., Channel 2.

Intermountain Broadcasting Corporation, Salt Lake City, Channel 1.

Interstate Circuit, Inc., Dallas, Channel 2.

The Jam Handy Organization, Detroit, Channel 1.

Marcus Loew Booking Agency, Washington, D. C., Channel 8, and New York, Channel 7.

United Detroit Theatres Corporation, Detroit, Channel 4.

Metro Goldwyn Mayer Stations, Los Angeles, Channel 8.

Warner Bros. Broadcasting Corporation, Hollywood, Channel 3.

RADIO INTERESTS

Albuquerque Broadcasting Company, Albuquerque, Channel 1.

Earle C. Anthony, Inc., (Operator of Station KFI), Los Angeles, Channel 6.

The Associated Broadcasters, Inc., San Francisco, Channel 6.

Blue Network Company, Inc., Chicago, Channel 8; Los Angeles, Channel 8, and New York, Channel 15.

Bremer Broadcasting Corp., Newark, Channel 5.

The Broadcasting Corporation of America, Riverside, Channel 3.

Capital Broadcasting Company, Washington, Channel 6, and WISH, Indiana, Channel 3.

Central Ohio Broadcasting Company, Columbus, Channel 8.

Cincinnati Broadcasting Company, Cincinnati, Channel 7.

SAN FRANCISCO SCENES TELECAST BY NBC

Pictures of the San Francisco Conference, flown to New York, were broadcast for the first time by television over the NBC Station WNBT, last Friday. Paul Alley, NBC television newsreel editor, compiled the film from many sources. Highlights of the Conference will be flown to New York regularly and from time to time will be telecast over Station WNBT.

The Connecticut Television Company, Greenfield Hill, Channel 8.

Consolidated Broadcasting Corporation, Ltd., Los Angeles, Channel 7.

The Crosley Corporation, Cincinnati, Channel 1; Columbus, O., Channel 2, and Dayton, Channel 4.

Don Lee Broadcasting System, San Francisco, Channel 1.

Havens & Martin, Inc. (Station WMBG), Richmond, Channel 3.

Indianapolis Boardcasting, Inc., Indianapolis, Channel 5.

Jacksonville Broadcasting Corporation, Jacksonville, Channel 1.

Johnson Kennedy Radio Corporation, Chicago, Channel 7.

King-Trendle Broadcasting Corporation, Detroit, Channel 2.

KLZ Broadcasting Company, Denver, Channel 3.

Maryland Broadcasting Company, Baltimore, Channel 2.

Metropolitan Television, Inc., New York, Channel 8.

National Broadcasting Company, Inc., Chicago, Channel 1; Cleveland, Channel 1; Los Angeles, Channel 3, and Washington, D. C., Channel 2.

E. F. Peffer (owner of Station KGDM), Stockton, Cal., Channel 3.

Pennsylvania Broadcasting Company, Philadelphia, Channel 4.

Philco Plans Stations in New York, Washington

Philco Radio and Television Corporation, New York, Channel 9, and Washington, D. C., Channel 4.

Radio Sales Corporation (Station KRSC), Seattle, Channel 1.

J. E. Rodman (Operation of Station KFRE), Fresno, Channel 2.

Seaboard Radio Broadcasting Corporation, Philadelphia, Channel 18.

Stromberg-Carlson Company, Rochester, Channel 1.

The Travelers Broadcasting Service Corporation, Hartford, Channel 7.

United Broadcasting Company, Cleveland, Akron, Columbus, Channel 2.

Frank C. Carman, David G. Smith, Jack L. Powers and Grant R. Wrathall, Utah Broadcasting Company, Salt Lake City, Channel 2.

Louis Wasmer, Inc. (Owns Station KGA), Spokane, Channel 1.

WAVE, Inc., Louisville, Channel 1.

WCAU Broadcasting Company, Philadelphia, Channel 5.

WDAS Broadcasting Station, Inc., Philadelphia, Channel 9.

WDEL, Inc., Wilmington, Channel 1.

WEBR, Inc., Buffalo, Channel 1.

Debs Memorial Radio Fund, Inc. (Station WEVD), New York, Channel 17.

WFBM, Inc., Indianapolis, Channel 2.

WFIL Broadcasting Company, Philadelphia, Channel 7.

The WGAR Broadcasting Company, Cleveland, Channel 3.

WJAC, Inc., Johnstown, Pa., Channel 3.

WJR, Detroit, Channel 6.

WKY Radiophone Company (radio station), Olkahoma City, Channel 1.

Radio Station WOW, Inc., Omaha, Channel 1.

The Yankee Network, Inc., Boston, Channel 2; Hartford, Channel 9, and Providence, Channel 6.

NEWSPAPER INTERESTS

E. Anthony & Sons, Inc., Inc., Boston (New Bedford Times), Channel 2, and Providence, R. I., Channel 10.

The Evening News Association, Detroit, Channel 1.

Globe Democrat Publishing Company, St. Louis, Channel 1.

Hearst Radio, Inc., Baltimore, Channel 6.

Kansas City Star Company, Kansas City, Channel 1.

News Syndicate Company, Inc., New York, Channel 11.

Eleanor Patterson (*Times Herald*), Washington, D. C., Channel 8.

Philadelphia Daily News, Philadelphia, Channel 9.

Philadelphia Inquirer (Division of Triangle Publications, Inc.) Philadelphia, Channel 4.

Pulitzer Publishing Company, St. Louis, Channel 1.

Scripps Howard Radio, Inc., Pittsburgh, Chainnel 3, and Washington, D. C., Channel 1.

Star Times Publishing Company, St. Louis, Channel 2.

Times-Mirror Company, Los Angeles, Channel 5.

WGN, Inc. (Chicago *Tribune*), Chicago, Channel 4.

WLIB, Inc. (New York *Post*), Brooklyn, Channel 17.

World Publishing Company, Omaha, Channel 7.

RETAIL OUTLETS

Bamberger Broadcasting Service, Inc., Washington, D. C., Channel 4, and New York, Channel 6.

Filene's Television, Inc., Boston, Channel 7.

Maison Blanche Company, New Orleans, Channel 1.

The Outlet Company, Providence, R. I., Channel 7.

MISCELLANEOUS

Alfco Company, St. Louis, Channel 4.

J. W. Birdwell, Nashville, Channel 1.

International Detrola Corporation, Detroit, Channel 2.

Iowa State College of Agriculture and Mechanical Arts, Ames, Iowa, Channel 3.

Loyola University, New Orleans, Channel 6.

Raytheon Manufacturing Company, Chicago and Waltham, Mass., Channel 1.

The Tower Realty Company, Baltimore, Channel 4.

Westinghouse Radio Stations, Inc., Boston, Channel 5; Philadelphia, Channel 7, and Pittsburgh, Channel 1.

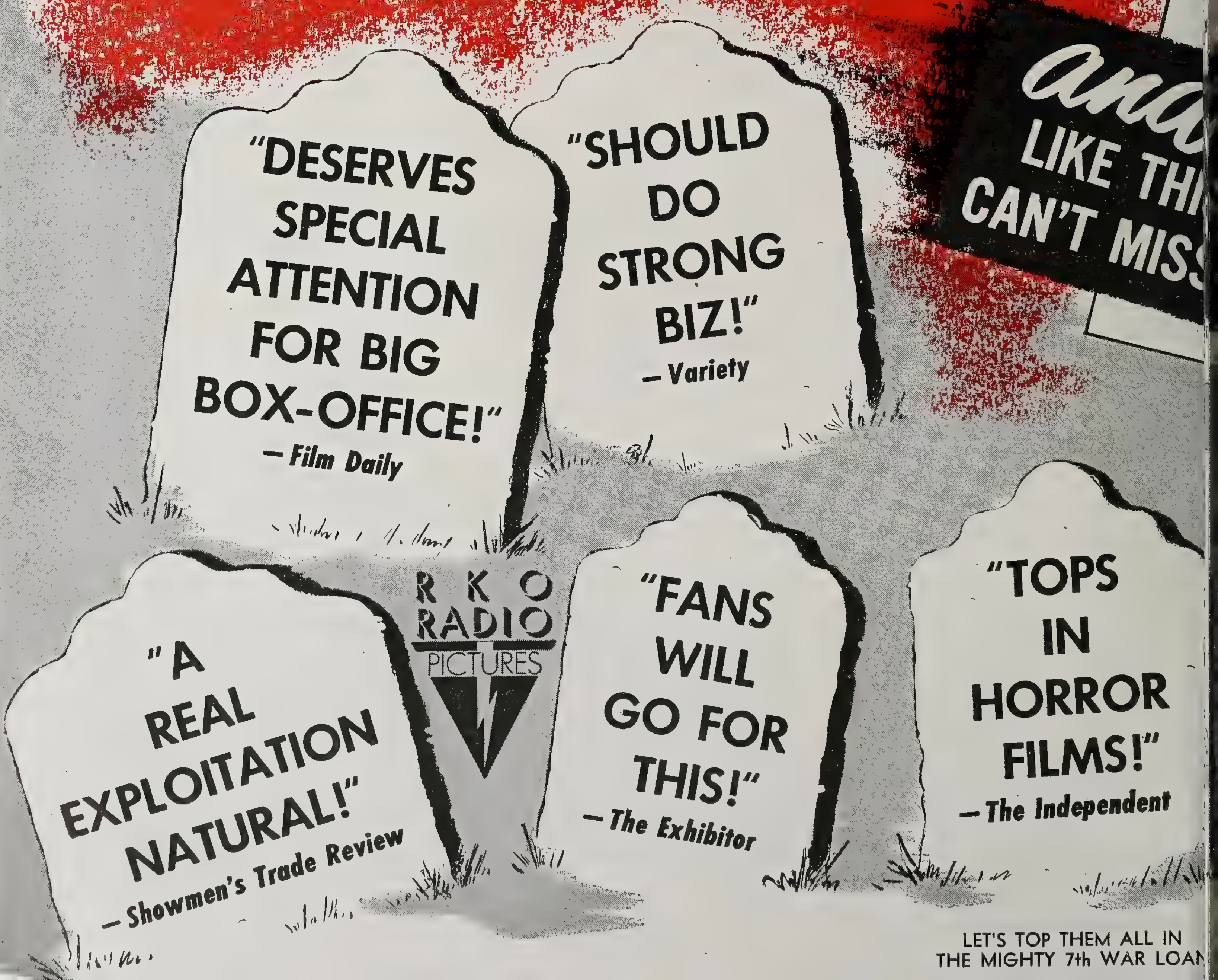
Audition Students for B & K Television Station Shows

To stimulate television talent among high school students in the Chicago territory, Admiral Corporation, radio manufacturers, has made a tieup with the Radio Council of the Chicago Board of Education to hold weekly auditions to draw talent for its weekly show over the local Balaban and Katz television outlet, WBKB.

ITTC Buys Features

International Theatrical and Television Corporation has bought 69 features produced by Chesterfield and Invincible. The purchase includes reissue and 35mm remake rights, for world-wide release.

"SHOULD ATTRACT HORROR FANS IN DROVES!" –BOXOFFICE



"DESERVES SPECIAL ATTENTION FOR BIG BOX-OFFICE!"
— *Film Daily*

"SHOULD DO STRONG BIZ!"
— *Variety*

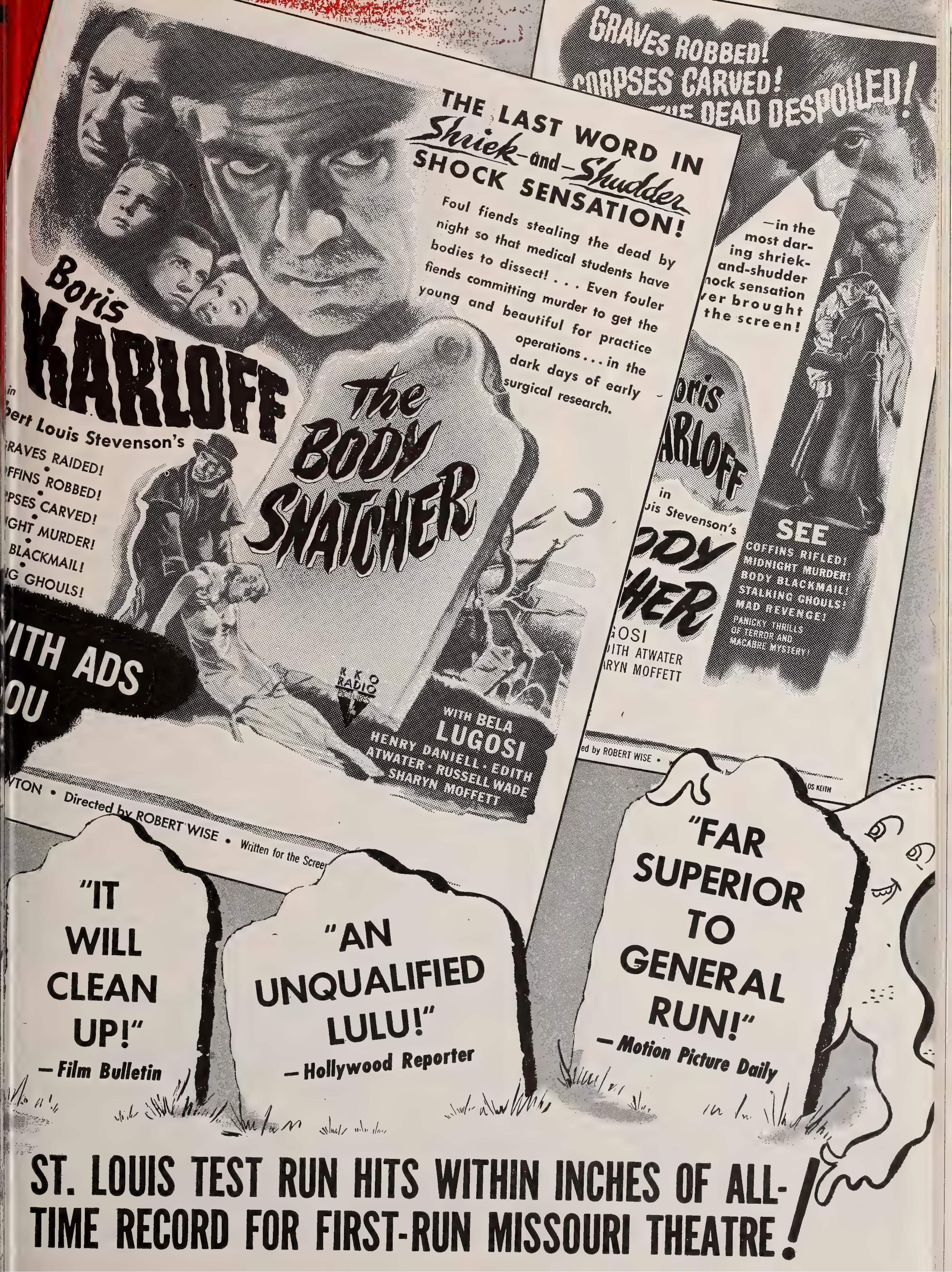
"A REAL EXPLOITATION NATURAL!"
— *Showmen's Trade Review*

RKO RADIO PICTURES

"FANS WILL GO FOR THIS!"
— *The Exhibitor*

"TOPS IN HORROR FILMS!"
— *The Independent*

LET'S TOP THEM ALL IN
THE MIGHTY 7th WAR LOAN



GRAVES ROBBED!
CORPSES CARVED!
…E DEAD DESPOILED!

—in the
most daring shriek-and-shudder
hock sensation
ver brought
the screen!

oris
ARLOFF
in
uis Stevenson's
ODY
HER

SEE
COFFINS RIFLED!
MIDNIGHT MURDER!
BODY BLACKMAIL!
STALKING GHOULS!
MAD REVENGE!
PANICKY THRILLS OF TERROR AND MACABRE MYSTERY!

GOSI
DITH ATWATER
ARYN MOFFETT

ed by ROBERT WISE •

OS KEITH

THE LAST WORD IN
Shriek-and-*Shudder*
SHOCK SENSATION!

Foul fiends stealing the dead by night so that medical students have bodies to dissect! . . . Even fouler fiends committing murder to get the young and beautiful for practice operations . . . in the dark days of early surgical research.

Boris
KARLOFF
in
ert Louis Stevenson's

The
BODY
SNATCHER

RAVES RAIDED!
•
FFINS ROBBED!
•
PSES CARVED!
•
GHT MURDER!
•
BLACKMAIL!
•
G GHOULS!

ITH ADS
OU

RKO RADIO

WITH BELA
LUGOSI
HENRY DANIELL • EDITH ATWATER • RUSSELL WADE
SHARYN MOFFETT

WTON • Directed by ROBERT WISE • Written for the Scree

"IT WILL CLEAN UP!"
—Film Bulletin

"AN UNQUALIFIED LULU!"
—Hollywood Reporter

"FAR SUPERIOR TO GENERAL RUN!"
—Motion Picture Daily

ST. LOUIS TEST RUN HITS WITHIN INCHES OF ALL-TIME RECORD FOR FIRST-RUN MISSOURI THEATRE!

DuMont Previews The Television Set Design of Future

The door to new, post-war television set designs was unlocked at a press preview last Thursday evening at the DuMont Television Station WABD, New York.

Leonard F. Cramer, executive vice-president of Allen B. DuMont Laboratories, Inc., announced the company's plans for the manufacture of large screen television receivers and combination home receivers containing a 20-inch tube, FM, standard broadcast and phonograph equipment as well as a compartment for record albums—all in one entertainment unit. The company took the opening ceremony solemnly as a clicking camera recorded the unlocking of a glistening lock and chain, opening the door to the preview room.

As demonstrated, the teleset unit projected an image three by four feet onto a screen, more than four time as large as any picture for home projection yet demonstrated, the company said. The projector has a tested range from 18 by 24 inches to 4½ by 6 feet.

After the war, Mr. Cramer pointed out, the set would be available for the living room of the home, theatres, theatre lobbies, hospitals, public places, etc. The DuMont Home Theatre Unit, in attractive, streamlined cabinets, would be available for approximately $1,800, Mr. Cramer said.

"Buyers would think twice before purchasing radio sets without television," he said, indicating that the 20-inch tube in a simple television-FM set alone probably would be offered for approximately $450. He discussed a push-button control which marked an advance in receiver design. "All complicated tuning will be pre-set when the receiver is installed," he maintained. Operation can be handled simply by pushing a button which, in 10 seconds, opens the door and drops the screen and housing unit into place automatically and returns it to its concealed position after the program. Desired programs are selected by a second set of push-buttons.

Mr. Cramer declared that DuMont was prepared to provide the best television pictures imaginable, "pictures comparable to the quality of motion pictures."

During the press demonstration on the three by four foot screen, a live program was presented as well as a short television version of RKO Radio's film, "Gunga Din." The visual and auditory reception, with illumination only slightly subdued, was a considerable improvement over previous performances, in the opinion of many observers present.

Du Pont Joins Television Broadcasters Association

An application for affiliate membership in the Television Broadcasters Association, Inc., by the E. I. du Pont de Nemours & Company, photo products department, Wilmington, Del., was unanimously approved at meeting of the TBA's board of directors in New York April 27.

The du Pont Company is the first film manufacturing organization to join the Association. Film producing companies already allied with TBA include Twentieth Century-Fox, Television Productions, Inc., RKO Television Corporation and Cecil B. de Mille Productions.

Murray To Appeal New Chicago Case Trial

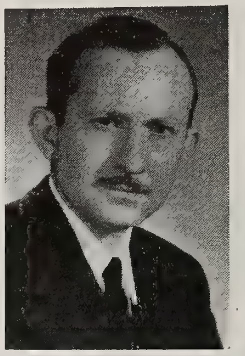
Attorneys for Thomas Murray, plaintiff in a conspiracy case against the major distributors and other individuals, have filed notice of appeal in the United States District Court of Appeals in Chicago from the recent ruling of Federal Judge William H. Holly there, in which he granted the defendants a new trial and dismissed the remaining distributor defendants, Loew's and 20th-Fox. A Federal Court jury last January awarded Mr. Murray a verdict of $105,000 damages. Oral arguments in the Court of Appeals are not expected to be heard before October, in order to give both sides sufficient time to prepare briefs.

FILM PREPARED FOR TELEVISION IN 1939

The condensed version of RKO Radio's "Gunga Din", shown last week at the DuMont preview of post-war teleset designs, was prepared first for television exhibition in 1939 at the request of the National Broadcasting Company. A motion picture then was desired to demonstrate the young art of television. The film, based on Rudyard Kipling's novel, was chosen because of its well-lit scenes, excellent closeups and the dramatic impact of its story. From its original 135 minutes it was edited down to 22 minutes, with informative narration supplying the continuity.

Whitmore Heads WE Advertising

Will Whitmore, advertising supervisor of the Western Electric Company and a member of the Society of Motion Picture Engineers, has been appointed advertising manager to succeed the late H. W. Forster, F. B. Wright, the company's director of public relations, announced Tuesday.



Will Whitmore

Mr. Whitmore joined Western Electric in 1929. His work in its public relations department has covered many phases of publicity, advertising and magazine editing while his articles, especially on popular science, have appeared in business, trade and photographic publications.

During the early years of sound film development, Mr. Whitmore specialized in that subject, and many of the industry's technicians gained their initial insights into this field through his efforts. Mr. Whitmore was chairman of the SMPE's publicity committee for nine years.

In the early 1930's, Mr. Whitmore originated and later edited *Pick-Ups*, a publication circulated by Western Electric to engineers of the communications and broadcasting industries.

Born in Lockhart, Texas, Mr. Whitmore was a student of electrical engineering at the University of Texas for two years and later transferred to the School of Journalism at Northwestern University, from which he was graduated in 1926. In 1927 he joined the editorial staff of the *Exhibitors' Herald World*. He is a member of the Radio Executives Club and the Industrial Advertising Association.

Quarter Net for RCA in 1945 at $2,987,000

Net profit, after taxes, of the Radio Corporation of America for the first quarter of 1945 was $2,987,000, representing an increase of $586,000 or 24.4 per cent over the same period in 1944, Brigadier General David Sarnoff, president, announced Tuesday in New York at the 26th annual meeting of stockholders.

Earnings per common share for the first quarter of the year amounted to 15.8 cents, as compared with 11.6 cents per share for the same quarter in 1944. Consolidated gross income during the first 1945 quarter amounted to $85,385,000, an ingrease of eight per cent over that period in the previous year.

Profit before taxes was $12,144,000, 16.6 per cent more than in 1944. A total of $9,157,000 was provided this quarter for Federal income taxes.

Skouras Reports $12,480,491 Net For 20th-Fox

The consolidated net profit, after all charges, including Federal income and excess profits taxes, of Twentieth Century-Fox Film Corporation and voting-controlled subsidiaries, including National Theatres Corporation, and the Roxy Theatre, Inc., for the 53 weeks ended December 30, 1944, amounted to $12,480,491, Spyros P. Skouras, president, said Tuesday in an annual report to the board of directors. Net profit for the preceding year was $10,901,768.

A detailed listing of operations for 1944 compared with 1943 follows:

	1944 (53 Weeks)	1943 (52 Weeks)
Gross income from sales and rentals of film and theatre ..receipts	$172,624,529	$154,345,949
Consolidated net profit before federal taxes, minority interests and contingencies	40,244,588	38,153,905
Provision for federal income and excess profits taxes	25,100,000	23,800,000
	$ 15,144,588	$ 14,353,905
Deduct net profit applicable to minority interests	1,764,097	1,433,450
	$ 13,380,491	$ 12,920,455
Deduct net profit of National Theatres Corporation and its subsidiaries to July 9, 1943, on which date National became wholly-owned		2,018,687
Deduct provision for contingencies	900,000	
	$ 12,480,491	$ 10,901,768
Earnings per share of common Stock	$6.04	$5.37

The annual meeting of stockholders, to be held May 15 in New York, will elect 15 directors for one year. Present directors include: L. Sherman Adams, Robert L. Clarkson, Thomas J. Connors, John R. Dillon, Wilfred J. Eadie, Daniel O. Hastings, Donald A. Henderson, Felix A. Jenkins, Robert Lehman, William C. Michel, William P. Philips, Seton Porter, Murray Silverstone, Spyros P. Skouras and Darryl F. Zanuck.

The stockholders also will consider ratification of the Board's action in authorizing option agreements, according to the plan approved by stockholders May 16, 1944, granting the following options to purchase common stock at $25.87 per share:

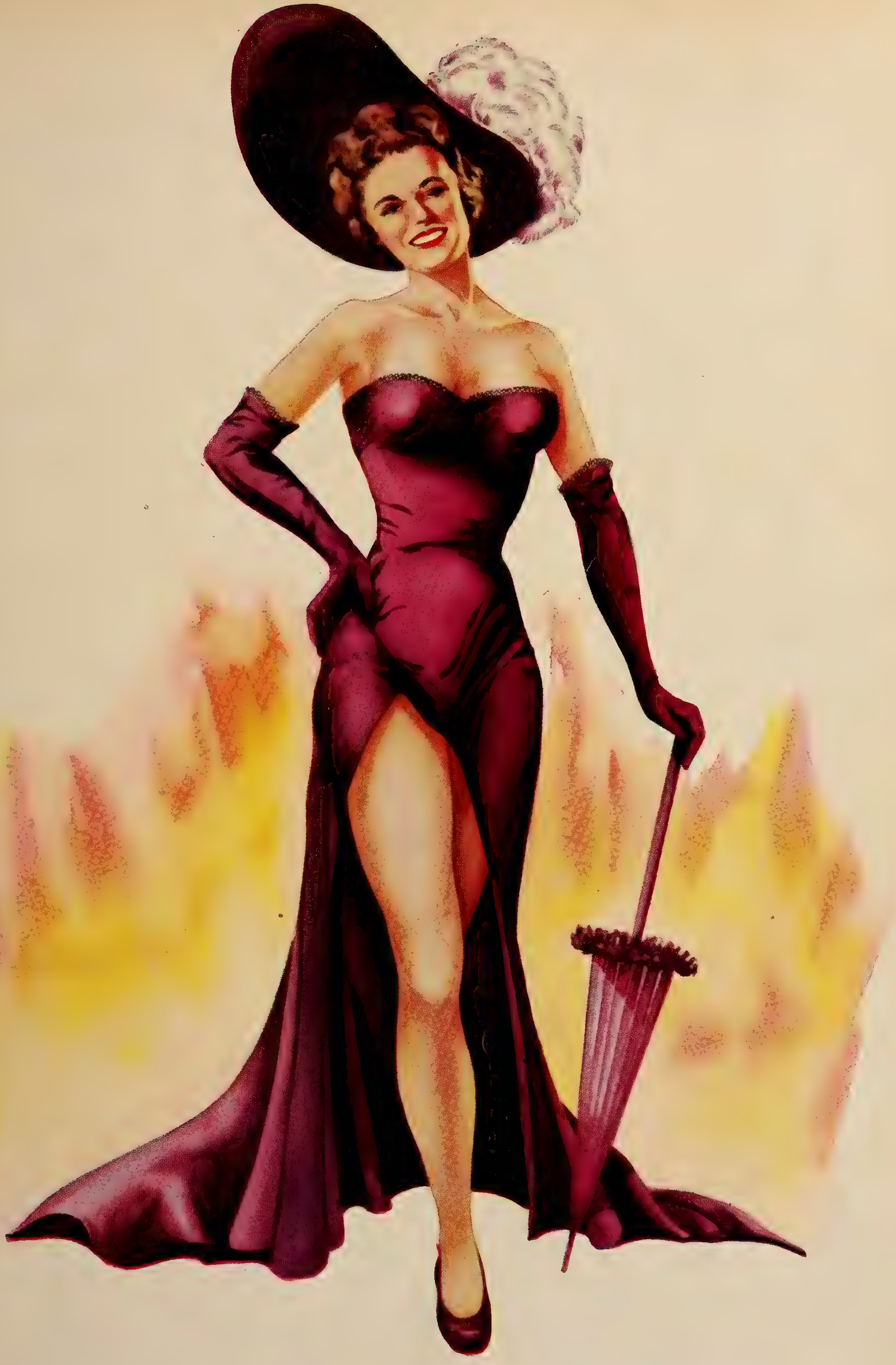
Lew Schreiber, executive assistant to Mr. Zanuck, 4,000 shares; William Perlberg, producer, 4,000 shares; Harry Brand, studio publicity director, 2,500 shares; Fred Metzler, studio treasurer, 2,500, and Ray Klune, general studio prduction manager, 2,500.

A change of capital recorded in the Secretary of State's office in Albany Tuesday reduces capital stock of 20th Century-Fox from 4,700,000 shares, no par value, to 4,698,133 shares.

The Twentieth Century-Fox pension plan, under consideration for some time, will not be presented to the annual stockholders' meeting May 15 as previously expected. Although a basic formula has been agreed upon, final details remain to be determined, and a special stockholders' meeting will have to be called, it is understood, to vote final approval of the plan.

Advance Chicago Release For Depinet Drive

In honor of the Ned Depinet sales drive, which ends May 10, RKO in Chicago has advanced the local first run release dates of three pictures. Two of them, "Pan Americana" and "Having Wonderful Crime," are being paired at the Palace and sold as two "A" pictures. On May 3, the twin bill will be moved into the Grand, to make way at the Palace for an extended run of "The Enchanted Cottage." Frank Smith, theatre division manager, has abandoned the single feature policy on weekends, in effect since the midnight curfew, and will run both features Saturday and Sunday in both theatres. A similar policy will be followed in all future bookings where two good pictures are paired, Mr. Smith has said.

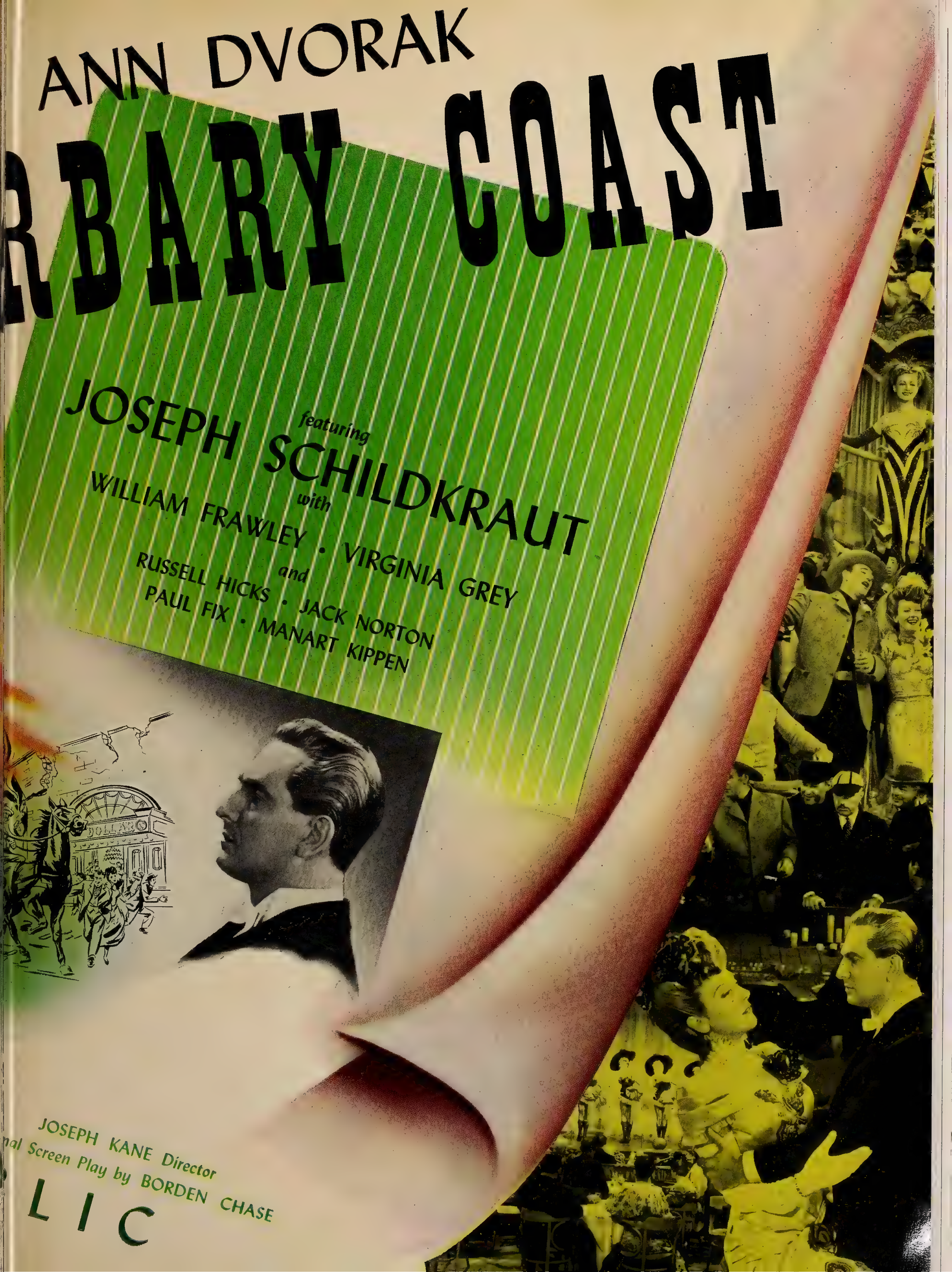


"THE FLAME"

JOHN WAYNE
FLAME OF BA
IT'S ANOTHER HIT FROM REP

REPUBLIC PICTURES CORPORATION

1935 10th ANNIVERSARY 1945



ANN DVORAK

RBARY COAST

featuring

JOSEPH SCHILDKRAUT

with

WILLIAM FRAWLEY · VIRGINIA GREY

and

RUSSELL HICKS · JACK NORTON

PAUL FIX · MANART KIPPEN

JOSEPH KANE Director

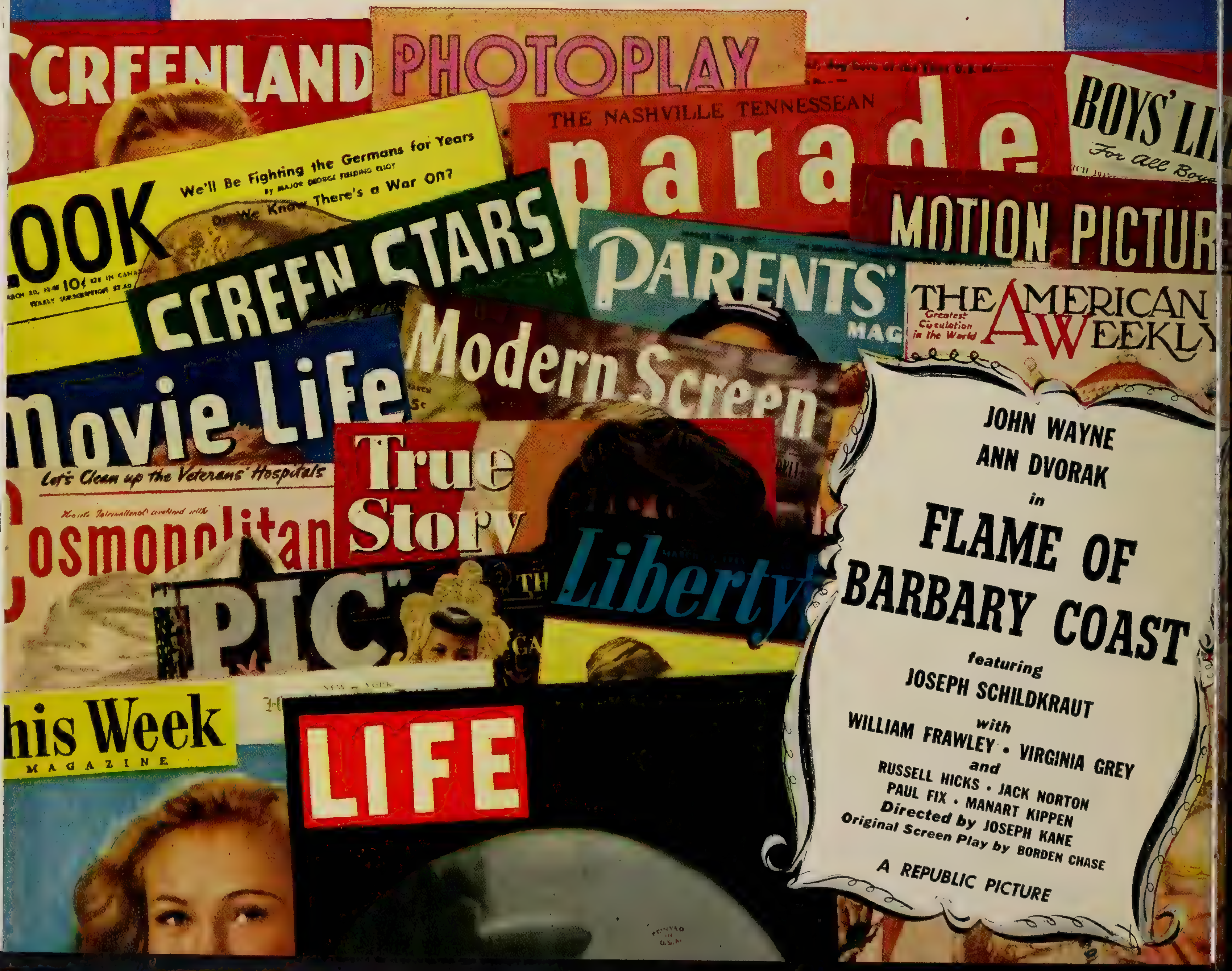
nal Screen Play by BORDEN CHASE

LIC

ADVERTISING TO 45,000,000

THROUGH

EVERY IMPORTANT MAGAZINE


Screenland
Photoplay
The Nashville Tennessean
Parade
Boys' Li
For All Boys
Look
We'll Be Fighting the Germans for Years
Do We Know There's a War On?
Screen Stars
Motion Pictur
Parents' Mag
The American Weekly
Greatest Circulation in the World
Modern Screen
Movie Life
Let's Clean up the Veterans' Hospitals
True Story
Cosmopolitan
Liberty
Pic
This Week Magazine
Life

JOHN WAYNE
ANN DVORAK
in

FLAME OF BARBARY COAST

featuring
JOSEPH SCHILDKRAUT
with
WILLIAM FRAWLEY • VIRGINIA GREY
and
RUSSELL HICKS • JACK NORTON
PAUL FIX • MANART KIPPEN
Directed by JOSEPH KANE
Original Screen Play by BORDEN CHASE

A REPUBLIC PICTURE

EXHIBITORS MOVE INTO FRONT LINE FOR 7TH BOND DRIVE

V-E Day Approach Brings Call for Unabated Effort by Whole Industry

The collapse of Germany, expected last week and this, and meaning the end of the war in Europe, renews determination by industry executives directing the "Showmen's Seventh" War Loan, that it be the biggest, the most thorough, the most sincere, and the most important drive in which the motion picture industry ever has participated.

The drive has been heralded as important because the Treasury will conduct only two such this year, and because the amount of money "free" in the nation carries a threat of inflation; it is now doubly important, showmen and Treasury executives stress, because the public attention must not be diverted by the joy of V-E Day from the job remaining in the Pacific, the defeat of Japan.

Planning Committees Complete Arrangements

Preparation, personal and printed, was the order of the week, as exhibitors, distributors and publicists met in planning sessions from the Atlantic to the Pacific; and as campaign directors in New York headquarters completed last minute directions for the drive, which begins in theatres May 14, and ends June 30.

Campaign kits this week were sent to every theatre in the country, from the national committee in New York. The kit is an expandable looseleaf portfolio, and, committeemen say, contains everything essential for the local showmen to conduct a thorough advertising, publicity and exploitation campaign to sell Bonds.

In the kits, used in this drive instead of a press sheet, because the material may thus be kept in up-to-date form, are some 55 separate items, which were to be supplemented Friday by an additional 15, also to be mailed from New York, and which will be supplemented later by more material.

Eight Posters Included In Kits for Showmen

The kits weigh four pounds, and include eight posters. Other posters may be obtained, without charge, from the National Screen Service exchanges, which also will offer additional theatre displays, including banners, pennants, ushers' badges and buttons for Bond buyers. A three by five foot bunting flag may be purchased from the Hollywood Advertising Company, New York, campaign headquarters also announces. This flag especially fits standard sidewalk flag pole sets, and also may be hung from any horizontal flag pole.

In the Gowman Hotel, Seattle, last week, more than 125 showmen met in the area's Bond campaign rally, under the supervision of Frank L. Newman, Sr., president of the Independent Theatre Owners of Washington, Northern Idaho and Alaska.

In Chicago, at the Paramount projection room, two rallies were held last week, for exhibitor and distributor zone chairmen, and for salesmen. Walter Immerman, Illinois campaign state chairman; Davis Wallerstein, midwest coordinator, and Larry Stein, state publicity chairman, addressed the meetings.

NYLONS AND STEAKS AT STRAND AUCTION

When the "Showmen's Seventh" War Loan begins, people in New York will probably buy their Bonds at the Warner Strand on Broadway. Word will get around. The house plans Celebrity Auction Nights, during which personalities such as Ann Sheridan, Helmut Dantine, Cab Calloway and Charlie Barnet will auction such items as perfumes and cigarettes . . . and nylons and steaks.

Fairfield County exhibitors met at Bridgeport last week to pledge support and discuss plans. Mayor Jaspar McLevy was a speaker. So were Rufus Cushman, Henry Needles, Lou Brown and Carl Goe.

A meeting in New Haven attracted among many, Herman Levy, Phil Sherman, Morris Shulman, John J. Scanlan, Walter Murphy, Matt Saunders, Harry F. Shaw, Ben Simon, James McCarthy, Jacob Schwartz, Harry Rose and Mr. Goe, Mr. Needles and Mr. Brown.

Regional meetings were held on the West Coast this week, in San Francisco Tuesday, in Los Angeles and Portland Thursday, and in many cities of northern California. Charles Thall, western coordinator, presided at the first, and Herman Wobber, western area distributor chairman, presided at the second two. Attending in Los Angeles were area chairman Charles Skouras; Gus Metzger, southern California exhibitor chairman; George Bowser, Robert Moulton and Harry Cohen.

The New York area's huge assembly of showmen will gather next Tuesday morning in the grand ballroom of the Hotel Waldorf-Astoria, at a "send-off" breakfast, under the direction of national drive chairman Samuel Pinanski, and area chairman Irving Lesser. Some 1,200 showmen will be there. Some of the speakers will be Ted Gamble, director of the Treasury's War Finance division; Frederick Gehle, director of the New York State War Finance Committee, and service men as guests.

The New York Times Square area, inspirited by the Statue of Liberty replica erected by the War Activities Committee, will shortly have additional inspiration, a 50-foot high replica of the noted Joe Rosenthal photograph of Marines raising the flag on Mount Suribachi, at Iwo Jima, under fire. The replica will be erected by Art Craft-Strauss.

Replica Will Be Theatres' Gift to New York City

It will be offered as a gift to the City of New York from the nation's 15,000-odd theatres, and will be constructed in semi-permanent form. It will be unveiled, it is expected, on May 11, three days before the drive opens.

Boston's signification of the drive was discussed in detail last week, at a meeting between showmen and Treasury agents. It was decided the industry would establish a Bond selling stand on Boston Common; and that, on Sunday, May 13, it will sponsor a parade, to be termed "Parade of Purple Hearts."

In each of northern New Jersey's 13 counties, meetings of exhibitors and distributors were held last week. A northern New Jersey committee meeting also was held in Newark, with Adam Adams reporting. The regional meeting was conducted by co-chairmen Frank Damis, and Harry Lowenstein.

A meeting of salesmen and exhibitors at the Twentieth-Fox screening room in Omaha aroused unusual enthusiasm, expected to blanket the state.

Three leading labor unions associated in the New York show business this week pledged support to the drive. They are the International Association of Theatrical Stage Employees, Local 1, the same organization's projectionist union, Local 306, and Local 802 of the American Federation of Musicians.

R. W. Coyne, field director of the Treasury's War Finance Division, this week advised all local committees to take advantage of the film industry's cooperation, saying: "The motion picture industry was one of the major factors that helped us exceed our goal in 'E' bond sales in the last several loans."

Missouri Exhibitors Plan Campaign for Drive

Eastern Missouri showmen met at the Coronado Hotel, St. Louis, last week, under the direction of distributor chairman B. J. McCarthy, Albert Stetson, acting for exhibitor chairman Harry C. Arthur, Jr., and publicity chairman M. L. Plessner.

Free Movie Day, June 6, is going to be "Ernie Pyle Day" in Wisconsin, the state's campaign committee has decided. Wisconsin newspapers have agreed to support the plan, H. J. Fitzgerald, state exhibitor chairman, advised New York headquarters this week.

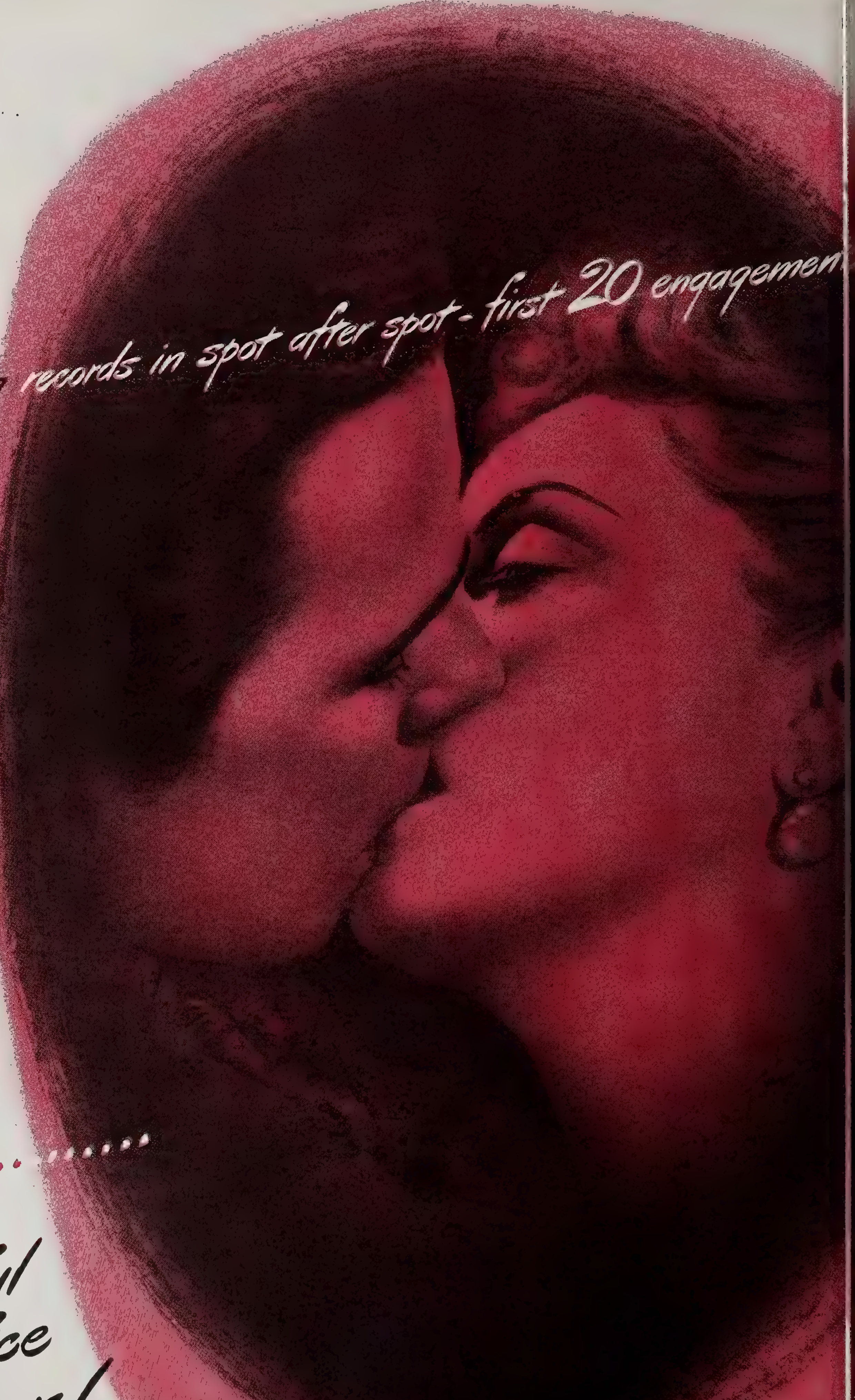
More than 16,000 exhibitors this week were receiving official citations commemorating their participation in the 1945 Red Cross War Fund Week. The citation is eight and three-quarter inches by eleven and one-half inches, printed in gold, red and black, on rag stock, and suitable for framing. It bears the signatures of N. Peter Rathvon, national chairman, and S. H. Fabian, chairman of the War Activities Committee theatres division, and exchange area exhibitor chairmen. Similar citations are being given every exchange area distributor chairman, and every district and branch manager who cooperated.

Film Men Honor Goldstein at New Haven Dinner May 14

Connecticut film men, and Boston and New York executives, will attend a farewell dinner to Maurice Goldstein, newly appointed eastern division sales manager for Monogram, May 14 at the Hotel Taft, New Haven. Mr. Goldstein was MGM manager there since 1941. Barney Pitkin of RKO is chairman of the dinner, and Ben Simon, Twentieth Century-Fox manager, treasurer.

At the same time, the New Haven territory will welcome Harry Rosenblatt, new MGM manager there, after 15 years with that company in Boston.

Members of the arrangement committee are: Carl Goe, Thomas Moore, Harry Martin, Tim O'Toole, Ray Wiley, Jerry Lewis, Harry LaVine, B. E. Hoffman, Maxwell Hoffman, Dr. J. B. Fishman, Maurice Bailey, Al Pickus, Harry Lavieties, Michael Tomasino, Morton Katz, Milton Hyams, George Weber, Herman Levy, Dan Pouzzner, Harry Shaw, Sam Rosen, Lou Brown, Phil Sherman, Frank Klugman, Morris Nunes, Henry Germaine, John Pavone, Morris Rosenblatt, Samuel Weber and Max Salzburg.


All-embracing records in spot after spot - first 20 engagemen

That
Lubitsch
Touch
is a
Wonderful
Box-Office
Sensation!

MIGHTY 7
7th War Loan

And wait 'til you see

"the comedy that's scandalous as a peek thru a key-hole!

TALLULAH **BANKHEAD** · CHARLES **COBURN** · ANNE **BAXTER** · WILLIAM **EYTHE**

ERNST LUBITSCH'S

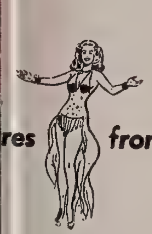
A ROYAL Scandal

with **VINCENT PRICE**

Mischa Auer · Sig Ruman · Vladimir Sokoloff · Mikhail Rasumny

Directed by OTTO PREMINGER · Produced by ERNST LUBITSCH

Screen Play by Edwin Justus Mayer · Adapted by Bruno Frank · From a Play by Lajos Biro and Melchior Lengyel



res from "Billy Rose's DIAMOND HORSESHOE" in Technicolor — from hit-topping 20th Century-Fox

30th ANNIVERSARY

FULL BRITISH STUDIO USE FACES DELAY

Autumn of 1946 Expected Total Production Date Following Renovation

by PETER BURNUP
in London

Considerable douches of cold water are called for in an outbreak of optimism following our cabled report of April 10 of the Government's plans for studio de-requisitioning.

Laymen of the national press, the vast company of glib promoters, and the remainder of the industry's camp followers, have come out in a glowing rash of sweet and vocal expectancy. You'd think motion picture's millennium was just around the corner. But it isn't. The facts being just as we cabled: that re-equipment, rebuilding, re-arranging generally of the now or shortly to be released space will occupy many feverish months; that, melancholy circumstance though it be for those same exultants, autumn of next year will come around ere Britain's studios reach full production.

Two Plants Entirely Free

True, two of the requisitioned plants are now entirely free: the Nettlefold Studios at Walton-on-Thames and the nearby Worton Hall; that one stage at Sound City—it measures 100 feet by 150—also has been handed back. But those, with due respect to their proprietors, are comparatively minor blessings.

Occasion appears ripe for a recountal of studio casualties in the bombardment of Britain; mention of which hitherto was forbidden by the censor. Those casualties were more grievous than elsewhere supposed.

Warners' Teddington lot and the little British Films' Studio in the Regent's Park section were entirely destroyed. One whole stage of Sir Alexander Korda's Amalgamated Studio was knocked out. Denham had a direct hit in an early fire-blitz; later, as reported at the time, a flying-bomb exploded among Gabriel Pascal's exteriors in the adjacent grounds. Also kicked around by Hitler's bombs were one stage at Sound City and the Gainsborough building in Shepherd's Bush; not to speak of every film-laboratory in the country having been hit at one time or another, with the exception of Paramount's Olympic. And even Olympic had its little pre-view theatre, just over the way from the main building, badly damaged.

Restoration Will Take Time

Restoration of those scars of war will take time; as will also the renovation of more humdrum studio damage. There's that stage at Denham, for example, which, throughout the war, as it may now be revealed, has been utilized for the storage of some of the nation's sugar supplies, but which has now been de-requisitioned. The floor of the building collapsed under its unaccustomed pressure; will require, even with its now vouchsafed Governmental priorities, an unconscionable time for rebuilding.

The same goes, and to a greater degree, for re-equipment. Ben Goetz, and his engineering aide, it is understood here have been busy in Hollywood and elsewhere garnering apparatus for the Korda establishment. Getting the stuff to Britain, according to current shipping intelligence and the willingness, or otherwise, of the Board of Trade to play ball with its import licenses, is quite another matter.

Meanwhile, in all the press of production projects, some regulation of studio allotment is clearly demanded. Nobody wants the Government to take a hand; although that eventuality may arise if local disputants can't agree among themselves.

J. Arthur Rank, months ago, volunteered to put his own share of de-requisitioned space into a common pool, with the Producers' Association allotting the lucky numbers. Nothing much, lately, has been heard of such an arrangement; except that Norman Louden, who controls Sound City, is understood to be making separate arrangements for the renting of his establishment.

Space a Serious Problem

But the imminent necessity of some overriding authority, some dictatorial clearing-house of space, is evident to all. Most persons here hope that it won't be at Whitehall's dictation or within its control.

Jig-saw puzzle conditions are developing in the present scramble to cram quarts of production into the available pint-pot of studio space; will continue to do so, it may be surmised, until that suggested clearing-house finally has been established.

There's the instance, for example, of Marcel Hellman's production, "Wanted for Murder," in behalf of 20th Century-Fox. Mr. Hellman came back from America with a contract to make the film; requiring only the necessary studio space and the services of certain actors. It might have been supposed that nothing could be easier, having regard to the extremely friendly understanding between Mr. Rank and the 20th-Fox organization, than finding space at Denham for a 20th-Fox production. No so; particularly as Hellman wanted Eric Portman in the principal part.

Mr. Portman, apart from James Mason (*Fame's* British Star Number One) is the most sought after actor this side. He is appearing in "Men of Two Worlds," the Technicolor piece which Thorold Dickinson is directing at Denham for Two Cities; an assignment promising to last well into August. But Sydney Box also wished for Mr. Portman's services, had concluded a friendly arrangement therefor, in the long cherished project of Oscar Wilde's "The Importance of Being Earnest." Also, Robert Clark, production chief of Associated British, wanted not only Mr. Portman but also insisted on the services of Harold French, who made "Mr. Emmanuel" and is Mr. Hellman's contracted director, to direct "Quiet Weekend" for Associated British.

Settlement Arranged

Here is the settled plan. Harold French goes into Associated British's Welwyn studio with "Quiet Weekend," as soon as "Night Boat to Dublin" finishes. A.B.P.C., in consideration of Mr. Hellman letting them have Mr. French's services, give Mr. Hellman then the run of their studio for his 20th-Fox effort with Mr. Portman in the lead.

Sydney Box agrees to postpone Wilde's "Importance" until Mr. Portman is free; putting forward in its stead Daphne du Maurier's "The Years Between," in which Valerie Hobson makes her return to the screen.

Famous Players Net $1,371,625

Net profit for the fiscal year ended December 30, 1944, for Famous Players Canadian Corporation, Ltd., amounted to $1,371,625, the company announced at Toronto last week. Gross profit was $5,021,519. Profit for the year before income and excess profits taxes amounted to $3,848,276. Earned surplus as at Dec. 30, 1944 was $6,849,079 as compared with earned surplus of $6,123,239 at January 1, 1944.

In a statement issued to shareholders, J. J. Fitzgibbons, president, said that the company and its associates operate "more than 300 theatres located in every province in Canada and Newfoundland, entertaining more than 2,000,000 persons every week and providing an annual payroll for about 4,000 Canadians of more than $6,000,000."

In celebration of the company's 25th Anniversary, a Famous Players 25 Year Club has been formed, membership in which is restricted to those employees who have been with the company for a quarter of a century.

Rank and Gaumont Set Reciprocal Film Deal

A reciprocal distribution agreement concluded last week between J. Arthur Rank and Gaumont of France, provides for the distribution of all Rank product in France and French-speaking countries by Gaumont with Rank, in turn, undertaking distribution of French films in Great Britain and the British Commonwealth. Either Eagle Lion or General Film Distributors will release the French product.

Mr. Rank in London said that the deal was not limited to pictures produced by the two parties, but was "open to any good film produced in either country."

The number of years which the agreement closed for Mr. Rank in Paris by E. T. Carr, was to run, was not revealed.

Rocket Bomb Damage Closed 15 in London

London Bureau

Of Greater London's 400 theatres, 15 were damaged by rocket bombs to an extent which forced their closing and many others suffered lesser damage, it was publicly disclosed for the first time last Friday with Prime Minister Churchill's report to Commons on the extent of rocket damage in London. During the entire period three London theatres have been completely destroyed, 40 were so badly damaged that they could not be repaired and reopened until after the war and scores of others were damaged but were operating following improvised repairs, it was disclosed.

Immoral Picture Racket Investigated by FBI

The prosecution of several film technicians was indicated in Los Angeles last week when Charles H. Carr, U. S. Attorney, revealed that the Federal Bureau of Investigation was inquiring into a suspected violation of copyrights, the transportation of lewd films in interstate commerce, and the showing of immoral films on Government property. James M. Carter, chief assistant to Mr. Carr, who is directing the investigation, said the Government was studying charges that certain motion picture technicians stole sequences from legitimate Hollywood films and used them as background in lewd films, which later were circulated throughout the country. More than a score of defendants have been indicted by the county grand jury for the possession and exhibition of immoral films.

Kay Gets New Warner Post

Ellingwood W. Kay, story editor under Jacob Wilk in the Warner Bros. home office for the past two years, will leave New York for the coast shortly to assume a post in the story department at the Burbank studio. Mr. Kay was a *Cosmopolitan Magazine* editor for 10 years before joining Warners.

WARNER BROS.' TRADE SHOWINGS OF

"PILLOW TO POST"

Starring

IDA LUPINO · SYDNEY GREENSTREET
WILLIAM PRINCE

MONDAY, MAY 14th, 1945

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	Paramount Sc. Room	412 S. Harwood St.	2:00 P.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:30 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:30 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	11:00 A.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	2:00 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	2:00 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30A.M.

WITH ALL YOUR MIGHT! THE MIGHTY 7TH WAR LOAN.

Cardinal Is Now Screen Guild with Setup Completed

Completion of the corporate setup of Cardinal Pictures under the new name of Screen Guild Productions, Inc., was announced April 30 at the end of a four-day organization conference at the Blackstone Hotel in Chicago. John J. Jones, Chicago film man, was named president of the new national independent distributing company.

Other officers elected were:

John W. Mangham, Jr., Atlanta; Robert L. Lippert, San Francisco, and Arthur Lockwood, Boston, vice-presidents; John L. Franconi, Dallas, secretary, and M. S. Schulter, St. Louis, treasurer. In addition to the officers, the directors are J. Francis White, Charlotte; Jack Engel, Philadelphia, and Bert Stearn, Pittsburgh. The executive committee consists of Mr. Jones, Mr. Lippert, Mr. Schulter, Mr. Engel and Mr. Stearn.

Negotiations for product are proceeding, according to officials, with a deal for four outdoor pictures in color, to be produced by Mr. Lippert, already concluded. The first film from Mr. Lippert, "Wildfire," will be released June 1, and plans have been completed for the world premiere at the Missouri theatre in St. Louis. The other three pictures will be released eight weeks apart.

The company will operate its own exchange in New York, according to Mr. Jones, under the direction of a manager yet to be named. The location of the home office will be decided later, he said. A representative to lead the planned projection of the company into the foreign field will be named soon, Mr. Jones announced.

No reissues will be handled by the company, and it was pointed out that the individual distributors who had made deals for such product would operate in that activity independently from Screen Guild Productions.

Deals are understood to be pending for distribution outlets in Cleveland, Cincinnati, Denver, Indianapolis and Salt Lake City. The charter franchise holders control more than 500 theatres, Mr. Jones said, including 75 theatres in the Chicago area, 75 in St. Louis, 50 on the West Coast and 50 in the Pittsburgh area.

The revised list of franchise holders was announced as follows:

Dallas, John L. Franconi; Atlanta, New Orleans and Memphis, John Mangham; Boston and New Haven, Arthur Lockwood and Al Swerdlove; Charlotte, J. Francis White; Chicago, John J. Jones and Jack Kirsch; Des Moines, Omaha and Kansas City, Julian H. King; Detroit, Al Dezel; Los Angeles, John Bannerman; Minneapolis, Joseph Wolf; Oklahoma City, Carr Scott; Philadelphia, Jack Engel; Pittsburgh, Bert Stearn; St. Louis, Harry C. Arthur, Jr., Mr. S. Schuter and Andy Dietz; Washington, Sam Wheeler; San Francisco, Seattle, and Portland, Robert L. Lippert; Toronto, H. J. Allen; Milwaukee, Ted Levy.

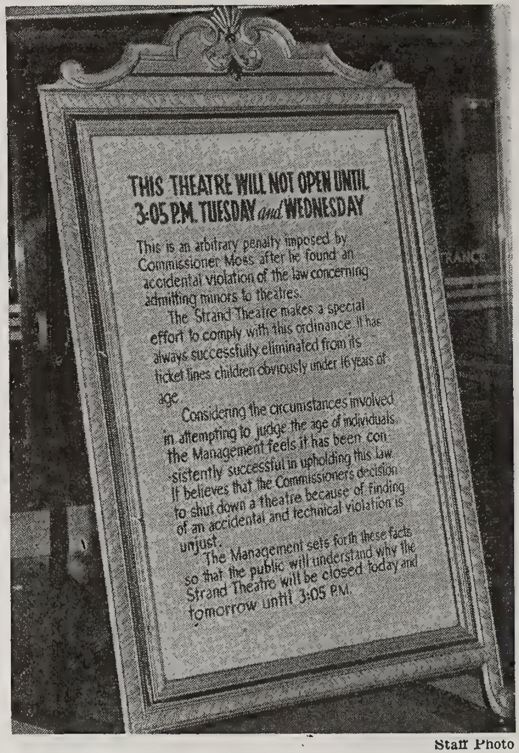
"Enchanted Cottage" Opens At Astor in New York

The New York premiere of RKO Radio's "The Enchanted Cottage," at the Broadway Astor theatre, April 27, drew many Hollywood celebrities. Special interest attached to the opening through the attendance of Lieut. Commander Richard Barthelmess, who saw Robert Young and Dorothy McGuire in the roles he and May McAvoy portrayed more than two decades ago. Harriet Parsons, who produced the film, came from Hollywood for the premiere.

Warner Film Initiates New Policy in Tampa

Warners' "Hotel Berlin" inaugurated a new policy at the State and Cinema theatres, Tampa, May 3, when the houses began operation as day-and-date first runs under the new general management of A. W. Corbett. Mr. Corbett, whose State Theatre, Inc., also operates the Nortown, Howard and Roxy theatres, recently took over the Cinema, formerly known as the Rialto, and the State.

MOSS CLOSES STRAND FOR ADMITTING MINORS



THIS THEATRE WILL NOT OPEN UNTIL
3:05 P.M. TUESDAY *and* WEDNESDAY

This is an arbitrary penalty imposed by Commissioner Moss after he found an accidental violation of the law concerning admitting minors to theatres.

The Strand Theatre makes a special effort to comply with this ordinance. It has always successfully eliminated from its ticket lines children obviously under 16 years of age.

Considering the circumstances involved in attempting to judge the age of individuals the Management feels it has been consistently successful in upholding this law. It believes that the Commissioners decision to shut down a theatre because of finding of an accidental and technical violation is unjust.

The Management sets forth these facts so that the public will understand why the Strand Theatre will be closed today and tomorrow until 3:05 P.M.

Staff Photo

THE STRAND, Warner Bros. theatre on Broadway, omitted four shows Tuesday and Wednesday of this week, opening at 3:05 P.M. on both days, as a result of a license suspension penalty imposed by Paul Moss, New York City License Commissioner.

The penalty was imposed following a hearing before Mr. Moss April 26, at which officers of the New York Board of Education charged that four boys, aged 13 and 15, had bought tickets and had been admitted to the theatre April 10 during school hours and unaccompanied by adults in violation of the terms of the theatre's license.

Truant officers had observed the boys entering the theatre after the Board of Education had been warned by an anonymous telephone call that there was a long line of school children waiting to buy tickets there.

The management of the theatre observed the terms of the penalty strictly and informed patrons of the theatre of the matter with the one-sheet shown above. Zed Epstein, general manager of the theatre, estimated the lost revenue for the two days at between $3,500 and $4,000.

A statement issued by the company pointed out the difficulty of determining the age of youths buying tickets.

Janet Wood Named Columbia Eastern Story Editor

Janet Wood has been appointed eastern story editor of Columbia Pictures, succeeding Eve Ettinger, according to an announcement by Harry Cohn, president. The new duties of Miss Ettinger, who remains with the company, will be announced shortly. Miss Wood had been assistant to Olin Clark, MGM story editor, for several years and prior to that was associated with Universal.

Open Tennessee Drive-in

A drive-in theatre at Oak Ridge, Tenn., to be operated by the recreation division of Clinton Engineering Works as part of its employee recreation program, opened May 1.

Warns Theatres On Violation of Laws on Children

Offering the facilities of his office to help theatres correct violations of the employment and admission laws relating to minors, Walter Leary, speaking for the Board of Education, warned New York State exhibitors Tuesday at a meeting in New York City that the responsibility for the establishment of the age of minors rested with the showmen.

Speaking at a meeting suggested by Edward Corsi, State Industrial Commissioner, Mr. Leary urged extreme care in employing youthful workers and in admitting minors to theatres. He cited the state laws in this connection. His department is responsible for the issuance of working permits to minors.

Pointing to the results of a survey conducted by the State Labor Department, which he said revealed violations by theatres of both the employment and admittance laws, Mr. Corsi argued that theatres sacrificed community good will when they violated the child labor laws. He suggested the meeting 10 days ago, following a conference in his office with circuit representatives to whom he disclosed the results of the survey.

Mr. Leary emphasized that no minor under 14 years of age might be employed, and that those from 14 to 16 might be employed for a limited number of hours before 6 o'clock in the evening. He described the procedure under which minors could secure the necessary working papers. A representative of the State Labor Department defined the penalties for violation.

Employable minors from 14 to 16 may not be employed by a theatre more than six days per week, more than eight hours per day, or between 6 o'clock in the evening and 8 o'clock in the morning.

Bill in Ohio Designed To Eliminate Bingo

Bingo, conducted with legal immunity by many Ohio churches and other organizations, and a competitive headache for exhibitors, appears to be doomed by a 6-2 vote of the Senate Judiciary Committee, in Columbus, recommending for passage a bill sponsored by Senator George G. Shurtz, Newcomerstown minister, to amend the two-year old statute which provides that to be in violation of the anti-gambling law, "a scheme of chance must be conducted for profit."

Organization groups have interpreted the law as legalizing Bingo on a non-profit basis, with receipts diverted to religious, charitable or educational purposes. The pending measure would eliminate the no-profit angle.

The bill now goes to the Senate for action, but legislative interests declare that its passage is practically a foregone conclusion, despite opposition from fracternal socities, which contend that the game is an innocent pastime, and proceeds have been employed for benefits of the Red Cross, members of the armed forces and similar purposes.

A bill to repeal the Ohio three per cent admissions tax and to permit Ohio cities to levy their own amusement taxes was killed in a legislative committee session at Columbus. Exhibitor interests in the state vigorously opposed the bill. It was feared that if the admission taxes were given to municipalities, the tax might mount to as much as 10 per cent in some cities.

13 Warner Shorts Set for May and June Releases

Warner Bros. short subject release schedule for May and June will include 13 pictures, nine in Technicolor, Norman H. Moray, short subject sales manager, has announced. In the May list are "Circus Band," "Plantation Melodies," second issue of "Overseas Roundup," "Water Babies," "Hare Trigger," "Ain't That Ducky" and "Gruesome Twosome." The June scheduled includes "Coney Island Honeymoon," "Mexican Sea Sports," "Bahama Sea Sports," "Flivver Flying," "Bands Across the Sea" and "Tale of Two Mice."

THE *HOLLYWOOD* SCENE

COMPLETED

COLUMBIA

Outlaws of the Rockies

PARAMOUNT

Our Hearts Were Growing Up

PRC

Arson Squad

REPUBLIC

The Web (Walter Colmes)

UNIVERSAL

Hear That Trumpet Talk

SUSPENDED

UNITED ARTISTS

Duel in the Sun (Vanguard)

STARTED

MONOGRAM

Sunbonnet Sue

RKO RADIO

Ding Dong Williams

UNIVERSAL

On Stage, Everybody
Frontier Gal

WARNERS

Two Mrs. Carrolls

SHOOTING

COLUMBIA

Gay Senorita
Bandit of Sherwood Forest
Rusty

MGM

Abbott and Costello in Hollywood
They Were Expendable
For Better, For Worse
Early to Wed
Yolanda and the Thief
Harvey Girls

MONOGRAM

Saddle Serenade (formerly "Cowboy Serenade")

PARAMOUNT

Stork Club
Blue Dahlia

REPUBLIC

California Gold Rush

RKO RADIO

Radio Stars on Parade
Tomorrow Is Forever (International)
Bells of St. Mary's (Rainbow)

20TH CENTURY-FOX

Kitten on the Keys
Dragonwyck
Dolly Sisters

UNITED ARTISTS

Young Widow (Stromberg)

UNIVERSAL

Uncle Harry
Lady on a Train

WARNERS

Danger Signal
Janie Gets Married
Time, the Place and the Girl
Stolen Life

"Duel in Sun" Suspended; Five Pictures Started

Hollywood Bureau

Production continued to languish as the week ended, as the studio strike seemed no nearer settlement. Five pictures were completed, and one—David O. Selznick's "Duel in the Sun"—was suspended because of the strike. Five new features were started, which brought the number in work to a total of 31, compared to last week's 32.

Warners started "The Two Mrs. Carrolls," film version of the Broadway stage success about a modern Bluebeard with a habit of putting poison in the hot milk prepared for his various wives. Barbara Stanwyck plays the role created by Elisabeth Bergner on the stage, and Humphrey Bogart is co-starred with her. Alexis Smith and Nigel Bruce are featured. Mark Hellinger is producing, and Peter Godfrey directing.

Two Pictures Are Started At Universal Studio

Universal trained cameras on two: "Frontier Gal" and "On Stage, Everybody." "Frontier Gal," which is being produced in Technicolor by Michael Fessier and Ernest Pagano, writters, co-stars Rod Cameron and Yvonne De Carlo, the latter having replaced Maria Montez, who preferred suspension to the role of the saloon-keeping heroine. Peter Coe and Andy Devine are also in the cast, and Charles Lamont is the director.

"On Stage, Everybody" is a comedy based on the reluctance of an old-time vaudeville actor to enter radio. The cast includes Jack Oakie, Peggy Ryan, Johnny Coy, Jane Brady, Georgianna Bannister, Billy Usher and Eddie Russell. Warren Wilson is the producer, Jean Yarbrough the director.

"Sunbonnet Sue" Is Started by Monogram

Monogram launched its long-heralded "Sunbonnet Sue," the story of a girl with a Bowery background who moves uptown and takes over Park Avenue by virtue of her simplicity and charm. Gale Storm, Phil Regan, Minna Gombell, George Cleveland and Raymond Hatton head the cast. Scott Dunlap produces; Ralph Murphy directs.

RKO Radio's entry is "Ding Dong Williams," based on the character made famous by Richard English's magazine stories. The irrepressible clarinet-player will be seen against a motion picture studio background. Herman Schlom is producing, and William Berke directing. The cast includes Glenn Vernon, Marcia McGuire, Anne Jeffreys and Felix Bressart.

Recent Studio Story Purchases Listed

Paramount has acquired the screen rights to Jacques Deval's play, "Oh, Brother," which is scheduled for Broadway production some time this summer. Charles Brackett will produce the film version. . . . "Lend Lease for Penny," an original story by Harry Gondell, has been purchased by RKO as a starring vehicle for eight-year-old Sharyn Moffett. Ralph Dietrich will produce, under the executive supervision of Sid Rogell.

Republic has acquired the film rights to a series of factual accounts which appeared in the Louisville *Courier-Journal* under the title, "Frontier Nurse." Armand Schaefer will produce the story of the courageous women who journey into the heart of the hill country to minister to the sick and aged. Helen Talbot, Linda Stirling and Peggy Stewart will have important roles in the feature. . . . The King brothers have purchased "I Wouldn't Be in Your Shoes," a psychological novel by William Irish, and hope to get Pat O'Brien to star in the production, which will carry the biggest budget the brothers ever have set.

Story Concerns Life of Colonel Zack Miller

James S. Burkett last week bought Jack DeWitts's "101 Ranch" for Burkett-Rosen Productions. The story centers around Colonel Zack Miller, who gave Will Rogers and William S. Hart their start in show business. The producers are negotiating to borrow John Wayne for the leading role. . . . Byron Haskin, contract director for Hal Wallis Producions at Paramount, has purchased "The Sea Witch," a historical novel based on the building of the early clipper ships.

"She Went to the Races," the story of a group of college professors who devise a system for winning at the races, is slated for early production at MGM. James Craig and Frances Gifford will head the cast. Willis Goldbeck will direct, and Frederick Stephani will produce. . . . RKO has added "Palace on Main Street" to its 1945 production schedule. It's an original by Stephen Laird, and will be the author's initial production assignment. . . . Jane Murfin has selected "Bull by the Horns," a novel by Charles Bonner, as the basis for her second Universal production. The writer-producer is at present preparing "Time Out of Mind."

△

PRC will produce a series of outdoor action pictures in color to be released on the 1945-46 program. The series will star Eddie Dean, radio singer and screen player. "In Old Wyoming" has been selected as the title for the initial production, which will feature Sara Podlin and Jennifer Holt. Robert Emmett will act as producer-director. . . . Teresa Wright has been borrowed by Paramount from Samuel Goldwyn to co-star with Ray Milland and Brian Donlevy in "Too Good to Be True," which Harry Tugend will produce and Sidney Lanfield will direct.

Oscar Levant, well known pianist, composer and quiz expert, has been signed to an acting contract by Warners. . . . Judy Garland has been selected to portray Marilyn Miller in MGM's "Till the Clouds Roll By," which is based on the life of Jerome Kern, composer. Arthur Freed will produce the picture, which will mark Lemuel Ayres' debut as a director. Robert Walker has been assigned the role of Kern. . . . William Castle's next directing assignment at Columbia will be "The Whistler's Shadow," starring Richard Dix.

"Adventure of Don Juan" Will Star Errol Flynn

Audrey Totter has had her MGM contract extended. . . . Lynne Baggett has been assigned one of the top feminine roles in "The Adventures of Don Juan," soon to roll at the Warner studio, with Errol Flynn in the title role. . . . Hugh Prosser and Herbert Evans have been added to the cast of "Pardon My Past," initial Mutual Production for Columbia release.

Carole Mathews has had her Columbia contract extended, and has been assigned an important part in "I Love a Bandleader." . . . Charles Lind, the singing star of the Coast Guard's musical show, "Tars and Spars," has been signed by Paramount to a long term contract to become effective after he leaves the service. . . . Republic has instituted an intensive search for a girl who, in addition to possessing acting talent, is also a skilled horsewoman. She will be cast in "The Plainsman and the Lady," which is to star John Wayne.

Wood, Hakims and Rogers Form Producing Unit

Sam Wood, producer-director, the Hakim Brothers and Ginger Rogers have formed a corporation to make pictures in Hollywood, the first of which will be "Heartbreak," starring Miss Rogers. Mr. Wood will start production June 1, it is expected. The story and picture will be a remake of the original made by the Hakim Brothers. United Artists will distribute the picture.

Court Orders U.S. To Speed Replies In Decree Case

The major companies Wednesday won the first victory in the pre-trial proceedings of the Government's key industry anti-trust suit when Federal Judge Henry W. Goddard ruled that the Department of Justice must answer interrogatories submitted by the defendants initially on June 1, and completely by July 1.

Sitting in the U. S. District Court, New York, venue of the original suit of United States v. Paramount et al., Judge Goddard denied the Department's request that it be given until 30 days before trial, now set at October 8, to disclose the scope of its case against the companies.

After pointing out that "what was reasonable then (1940) is reasonable now," the Judge ruled that the Department must answer three categories of questions on evidence as to:

1. The new allegations of the amended complaint of 1940.
2. Developments since 1940.
3. Any allegations on matters prior to 1940 which the Government may choose to make.

Whitney North Seymour, New York attorney representing Paramount, as chief spokesman for the defendants, argued that the 30 days before trial would not give the companies sufficient time to prepare their case intelligently, and to facilitate a short trial.

John R. Niesley, special assistant to the U. S. Attorney General, argued in behalf of the Government in the absence of Robert L. Wright, chief of the anti-trust division's film section, now in Oklahoma City for the Griffith anti-trust suit.

Mr. Niesley said that the Department, which was now gathering evidence against the defendants throughout the country, was not in a position to give the requested information shortly, but "to limit the testimony it will give the list of witnesses and the substance of their testimony 30 days before trial."

Judge Goddard commented that the time was "too short, and that you should give the information now and later as you get it."

Mr. Niesley answered that the Department would give it as available but could not promise the complete information before 30 days prior to trial.

At that point Judge Goddard ruled that the information be given now and from time, and shortly later, concluded the 50-minute hearing by deciding on the June 1 and July 1 dates.

Company attorneys present included: John W. Davis, Loew's; Richard Dwight, Twentieth Century-Fox; Alvin Van Bergh and Harold Levinson, Warner Bros.; Louis Frohlich, Columbia and Granville Whittlesey, Jr., RKO. Harold Lasser of the Justice Departments' anti-trust division assisted Mr. Niesley.

Eight Major Distributors Sponsor Loan Message

Companies which sponsored the eight-page Seventh War Loan message in the April 28 issue of Motion Picture Herald were inadvertently not mentioned, because of an engraver's error.

The companies are Columbia, MGM, Paramount, RKO Radio, Twentieth Century-Fox, United Artists, Universal and Warners.

The message was the companies' contribution, in an issue directed especially to exhibitors participating in the forthcoming Loan.

The message, in advertisement insert, was supplied to the Motion Picture Herald by a printer chosen by the national committee of the film industry's Seventh War Loan.

Cummins Adds Two Theatres

Samuel Cummins will open the Pix, a 500-seat theatre in Norfolk, Va., about May 1 and the Jackson theatre on the Boardwalk, Long Beach, L. I., about Decoration Day. These two additional theatres will bring the Cummins circuit to nine houses.

IN NEWSREELS

Each of the five newsreels devoted all of its footage in the first issue of the current week to the Nazi atrocities and the opening of the San Francisco conference. The issues were: Movietone News, No. 69; News of the Day, No. 267; Paramount News, No. 70; RKO Pathe News, No. 72; Universal News, No. 393.

MOVIETONE NEWS—Vol. 27, No. 70—San Francisco peace parley goes to work. . . . Benito Mussolini, "would-be Caesar," meets his fate. . . . World's mightiest carrier named for Roosevelt. . . . The army asks you to save waste fat. . . . Fierce battle rages on Okinawa.

NEWS OF THE DAY—Vol. 17, No. 268—Last days of war in Europe. . . . Battle ordeal for Americans in grim fighting on Okinawa. . . . World's security spotlight on Soviet Commissar Molotov. . . . Mightest U. S. aircraft carrier named for Franklin Roosevelt .. . . Appeal to America for kitchen fat by Gen. Hardigg.

PARAMOUNT NEWS—No. 71—Conference tackles first problems. . . . Mussolini first to go. . . . Army calls for more waste fat. . . . New carrier honors Franklin D. Roosevelt.

RKO PATHE NEWS—Vol. 16, No. 73—First days of San Francisco conference. . . . Launch U.S.S. "F. D. Roosevelt.". . . Army asks waste fat salvage. . . . Marines blast Jap caves on Okinawa.

UNIVERSAL NEWS—Vol. 18, No. 394.—World parley gets down to business. . . . Mussolini executed. . . . Carrier is named for Roosevelt. . . . Yanks advance on Okinawa. . . . Gen. Hardigg urges more fat salvage.

ALL AMERICAN NEWS—Vol. 3, No. 132—Mrs. Bethune off to San Francisco. . . . Harlem Boys' club picks most popular kids. . . . Air hero laid to rest in St. Louis. . . . Chicago pupils join broom brigade. . . . "Y" jury selects "best built man.". . . Negro clergyman made bishop by Espiscopal Church.

March Tax Total Up $4,000,000

Washington Bureau

A $4,000,000 increase in admission tax collections in March, bringing the total for the month to $30,645,244, compared to $26,298,412 in February, was reported last week by the U. S. Internal Revenue Bureau. March collections are those gathered from theatres in March, but represent taxes paid at box offices in February. February's figures are on January ticket sales.

The Bureau announced that returns from present tax rates were closed to double those from the pre-war levy. For the first nine months of the fiscal year, 1944-45, the receipts amounted to $268,307,806, compared with $135,523,833 a year ago, an increase of $132,783,973. For the first three months of the 1945 calendar year, the tax returns were $81,289,216, against $43,732,128 for the same period in 1943.

The increase in amusement attendance in February (reflected in the March return) was spread pretty well throughout the country, it was indicated by the special report for the Third New York (Broadway) district.

Bergman Named to Head WAC Public Relations

Maurice Bergman, eastern advertising and publicity director of Universal Pictures, has been named chairman of the public relations division of the War Activities Committee of the Motion Picture Industry. Announcement of the selection was made by Francis S. Harmon, vice-chairman and coordinator of the committee. Others who have held the position include Major Monroe Greenthal, of United Artists; Oscar Doob, of Loew's and Harry Goldberg, of Warner Brothers Theatres. Mr. Bergman, who has been with Universal three years, previously was advertising manager of Twentieth Century-Fox, advertising and publicity director of Columbia Pictures and advertising executive for the Publix Theatres, now a part of Paramount. He entered the motion picture field after experience in Ohio newspaper work, public relations in New York City and advertising with Lord and Thomas.

Paramount Net Earnings for 1944 $16,488,106

Earnings of Paramount Pictures, Inc., for the fiscal year ending December 30, 1944, totaled $16,488,106 after deducting all charges including interest, taxes, depreciation, and $1,500,000 additional revenue provided for contingencies, according to the annual report of the company issued Wednesday by Barney Balaban, president. These earnings include $1,745,000 representing Paramount's interest as a stockholder in the combined undistributed net earnings for the year of partially owned non-consolidated companies.

The earnings for the fiscal year 1943 on the same basis were $16,140,821 including $1,556,000 share of undistributed earnings of partially owned non-consolidated companies. The amount earned per common share for 1944 on the basis of combined consolidated earnings and share of undistributed earnings of partially owned non-consolidated companies was $4.39 as compared with $4.30 for the year 1943.

The consolidated balance sheet shows that cash on December 30, 1944, amounted to $19,787,633 of which $1,827,059 was in foreign countries other than Canada, principally in Great Britain. Total current assets were $64,958,537 and current liabilities $16,112,057, leaving a net working capital of $48,846,480, an increase of $6,540,877 during the year. During the same period the interest bearing indebtedness due after one year of the Company and its consolidated subsidiaries was reduced by approximately $2,153,000, leaving a balance of such indebtedness of $21,120,206 on December 30, 1944.

In his report Mr. Balaban said:

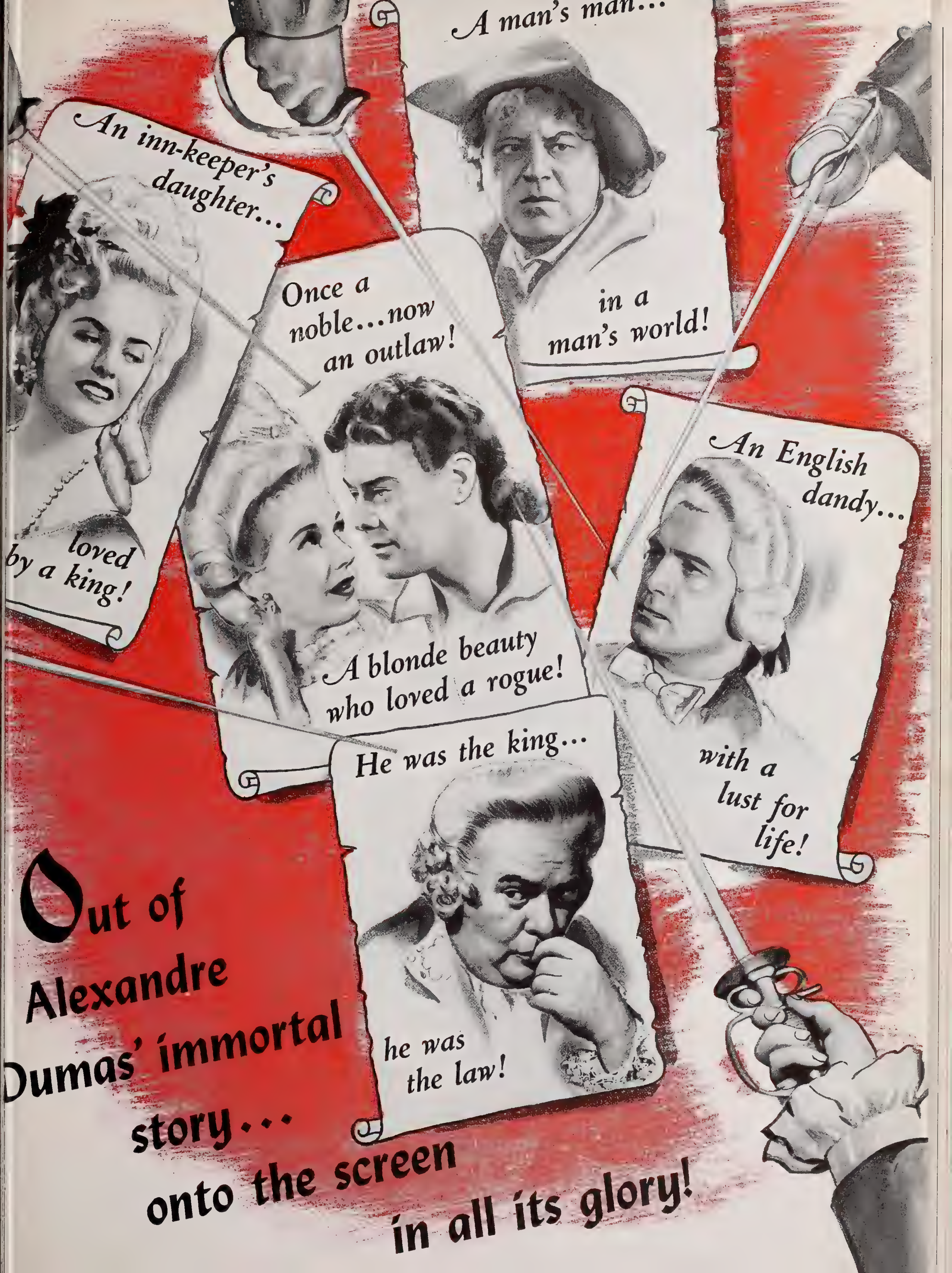
"There have been unusual developments in the electronic art during this war which have been closely related to television. There is the possibility that they may result in an early widespread use of television. The company is prepared to take advantage of this new amusement art, both in the home and in the theatre, through various interests in television including minority interests in Allen B. DuMont Laboratories, Inc., and Scophony Corporation of America and through television transmitters now operated by consolidated subsidiaries in Chicago and Hollywood."

Industry Buying Copies of "Movie Lot to Beachhead"

Theatre circuits and other motion picture organizations throughout the country have ordered more than 6,000 copies of "Movie Lot to Beachhead," the Doubleday-Doran book which tells the story of the motion picture at war, the publisher has informed the War Activities Committee. The circuits are using the copies as part of their public information program, distributing them to Chambers of Commerce, legislators, city officials, civic leaders, women's club leaders, and veterans' organizations. Foreign sales managers of major companies have also ordered a number of copies for distribution by their representatives in other countries, and the domestic sales managers of several companies have ordered copies for their field forces, to familiarize their men with the work the motion picture industry has done during the war. "Movie Lot to Beachhead," compiled by the editors of *Look,* had an excellent reception from reviewers throughout the country.

Taylor Reelected Head Of ASCAP for 1945

At the regular board of directors meeting of the American Society of Composers, Authors and Publishers, April 26, the following officers were elected for the coming year: Deems Taylor, president; Gustave Schirmer, vice-president; Oscar Hammerstein, II, vice-president; George W. Meyer, secretary; J. J. Bregman, treasurer; Donald Gray, assistant secretary; Irving Caesar, assistant treasurer.


A man's man...
in a man's world!
An inn-keeper's daughter...
loved by a king!
Once a noble...now an outlaw!
A blonde beauty who loved a rogue!
An English dandy...
with a lust for life!
He was the king...
he was the law!
Out of Alexandre Dumas' immortal story...
onto the screen
in all its glory!

THUNDERING SPECTACLE OF LOVE AND ADVENTURE!

FLAMING DRAMA OF INTRIGUE AND GALLANTRY!

SWASHBUCKLING ACTION TO THRILL THE WORLD!

Storming a castle... to kidnap a king... and rescue a bride!

COLUMBIA PICTURES *presents*

Alexandre Dumas' "The Fighting Guardsman"

WILLARD PARKER • ANITA LOUISE • JANIS CARTER

JOHN LODER • EDGAR BUCHANAN • GEORGE MACREADY

Screen Play by Franz Spencer and Edward Dein

Based on "The Companions of Jehu" by Alexandre Dumas

Produced by MICHEL KRAIKE • Directed by HENRY LEVIN

PRINTED IN U. S. A.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1914. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

EADIE WAS A LADY: Ann Miller, Joe Besser, Hal McIntyre—Nice little picture, but Joe Besser should have had more comedy scenes. His comedy is a relief from some so-called comics that we get so often. Why Columbia doesn't put this team into something big is a mystery to me.—Will J. Haney, Milan Theatre, Milan, Ind.

Metro-Goldwyn-Mayer

DRAGON SEED: Katharine Hepburn, Walter Huston—A very fine picture, but business was only average as it was too old when I played it and it had shown twice before in my neighborhood. Played Friday, Saturday, April 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LOST IN A HAREM: Bud Abbott, Lou Costello—It still is true that you can fool them some of the time but not all the time and you can't fool the public with this one. I have not read a good report on this picture. We had walkouts galore and it is not even funny. Let this one pass. Played Saturday, April 14.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

Paramount

DARK MOUNTAIN: Robert Lowery, Phyllis Brooks—Strictly a program picture that did average business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

FRENCHMAN'S CREEK: Joan Fontaine, Arturo de Cordova—A beautifully filmed picture. That is all I can say for this one. Not much for small towns. It was over-rated. Played Wednesday, Thursday, April 18, 19. —J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

HERE COME THE WAVES: Bing Crosby, Betty Hutton, Sonny Tufts—Excellent turnout for Bing. The peoaple are simply crazy about him. The picture is moderately entertaining and wouldn't amount to much without Bing. Played Sunday, Monday, March 18, 19.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MIRACLE OF MORGAN'S CREEK: Eddie Bracken, Betty Hutton—My patrons got a big kick out of this one. There is plenty of comedy and entertainment for the bobby sockers. I think it is one of the best from the company. Although I played it late, I would recommend it. Played Thursday, April 19.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

NATIONAL BARN DANCE: Jean Heather, James Brown—We had our first break with Paramount since they quit the Aldrich series. Some say this film is good for small towns. What is good for Waynesville is good for New York and Chicago. A heck of a lot of the people in the key cities were born and raised in towns just like mine. Here's for pictures with better entertainment and less "fuddy-duddy." Played Sunday, Monday, April 22, 23.—K. R. Hill, Twin Theatre, Waynesville, Ohio. Small town patronage.

SIGN OF THE CROSS, THE: Fredric March, Claudette Colbert—We did average business with this reissue. There were some walkouts but on the average the attraction pleased. Played Friday, Saturday, March 23, 24. —Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RKO Radio

NONE BUT THE LONELY HEART: Cary Grant, Ethel Barrymore—I thought I had seen everything until this came along. It is positively the worst chunk of film I have ever seen. My rather limited number of customers went out of their way to tell me the same thing. Most of them were on their way out after wasting their time through half of it. Even those I counted among the intelligentsia did not like it. I pulled it after one showing.—L. V. Bergtold, Westby Theatre, Westby, Wis.

THREE CABALLEROS, THE: Disney Cartoon Features—This is definitely not "Snow White and the Seven Dwarfs." No audience interest whatsoever. Kids bewildered. No story continuity. Disney missed here on this one. Double bill it and put in a good one to bolster the program. Played Tuesday-Thursday, April 17-19.—A. J. Howland, Elted Theatre, Absarokee, Mont. Small town and rural patronage.

Republic

ATLANTIC CITY: Constance Moore, Bradford Taylor—This was an awful flop as far as we were concerned. The beach scene, early in the picture, where the men were costumed in old style bathing suits was more disgusting than anything else. Our people just don't turn out for a feature of this type. Played Wednesday, Thursday, April 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

GREAT STAGECOACH ROBBERY, THE: Bill Elliott, Bobby Blake—Red Ryder and Little Beaver certainly pleased my trade on Friday and Saturday. Played April 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GREAT STAGECOACH ROBBERY, THE: Bill Elliott, Bobby Blake—These are good action Westerns. They deserve credit because they are O.K. and they do business.—A. J. Howland, Elted Theatre, Absarokee, Mont. Small town and rural patronage.

PRIDE OF THE PLAINS: Robert Livingston, Smiley Burnette—This one is exceptionally good. It is much better than the first of the series. The rural customers certainly went for the wild horse stuff. Had a number of nice comments, which is unusual with a Western.—L. V. Bergtold, Westby Thetare, Westby, Wis.

SING, NEIGHBOR, SING: Ruth Terry, Lulubelle and Scotty—Apparently our people liked this, as business was good, and there were no walkouts. Used on second half of double bill. The musical number went over well. Played Friday, Saturday, April 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

UTAH: Roy Rogers, Dale Evans—Just another Roy Rogers' film that packed the theatre to the door and pleased everybody. He is a good draw and the high class folks are coming to see him now.—Will J. Haney, Milan Theatre, Milan, Ind.

Twentieth Century-Fox

BIG NOISE, THE: Laurel and Hardy—As usual this pair of comedians was enjoyed by the children. Some adults complain these pictures are silly but all agree that they are composed of good clean fun. Played Friday, Saturday, April 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LAURA: Gene Tierney, Dana Andrews—I expected to do extra business with this picture due to the radio program that carried it, but it didn't seem to click.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SOMETHING FOR THE BOYS: Carmen Miranda, Michael O'Shea—For some reason business slumped on this picture. Perhaps there were not enough top-flight star names. The second half of the feature seemed to run smoother and produced more laughs. Miss Blaine was most appealing and bears a striking resemblance to another lovely red head of some years ago. Played Sunday, Monday, April 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SOMETHING FOR THE BOYS: Carmen Miranda, Michael O'Shea—This was a dandy picture. It took well and we packed them in and they were happy.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THUNDERHEAD: Roddy MacDowall, Preston Foster—Made to order for the rural trade. We had top business and everyone was pleased. When an exhibitor loses money on about all percentage pictures and then one comes along that he does well with that's percentage, too.—Will J. Haney, Milan Theatre, Milan, Ind.

THUNDERHEAD: Roddy MacDowall, Preston Foster—Very good. Better than "Flicka." Critics didn't do this one justice. Comments ranged from good to excellent. It did O.K., and thanks for something humans really enjoy. Played Friday, Saturday, April 13, 14.—A. J. Howland, Elted Theatre, Absarokee, Mont. Small town and rural patronage.

WINGED VICTORY: Edmund O'Brien, Jeanne Crain—Very good. It is in the same vein, in part, as "This Is the Army." No war action. It is a bit too long but has plenty of good comedy. Played Sunday, Monday, April 15, 16.—A. J. Howland, Elted Theatre, Absarokee, Mont. Small town and rural patronage.

United Artists

SINCE YOU WENT AWAY: Claudette Colbert, Shirley Temple, Monty Woolley, Joseph Cotten—Certainly a fine production and a good draw. Even so, on the impossibility of playing more than a show and a half an evening (curfew and a three-hour show) it is not any record breaker (far from it). We had to play five days, and with no turnover the net is very limited.—L. V. Bergtold, Westby Theatre, Westby, Wis.

SUMMER STORM: George Sanders, Linda Darnell—Too long and heavy for a small town. Business was poor. Played Sunday, Monday, April 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WOMAN OF THE TOWN, THE: Albert Dekker, Claire Trevor—Did O.K. on a double bill. It was the weak half of the bill and it is nothing to write home about.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

CAN'T HELP SINGING: Deanna Durbin, Robert Paige—We were a little disappointed on the returns on this one. While the picture is expensively produced, the story does not hold much interest. It is decidedly an escapist picture of the best type. Universal sure tried hard this time. Played Sunday, Monday, March 25, 26.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

CLIMAX, THE: Susanna Foster, Boris Karloff—Almost a duplicate of "Phantom of the Opera." Nothing extra, same plot. The singing of Miss Foster was the only outstanding achievement for this picture. Played Monday, April 15.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

HOUSE OF FRANKENSTEIN: Lon Chaney, Boris Karloff—We spotted this just before Easter, and doubled it with "Babes on Swing Street" to make a fairly entertaining show. The results were about what we expected for this playdate. As a rule our town just will not take a "horror" picture. Played Friday, Saturday, March 30, 31.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RECKLESS AGE: Gloria Jean, Henry Stephenson—A very neat little piece of entertainment. It fits nicely into any double. It drew a lot of hearty laughs and it moves along all the way.—L. V. Bergtold, Westby Theatre, Westby, Wis.

SLIGHTLY TERRIFIC: Leon Erroll Anne Rooney—Good little musical show which pleased on Pay Night. Played Tuesday, April 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Warner Bros.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith—A very weak picture that very few enjoyed. There was no plot, but just a waste of film. Played Wednesday, Thursday, April 11, 12.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

HOLLYWOOD CANTEEN: Warner Star Revue—This is a film that makes one appreciate what the stars are doing for the service men. Very good comments. It is a picture that is good for small or large towns. Played Monday, Tuesday, April 16, 17.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

JANIE: Joyce Reynolds, Robert Hutton — This one really sparkles! It is so refreshing. Everyone liked it and will more than welcome its sequel. Good draw, too. I'll put this on my list of the 10 best of the year.—L. V. Bergtold, Westby Theatre, Westby, Wis.

MASK OF DIMITRIOS, THE: Sydney Greenstreet, Peter Lorre—Played on Cash Night to a lot of walkouts. Very little entertainment for my class of trade. Glad when I put it on the bus.—Will J. Haney, Milan Theatre, Milan, Ind.

VERY THOUGHT OF YOU, THE: Dennis Morgan,

(Continued on following page)

(*Continued from preceding page*)

Faye Emerson—One of the best shows we have played this year and we play every product. Not a good draw on account of the title. In fact, it was one of the poorest Sunday to Tuesday changes for several months. This is a relief with so many musicals in the field. There was no chorus and no war and what swell entertainment!—L. V. Bergtold, Westby Theatre, Westby, Wis.

Short Features

Metro-Goldwyn-Mayer

BARNEY BEAR'S POLAR PEST: Technicolor Cartoons—A first class cartoon with plenty of laughs.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

BATTY BASEBALL: Technicolor Cartoons—Good Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DAY IN DEATH VALLEY: Fitzpatrick Traveltalks—An entertaining single reel in lively Technicolor with plenty of interest. Everyone here enjoyed it.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WHAT'S BUZZIN', BUZZARD: Good Technicolor cartoon of the vultures and the rabbit.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

WILD HORSES: Pete Smith Specialties—Good single reel of the life of wild horses.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Paramount

BOMBALERA: Musical Parade—Very different two-reel subject that proved good film fare.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PACKAGE FOR JASPER: Madcap Models—First class cartoon entertainment. It is real novelty in action.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO Radio

GIRLS, GIRLS, GIRLS: Leon Errol—O. K. Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Twentieth Century-Fox

THE WEST COAST QUESTION: March of Time—Average March of Time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

United Artists

THE CROSS-EYED BULL: Daffy Ditties—Entertaining comedy on the style of George Pal Puppetoons.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

DOGS FOR SHOW: Variety Views—Our crowd particularly liked this reel about the boxer dogs of England.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MISTER CHIMP RAISES CAIN: Variety Views—The kids and adults still like monkeys. Everybody got a kick out of this.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Victory Films

WHAT'S YOUR NAME: Interesting Victory reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

I WON'T PLAY: Featurettes—This is the kind of two-reel dramatic subject that we don't mind playing with a high class feature. Our audience liked this.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PLEDGE TO BATAAN: Technicolor Specials—Most of the scenes are of the Philippines before the war and will prove of immense interest to the audience. Our crowd ate this one up.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SUNDAY GO TO MEETING TIME: Blue Ribbon Hit Parade—These cartoons from Vitaphone, on the whole, are very good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Short Product in First Run Houses

NEW YORK—Week of April 30

ASTOR: Clock Watcher	***RKO***
Golden Glory	***WAC***
Feature: The Princess and the Pirate	RKO
CAPITOL: It Happened in Springfield	***Vitaphone***
Cross-Eyed Bull	***United Artists***
Down the Fairways	***20th Cent.-Fox***
Feature: I'll Be Seeing You	United Artists
CRITERION: Fall Guy	***MGM***
Fisherman's Luck	***20th Cent.-Fox***
Feature: Sudan	Universal
GLOBE: When I Yoo Hoo	***Vitaphone***
Glamour in Sports	***Vitaphone***
Feature: Tarzan and the Amazons	RKO
HOLLYWOOD: Musical Mexico	***Vitaphone***
Unruly Hare	***Vitaphone***
Feature: The Corn Is Green	Warner Bros.
MUSIC HALL: The Returning Veteran (March of Time)	***20th Cent.-Fox***
Feature: Without Love	MGM
RIALTO: Popular Science	***Paramount***
How to Play Golf	***RKO***
Feature: Circumstantial Evidence	20th Cent.-Fox
RIVOLI: Bombalero	***Paramount***
Mighty Mouse and the Pirate	***20th Cent.-Fox***
Feature: The Affairs of Susan	Paramount
ROXY: Mother Goose Nightmare	***20th Cent.-Fox***
Alaskan Grandeur	***20th Cent.-Fox***
Feature: Diamond Horseshoe	20th Cent.-Fox
STRAND: Are Animals Actors?	***Vitaphone***
Bikes and Skis	***Vitaphone***
Life With Feathers	***Vitaphone***
Feature: Horn Blows at Midnight	Warner Bros.

CHICAGO—Week of April 30

APOLLO: Lulu at the Zoo	***Paramount***
Land of 10,000 Lakes	***20th Cent.-Fox***
Feature: A Song to Remember	Columbia
GARRICK: Battle of San Pietro	***WAC-Paramount***
Feature: Tonight and Every Night	Columbia
GRAND: Two-Way Street	***WAC***
Swing It	***RKO***
Features: Sudan	Universal
I'll Remember April	Universal
ORIENTAL: Cutie on Duty	***RKO***
Birds and Beasts	***Vitaphone***
I Only Have Eyes For You	***Vitaphone***
Feature: Identity Unknown	Republic
PALACE: Court Craft	***RKO***
Features: Pan-Americana	RKO
Having Wonderful Crime	RKO
ROOSEVELT: Behind the Meatball	***Vitaphone***
Feature: Hotel Berlin	Warner Bros.
STATE LAKE: I Won't Play	***Vitaphone***
Feature: National Velvet	MGM
UNITED ARTISTS: Jersey Turkey	***MGM***
Kings of the Fairway	***Columbia***
Feature: Music for Millions	MGM
WOODS: Goofy News Views	***Columbia***
Flicker Flashbacks, No. 2	***RKO***
Feature: Flame of Barbary Coast	Republic

Industrial Companies Made 3,902 Films for War Effort

Industrial film companies of the United States concentrating on the production of war training films for the armed services and war production plants during the period since Pearl Harbor have exceeded any similar period in total production, O. H. Coelln, Jr., secretary of the National Association of Film Producers, has announced. He said that 31 producing companies had reported a total of 3,902 films made to date, in a nation-wide survey made by the association and by *Business Screen,* official organ of association.

The survey shows that 1,535 reels have been produced for the U. S. Navy; 195 for the Army, Army Air Forces, U. S. Coast Guard and Marine Corps combined; 630 for war agencies such as U. S. Office of Education and Department of Agriculture, and 1,542 for war industries.

These 16 and 35mm films were delivered for training, indoctrination and other war effort purposes. In addition more than 2,000 original slide-film subjects for the armed forces were produced by about a dozen of the companies in the survey while thousands of other slide-film subjects have been produced for other Government agencies and for war industries.

S & M Theatres Announce Two Staff Promotions

Promotions in the personnel of S and M Theatres, and the removal of the circuit's main offices from Ripon to Oshkosh, in Wisconsin, have been announced by Ben Marcus, president and general manager.

Joseph Strother, buyer and booker, has been promoted to assistant general manager in charge of buying and booking, and exchange operations. He will continue his headquarters in Milwaukee. Hank Trollette has been promoted to assistant general manager in charge of the operation of the theatres, with headquarters at Neenah.

Mr. Marcus also announced that the Varsity theatre, Appleton, Wis., had been added to the circuit, and that construction on a new theatre at Tomah was to begin in about 90 days. At a recent staff meeting of the circuit, plans were made for the Ben Marcus Spring Drive, April 22-July 21. Attending were: Mr. Strother, Mr. Trollette, Don Harrington, Dorothy Carson, Charles Lowe, Clarence Holtze, Ollie Lenz, Hy Cohen, Don Jones, Aileen Steeps, Erna Hicks, Lorraine Reif, Helen Nigel, Helen Witte.

Blumberg Decorated

M/Sgt. Al Blumberg, former manager of Warners Mid-Way theatre, in Philadelphia, and now in Germany with Patton's 3d Army, has been awarded the Croix de Guerre with Bronze Star by the French Government for exceptional service during the liberation of France.

Connecticut Theatres Are Praised by Governor

Governor Raymond Baldwin of Connecticut and State Fuel Administrator Seth Darley have expressed their appreciation to the theatres of the state for their cooperation in the government's conservation program, it has been announced by Herman Levy, executive secretary of the Motion Picture Theatre Owners of Connecticut. He recommended, for special attention, the recent letter issued to theatremen by State Police Commissioner Edward J. Hickey regarding over-crowding and standing room in theatres.

He also pointed out that measures requiring the presence of a licensed boiler operator in the theatre and granting the town the option of extending Sunday playing hours, are still up for consideration in the state legislature.

Theatremen are asked also to contact their Representatives and Senators concerning House Bill 603 and State Bill 349, hearing on which began March 27. The measures concern two men in each projection booth.

"Springfield" Receives Support of Educators

The National Education Association of the United States will cooperate in promotional activities with Warner Bros. on the short subject, "It Happened in Springfield," which deals with the Springfield Plan for teaching democracy and good citizenship in public schools. Willard E. Given, executive secretary of the association, which has its headquarters in Washington, has sent a letter to the superintendents of schools throughout the country instructing them to contract local theatre managers and work with them to obtain the widest possible audiences for the picture.

Film Salesmen Form New Unit in New Orleans

The New Orleans unit of the Motion Picture Colisseum of America, membership of which includes film salesmen in that city, Atlanta and San Francisco, last week announced its officers. They are E. E. Shinn, president; William Shiells, vice-president; Charles Lamantia, secretary-treasurer; S. M. Otis, board chairman. The New Orleans salesmen meet monthly at their headquarters in the Jung Hotel.

"WHAT'S YOUR PLEASURE, GENTLEMEN?"

Whether it's fightin' or funnin', gamblin' or lovin'... you'll find what your AUDIENCES want in Monogram's biggest, lustiest outdoor SPECIAL!

It's the rip-roarin' story of a reckless dancehall queen and a gun-packin' medico who meet in the worst sin town of the west!

PRODUCED BY
SCOTT R. DUNLAP

MADE FOR YOUR BEST PLAYING TIME!

MONOGRAM'S

FLAME OF THE WEST

JOHNNY MACK BROWN • RAYMOND HATTON
JOAN WOODBURY • DOUGLASS DUMBRILLE
PEE WEE KING and His Golden West Cowboys

Directed by LAMBERT HILLYER • Screenplay by ADELE BUFFINGTON • Original Story by BENNETT FOSTER

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THUNDERHEAD (20th-Fox)

Final Reports:

Total Gross Tabulated	$656,800
Comparative Average Gross	623,800
Over-all Performance	105.2%

BALTIMORE—New, 1st week	105.7%
BALTIMORE—New, 2nd week	81.7%
BOSTON—Memorial	105.9%
(DB) Hi, Beautiful (Univ.)	
*BUFFALO—Buffalo	93.0%
(DB) Circumstantial Evidence (20th-Fox)	
*CINCINNATI—Palace	76.3%
CINCINNATI—RKO Shubert, MO, 1st week	94.3%
DENVER—Denver	87.5%
(DB) Circumstantial Evidence (20th-Fox)	
DENVER—Esquire	60.6%
(DB) Circumstantial Evidence (20th-Fox)	
DENVER—Aladdin, MO, 1st week	97.5%
(DB) Circumstantial Evidence (20th-Fox)	
INDIANAPOLIS—Circle	96.1%
(DB) Double Exposure (Para.)	
INDIANAPOLIS—Lyric, MO, 1st week	106.8%
(DB) Double Exposure (Para.)	
KANSAS CITY—Esquire, 1st week	108.6%
KANSAS CITY—Esquire, 2nd week	81.4%
KANSAS CITY—Uptown, 1st week	111.1%
KANSAS CITY—Uptown, 2nd week	79.3%
LOS ANGELES—Chinese, 1st week	113.3%
(DB) Circumstantial Evidence (20th-Fox)	
LOS ANGELES—Chinese, 2nd week	83.3%
(DB) Circumstantial Evidence (20th-Fox)	
LOS ANGELES—Loew's State, 1st week	101.0%
(DB) Circumstantial Evidence (20th-Fox)	
LOS ANGELES—Loew's State, 2nd week	74.0%
(DB) Circumstantial Evidence (20th-Fox)	
LOS ANGELES—Uptown, 1st week	177.2%
(DB) Circumstantial Evidence (20th-Fox)	
LOS ANGELES—Uptown, 2nd week	81.8%
(DB) Circumstantial Evidence (20th-Fox)	
*MILWAUKEE—Wisconsin, 1st week	105.2%
(DB) Circumstantial Evidence (20th-Fox)	
*MILWAUKEE—Wisconsin, 2nd week	105.2%
(DB) Circumstantial Evidence (20th-Fox)	
MILWAUKEE—Strand, MO, 1st week	86.5%
(DB) For Whom the Bell Tolls (Para.)	
MINNEAPOLIS—Radio City	125.9%
MINNEAPOLIS—Lyric, MO, 1st week	125.0%
MINNEAPOLIS—Lyric, MO, 2nd week	125.0%
NEW YORK—Victoria, 1st week	177.4%
NEW YORK—Victoria, 2nd week	120.9%
*NEW YORK—Victoria, 3rd week	129.0%
*NEW YORK—Victoria, 4th week	120.9%
*NEW YORK—Victoria, 5th week	88.7%
OMAHA—Paramount	105.2%
OMAHA—Omaha	113.0%
(DB) My Gal Loves Music (Univ.)	
PHILADELPHIA—Fox	78.5%
PHILADELPHIA—Karlton, MO, 1st week	104.4%
PITTSBURGH—Fulton, 1st week	145.5%
PITTSBURGH—Fulton, 2nd week	160.7%
PITTSBURGH—Fulton, 3rd week	101.2%
*SAN FRANCISCO—Paramount, 1st week	123.4%
*SAN FRANCISCO—Paramount, 2nd week	91.6%
SEATTLE—Paramount, 1st week	165.1%
SEATTLE—Paramount, 2nd week	118.7%
ST. LOUIS—Fox	105.1%
(DB) Hitchhike to Happiness (Rep.)	
TORONTO—Imperial, 1st week	114.7%
TORONTO—Imperial, 2nd week	95.3%
WASHINGTON—Capitol, 1st week	106.8%
(SA) Vaudeville	
WASHINGTON—Capitol, 2nd week	96.1%
(SA) Vaudeville	

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PRACTICALLY YOURS (Para.)

Final Reports:

Total Gross Tabulated	$664,500
Comparative Average Gross	631,300
Over-all Performance	95.0%

BALTIMORE—Stanley, 1st week	90.0%
BALTIMORE—Stanley, 2nd week	94.1%
BOSTON—Metropolitan, 1st week	112.4%
(DB) High Powered (Para.)	
BOSTON—Metropolitan, 2nd week	112.4%
(DB) High Powered (Para.)	
*CINCINNATI—RKO Albee	117.2%
*CINCINNATI—RKO Grand, MO, 1st week	87.1%
*CINCINNATI—RKO Grand, MO, 2nd week	64.0%
*CLEVELAND—Loew's State	91.7%
*CLEVELAND—Loew's Stillman, MO, 1st week	104.7%
CLEVELAND—Loew's Ohio, MO, 2nd week	93.2%
DENVER—Denham, 1st week	140.1%
DENVER—Denham, 2nd week	135.5%
DENVER—Denham, 3rd week	107.4%
INDIANAPOLIS—Indiana	103.1%
(DB) Dangerous Passage (Para.)	
INDIANAPOLIS—Lyric, MO, 1st week	103.4%
(DB) Dangerous Passage (Para.)	
*LOS ANGELES—Paramount Downtown, 1st week	158.0%
(DB) Double Exposure (Para.)	
*LOS ANGELES—Paramount Downtown, 2nd wk.	108.8%
(DB) Double Exposure (Para.)	
*LOS ANGELES—Paramount Hollywood, 1st week	151.2%
*LOS ANGELES—Paramount Hollywood, 2nd week	109.2%
MINNEAPOLIS—Radio City	111.1%
MINNEAPOLIS—Century, MO, 1st week	105.2%
MINNEAPOLIS—Century, MO, 2nd week	114.0%
*NEW YORK—Paramount, 1st week	122.5%
(SA) Benny Goodman's Orchestra, others	
*NEW YORK—Paramount, 2nd week	102.7%
(SA) Benny Goodman's Orchestra, others	
*NEW YORK—Paramount, 3rd week	70.0%
(SA) Benny Goodman's Orchestra, others	
OMAHA—Paramount	113.9%
(DB) Nothing But Trouble (MGM)	
OMAHA—Omaha, MO, 1st week	95.2%
(DB) Nothing But Trouble (MGM)	
PITTSBURGH—Stanley	89.2%
PITTSBURGH—Warner, MO, 1st week	76.0%
PROVIDENCE—Strand	151.9%
(DB) Double Exposure (Col.)	
SAN FRANCISCO—Fox	91.0%
(DB) High Powered (Para.)	
SAN FRANCISCO—St. Francis, MO, 1st week	93.1%
(DB) High Powered (Para.)	
ST. LOUIS—Ambassador	115.3%
(DB) Double Exposure (Para.)	
ST. LOUIS—Missouri, MO, 1st week	123.7%
(DB) Dark Waters (UA)	
ST. LOUIS—St. Louis, MO, 2nd week.	107.6%
(DB) Roughly Speaking (WB)	
WASHINGTON—Earle	108.4%
(SA) Vaudeville	

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IT'S A PLEASURE (RKO)

First Reports:

Total Gross Tabulated	$276,000
Comparative Average Gross	274,800
Over-all Performance	100.4%

BALTIMORE—Hippolrome, 1st week	99.4%
(SA) Vaudeville	
BALTIMORE—Hippodrome, 2nd week	99.4%
(SA) Vaudeville	
BOSTON—Memorial, 1st week	110.6%
(DB) Crime Doctor's Courage (Univ.)	
BOSTON—Memorial, 2nd week	115.2%
(DB) Crime Doctor's Courage (Univ.)	
*BUFFALO—20th Century, 1st week	80.0%
(DB) Grissly's Millions (Rep.)	
*BUFFALO—20th Century, 2nd week	80.0%
(DB) Grissly's Millions (Rep.)	
*CHICAGO—Woods, 1st week	93.3%
*CHICAGO—Woods, 2nd week	80.0%
*CHICAGO—Woods, 3rd week	86.6%
*CINCINNATI—RKO Albee	98.7%
*CINCINNATI—Capitol	82.4%
DENVER—Orpheum	124.0%
(DB) Great Mike (PRC)	
OMAHA—Brandeis, 1st week	113.3%
(DB) Rough, Tough and Ready (Col.)	
OMAHA—Brandeis, 2nd week	113.3%
(DB) Rough, Tough and Ready (Col.)	
PROVIDENCE—Albee, 1st week	114.0%
(DB) House of Fear (Univ.)	
SAN FRANCISCO—Golden Gate, 1st week	109.2%
(SA) Vaudeville	
SAN FRANCISCO—Golden Gate, 2nd week	95.5%
(SA) Vaudeville	

**Post-midnight performances discontinued because of curfew.*

Seek New York Theatre Aid For Juvenile Program

New York Police Commissioner Lewis J. Valentine last Thursday called upon New York City theatre owners to support the Police Athletic League's drive to enroll 500,000 adult members at $1 each to support the organization's juvenile recreational policy as an antidote to crime and hoodlumism. Commissioner Valentine's appeal was made at a luncheon-meeting of the Independent Theatre Owners Association at the Hotel Astor, at which the ITOA nominated officers and directors for the coming year.

ITOA officers nominated, and who are to be elected at the next meeting, May 10, include: Harry Brandt, president; David Weinstock and Max A. Cohen, vice-presidents; Leon Rosenblatt, treasurer; J. Joshua Goldberg, secretary; John C. Bolte, sergeant-at-arms. All except Mr. Goldberg currently hold office.

Nominated to the board were: Mr. Weinstock, chairman; Leo Brecher, A. H. Eisenstadt, Norman Elson, Isadore Gottlieb, Abraham Leff, Jack Hattem, Emanuel Hertzig, Gilbert Josephson, Martin Levine, Irving Renner, Ray Rhonheimer. Rudolph Sanders, Abraham Shenk, Henry Siegel, Charles Steiner and Bernard Zimetbaum. Herman Rachmil, retired exhibitor, was elected an honorary member for life.

President Truman Orders Patents Investigation

President Truman last Thursday instructed Secretary of Commerce Wallace to initiate an investigation to determine if patents were being "misused" to support unlawful monopolies in violation of anti-trust laws.

A committee to make the requested study was immediately appointed by Secretary Wallace, and includes: War Stabilization Director William H. Davis, Attorney General Francis Biddle, National Patent Planning Commission Chairman Charles F. Kettering and Director Vannevar Bush of the Office of Scientific Research and Development.

In his instruction to Secretary Wallace, President Truman expressed the belief that Congress would be glad to receive the results of "a full and objective study of the operation and effectiveness of the patent laws and their relation to the purposes of the anti-trust laws and to the post-war economy, together with specific proposals for such legislation as may seem to be appropriate."

Bell & Howell Quarter Net Profit at $311,591

Earnings of Bell & Howell Company, Chicago, for the first quarter of 1945 amounted to $311,591 after taxes but before renegotiation, J. H. McNabb, president, reported last week. This compares with $233,126 for the same quarter in 1944. Earnings for the quarter before Federal taxes were $1,138,991, compared with $859,826 for the corresponding period the previous year. After provision for preferred dividends, the first quarter earnings amounted to 60 cents per share on 462,375 shares of outstanding stock.

The board of directors last Wednesday declared the initial dividend of 45 cents per share on its new cumulative preferred stock 4¼ per cent series, for the period of the date of issue of this stock to June 1, 1945.

A dividend of 12½ cents per share on the new common stock also was declared, payable June 1, 1945.

Detroit Exhibitor Files Suit Against Majors

Damages of $3,000 a month for the three years since the opening of the Allen Park, Detroit suburban house, were asked in an anti-trust suit against 10 distributors filed last week in the Detroit U. S. District court by Nicholas George, operator of the theatre. The complainant charges that because two near-by theatres obtained better film bookings, he was forced to give away dishes and present vaudeville acts in order to meet the allegedly unfair competition. The defendants are charged with conspiring in their sales to the Lincoln Park theatre and United Detroit Mel theatre, Meldville.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Opinions Invited

We received a rather perplexing note from a Round Tabler who manages a 650-seat theatre located in a town of 4,500 population with an extra 1,500 potential moviegoers in the suburbs.

He writes that the theatre defeated a well-organized strike by high school students who had been unsuccessful in an effort to obtain student rates of admission. The picket line lasted two weeks before the movement fell through.

According to the manager, during the past two years he has encountered a growing tendency towards juvenile disturbance and destruction in the theatre.

"At the time the kids ended their strike," he writes, "we bore down on them. Having found that they had no power to use against the theatre, they had to accept our changed attitude toward their behavior . . . surprisingly, they do not hold any ill-will against us. . . . "

We are not inclined to take issue with the manager's action in handling a local situation of this nature. It does appear, though, that there are several alternate methods of handling such a situation. For readers who are interested in sending in their ideas on how they would treat such a condition, the pages of the Round Table are always available.

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Spreading the Gospel

Editorial comment from newspapers highlighting the activities of individual theatres or the industry in general is by no means uncommon.

The wonder is, with normal advertising and publicity space currently at a premium, and editors arrayed with plenty of topics of world importance, that showmen still succeed in landing on the editorial pages of prominent newspapers so often.

During the past fortnight there have been three such incidents which have come to our attention. The first is a glowing tribute in the Painesville (Ohio) *Telegraph* devoted to four theatres in the Lake County area. The editorial says in part:

"Theirs is an impressive record. They put on shows to boost War Loan campaigns; they serve in the Christmas-for-Every-Child movement; they give free Hallowe'en shows. . . . They give performances to aid salvage drives . . . Red Cross, Infantile Paralysis Foundation . . . numerous other humanitarian organizations. And they get results.

"The managers, owners and employees . . . deserve the sincere thanks of Lake County people for their unselfish efforts. They are performing a valuable service on the home front."

The engagement of "Winged Victory" recently at the Grand theatre in Macon, Georgia, and the Seventh War Loan drive which opens shortly, inspired Kathleen Lamb Whalen, publicist of the Lucas & Jenkins theatres in that city, to write an editorial which she planted in the Macon *News*. The article was written in a vein designed to create interest in the film, with entertainment as its underlying theme. It also served to remind patrons that all profits from the production and distribution of the film go to Army relief and that Mr. John Q. Public could refresh his memory on where his money goes when he buys War Bonds by seeing the picture at the theatre.

Charles Pincus, of the Paramount, Salt Lake City, forwards the third such editorial which appeared in the local *Telegram*.

Here the commentary concerns itself with a meeting of the Intermountain Theatre Owners' Association, at which one of the topics discussed was the industry's contribution of 60,000 films for free showing to overseas soldiers and sailors. The subject is artfully and skillfully broadened to include other services rendered, and concludes:

"The movie industry has in every way been in the forefront as a war-supporting and sustaining segment of American business. It has well earned the thanks of the American people."

△ △ △

See It From the Beginning

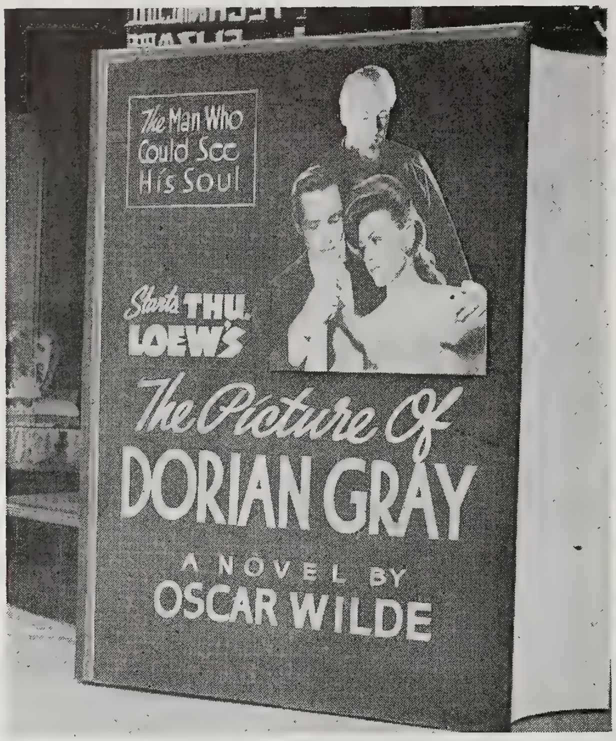
Earle Holden, manager of the Center theatre in Hickory, N. C., desires to pass an idea along to film distributing companies which is not without merit. Mr. Holden suggests:

"The folks who make up the press sheets and ad mats on mystery and other types of vehicles which should be seen from the beginning for full enjoyment could include copy along these lines. It would be a great thing for the public at large if they would see all pictures from the beginning. . . . Why not put on a campaign in all advertising? Most of the managers would have no objection to including such copy in ad mats."

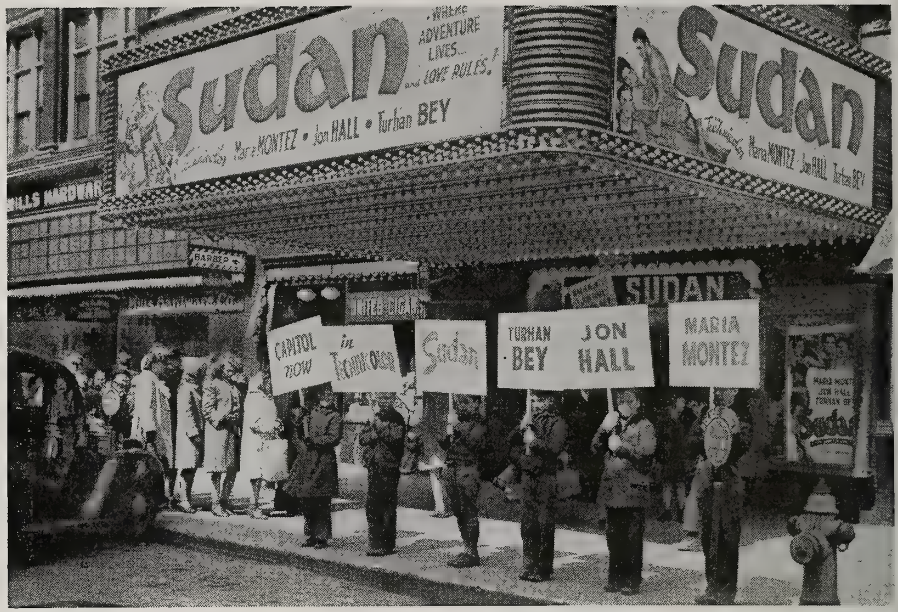
The policy adopted by numerous managers of including the starting time of features in their regular ads also helps.

—CHESTER FRIEDMAN

SHOWMANSHIP IN BALLYHOO

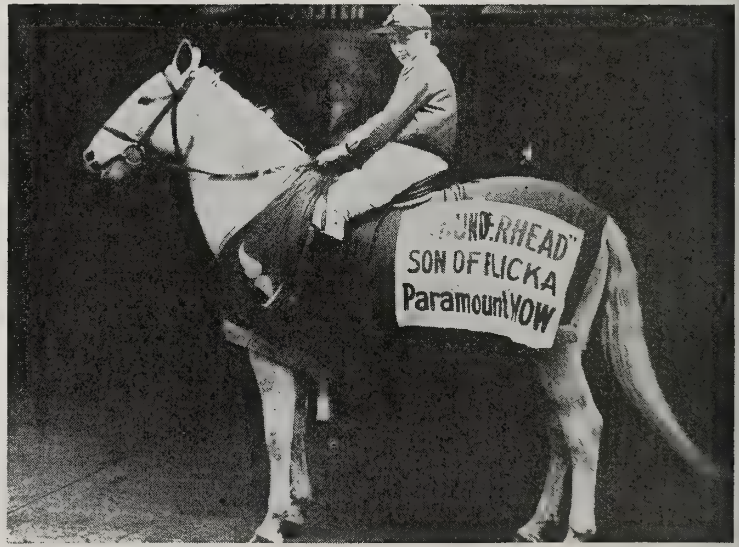

The Man Who Could See His Soul
Starts THU. LOEW'S
The Picture Of DORIAN GRAY
A NOVEL BY OSCAR WILDE

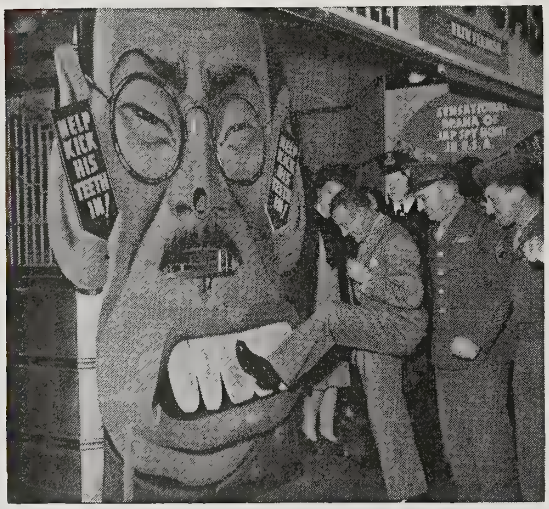
Huge replica book, 8 feet high, was used as walking ballyhoo on "Dorian Gray" by manager Les Pollock at Loew's, Rochester, N. Y.


Sudan
WHERE ADVENTURE LIVES... and LOVE RULES!
Maria MONTEZ • Jon HALL • Turhan BEY
CAPITOL NOW
in Technicolor
Sudan
TURHAN BEY
JON HALL
MARIA MONTEZ
SUDAN

Six boys carrying cards on "Sudan" was a device used by C. T. Spencer, manager of the Capitol, Hamilton, Ont., Canada, to promote that film. Note painted marquee signs.

Right, "Get a Horse" suggested press sheet on "Thunderhead", and manager Bill Miskell of the Paramount, Omaha, suited the words to action.


"THUNDERHEAD" SON OF FLICKA Paramount NOW


HELP KICK HIS TEETH IN!

Patrons of the Palace, New York, who attend "Betrayal from the East", are given an opportunity to kick Hirohito in the teeth as part of manager Ray Conner's exploitation campaign.

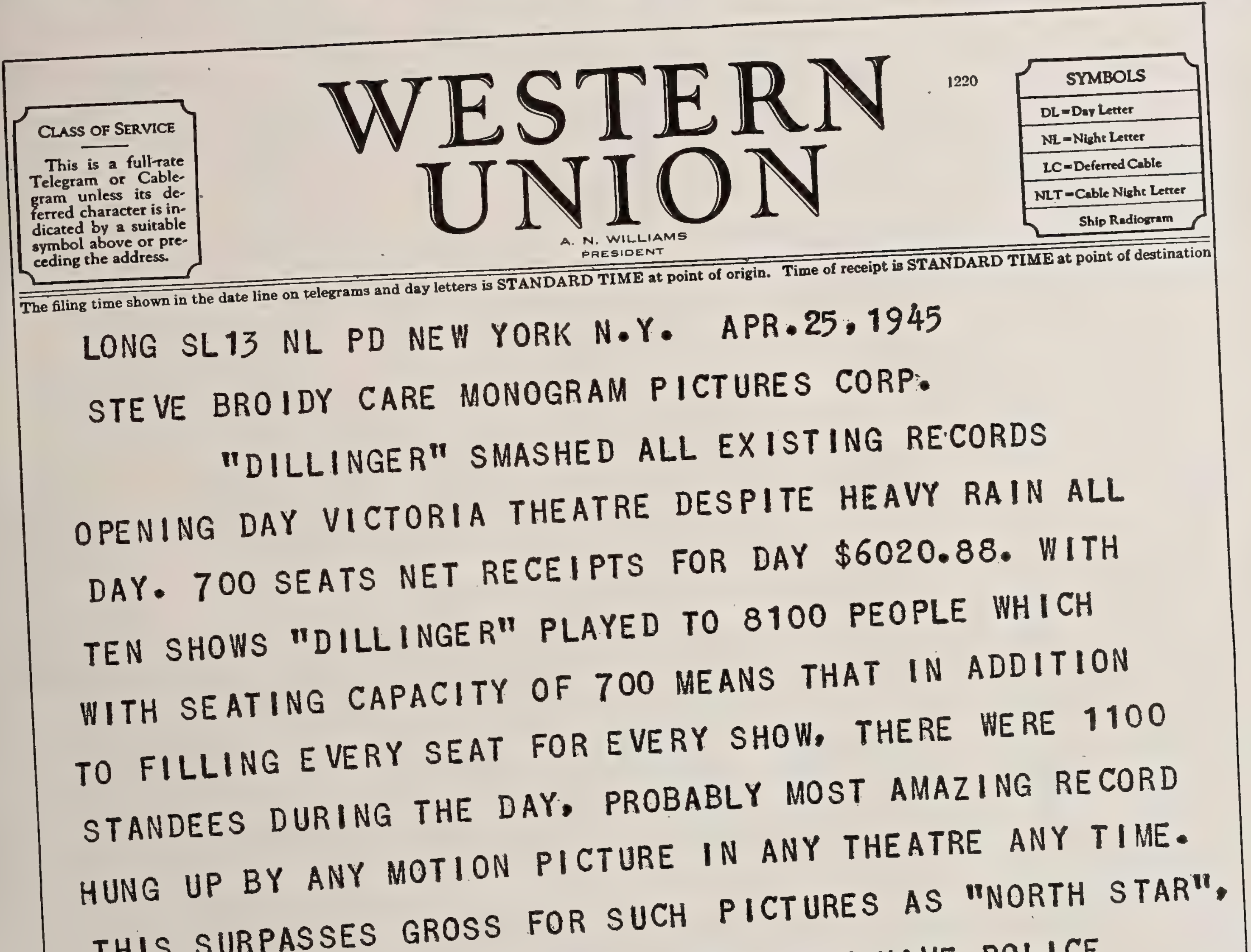
MUSIC FOR MILLIONS
O'BRIEN
STATE

Street car singers serenade passengers and provide Charles Zinn's current attraction at the State, Minneapolis, with neat plug.

The PICTURE of DORIAN GRAY

Right, manager Carl Rogers plugs his Spring hits against background of lattice work and artificial flowers over main entrance doors at the Broad theatre, Columbus, Ohio.

NO MATTER WHAT ELSE YOU HAVE TO DO TODAY, TAKE TIME OUT TO READ EVERY WORD OF THIS WIRE:



CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

A. N. WILLIAMS
PRESIDENT

1220

SYMBOLS
DL=Day Letter
NL=Night Letter
LC=Deferred Cable
NLT=Cable Night Letter
Ship Radiogram

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

LONG SL13 NL PD NEW YORK N.Y. APR.25,1945

STEVE BROIDY CARE MONOGRAM PICTURES CORP.

"DILLINGER" SMASHED ALL EXISTING RECORDS OPENING DAY VICTORIA THEATRE DESPITE HEAVY RAIN ALL DAY. 700 SEATS NET RECEIPTS FOR DAY $6020.88. WITH TEN SHOWS "DILLINGER" PLAYED TO 8100 PEOPLE WHICH WITH SEATING CAPACITY OF 700 MEANS THAT IN ADDITION TO FILLING EVERY SEAT FOR EVERY SHOW, THERE WERE 1100 STANDEES DURING THE DAY, PROBABLY MOST AMAZING RECORD HUNG UP BY ANY MOTION PICTURE IN ANY THEATRE ANY TIME. THIS SURPASSES GROSS FOR SUCH PICTURES AS "NORTH STAR", "WILSON", " FIGHTING LADY". NECESSARY HAVE POLICE CONTROL CROWDS. AUDIENCE REACTION EXCEPTIONALLY GOOD.

MAURICE MAURER

VICTORIA THEATRE BROADWAY NEW YORK

Make way for MONOGRAM!

"DILLINGER" A KING BROTHERS PRODUCTION

featuring **Edmund LOWE** • **Anne JEFFREYS** • and introducing **LAWRENCE TIERNEY** as John Dillinger

with EDUARDO CIANNELLI · MARC LAWRENCE · ELISHA COOK, Jr. · Directed by MAX NOSSECK · Screenplay by PHILIP YORDAN

Unusual Campaign Announces Vail's Policy Change

When it was recently decided at Eastertime to change the policy of the Vogue theatre, Sydney, Nova Scotia, to a continuous performance schedule, Everett Vail, manager, opened his newspaper campaign with a series of teasers building up to the announcement of the policy and adapted to the season by use of an Easter bunny to personalize his advertising.

Small spot announcements were placed in the social, personal, sports and comic pages. An article on the greater convenience to the public and the opportunities contained in the continuous performance policy, together with illustrations of various executives of the company, followed in the newspaper columns when the starting date had been announced.

A special trailer was made up which was run in advance as an announcement and later used as a current explanation of the extended service given to the public. A herald, tied in with the constant war reminder not to talk of local troop and ship movements, proved an effective teaser and was widely distributed to Navy, Army and Air Force barracks, shipyards and other industrial plants where the employees working on shifts would welcome the news of the extended service.

Twenty-four sheets combining the announcement of the attraction and the new policy were placed on the main street in advance and for the current run of the attraction.

As a result of Vail's activities, child attendance is reported to have jumped 400 per cent and matinee attendance 500 per cent.

The Selling Approach

ON NEW PRODUCT

[*The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.*]

THE ENCHANTED COTTAGE (RKO Radio): Star names, with special emphasis on Dorothy McGuire's rising popularity, should be played up strong. Of several different approaches suggested for the advertising campaign, the one which appears to have strongest possibilities is that which uses as its keynote the catchline: "The whole town whispered about these two."

The title has excellent exploitation possibilities and suggests tieups with realty agents and stores which feature furnishings for the home.

You might arrange a full page ad with real estate developers who are anxious to keep their names before the public until restrictions are lifted on building. Or you might interest them in an exhibit of postwar model homes in miniature for a lobby display.

A prize can be offered to the high school student who submits the best drawing of an "enchanted cottage", with professional artists or school teachers as judges.

A newspaper contest might be worked up, with local home-owners submitting photos of their homes, with a suitable prize for one most suggestive of the title.

Build a romantic setpiece for lobby exploitation; a large reproduction of a cottage, with star blowups framed in the window, should attract attention.

A ROYAL SCANDAL (Twentieth Century-Fox): Title is a natural for exploitation devices. Start with an advance teaser campaign in the theatre, newspapers, radio, etc. Classified ads can help; use copy: "Alexis, you've started a Royal Scandal; the whole town's talking. Call me at . . . ('phone).—Catherine." Your cashier should be instructed how to answer these calls, as the theatre 'phone number is given.

Use peek-box in the lobby, with scene stills from the film and copy: "Take a peek through the keyhole. It's a Royal Scandal."

An ornate chair, gilded, can be placed in the lobby in advance, with a card reading: "Reserved for history's most glamorous Queen—What A Queen, What A Woman, What A Royal Scandal".

A novelty herald can be made up in the form of an invitation, reading: "Her Majesty the Queen requests your presence," etc.

For street ballyhoo, a girl can be dressed in royal costume with signs front and back reading, respectively, "I started a Scandal" and "It's 'A Royal Scandal', etc."

Stair Risers Utilized to Sell "Naughty Marietta"

To further attract attention to his forthcoming date on "Naughty Marietta" at Loew's Poli-Strand in Waterbury, Conn., Paul O. Klingler used copy on the stair risers leading from the lobby to the mezzanine reading: "Nelson Eddy; Jeannette MacDonald. Thrill again to its music. Victor Herbert's melodies. 'Naughty Marietta.'"

Two hundred pictorial jumbo window cards were used in choice locations and on bulletin boards of music study clubs and musical societies, and announcements were made to all members. Special dinner menus of leading restaurants were imprinted with title, cast and playdate copy.

King Promotes Dinah Shore Contest in Boston

The opening gun of "Red" King's campaign on the Dinah Shore singing contest at the RKO Boston, Boston, was the distribution of 300 application forms and letters which were sent to former contestants who had appeared in various other contests held at the theatre. Separate letters and applications were also sent to promotion managers of stores, insurance offices, singing schools, etc.

Trailers were run on the screen at the theatre well in advance and 300 window cards distributed. King's advance lobby display gave full credits for promoted prizes and gifts and radio copy was landed four times daily on two stations, plugging the contest, mentioning prizes and gifts.

Newspaper coverage included small ads calling for contestants and advertising the contest itself and advance stories in all Boston and suburban papers. Red also personally contacted the personnel managers at various stores and offices to follow up on the letters. Contestants were auditioned in advance and booked for each night from applicants. $200 in War Bonds were awarded to the winners plus promoted prizes which included two $50 gowns from Morton's, Inc.

Radio Tieup Aids Sparrow On "National Velvet"

Boyd Sparrow at Loew's theatre, Indianapolis, on "National Velvet" tied up with the *Sunday Star* and arranged to have 6000 fan photos of Mickey Rooney and Elizabeth Taylor inserted in the Sunday paper a week ahead of the opening.

A cooperative tieup was also made with the Taystee Bread Co., sponsor of a daily radio show. The announcer on this program offered passes to the show to persons who answered the phone when he called during the program.

Street Ballyhoo Aids Thomas

Dave Thomas at the Centre theatre, Salt Lake City, Utah, arranged a street ballyhoo for "National Velvet" that stimulated considerable interest in the date. Dave hired a thoroughbred racing horse and trainer and had them walk through town. The horse wore a blanket and carried signs announcing the opening. An attractive lobby display was also used featuring a lifesize papier mache replica of Pi, the horse in the picture, which was flanked by scene stills.

Powell Personal Appearance Helps Sell "My Sweet"

When Dick Powell recently made a personal appearance in Washington, Sol Sorkin, manager of Keith's theatre and currently showing "Murder, My Sweet", arranged a press reception for him at one of the hotels, as a result of which the star made two radio appearances. Sorkin brought up the inquiring reporter of the local *Times-Herald*, this good for a column with art on "Being a celebrity has obvious advantages. What are some of the disadvantages?" This broke on opening date and mentioned the picture.

Sashes were made up for the entire theatre staff and worn four weeks ahead of opening. Radio spot announcements were had on all the local stations and teaser trailers were used six weeks ahead, plus a six by nine foot lobby display.

Sol had 400 large cards and 100 midget ones made up with the copy "Watch for Murder My Sweet" etc., and these were used by the Premiere Cab Company on the backs of 350 of their cabs. This was entirely costless to the theatre. Numerous window displays were promoted and cards were used back-to-back on light poles.

Ties Up with Air Depot

Hal Shreffler at the Castamba theatre, Shelby, Ohio, also displayed some real showmanship when he played "Winged Victory" by tying up with a nearby Air Depot, whereby a special letter was sent out by the Assistant Commanding Officer to all Air Depot Personnel. This letter was full of glowing praise for the picture, and urged everyone to attend.

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justifies their names being placed on the list of the outstanding showmen.

BEN ADLER
Warner, Newark, N. J.

WALTER AHRENS
Orpheum, Des Moines, Ia.

H. SPENCER BREGOFF
Palace, Port Richmond, S. I., N. Y.

LIGE BRIEN
Enright, Pittsburgh, Pa.

WILLIAM BROWN
Bijou, New Haven, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

J. GLENN CALDWELL
Princess, Aurora, Mo.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

LOU COLANTUONO
Stanton, Philadelphia, Pa.

MARLOWE CONNER
Capitol, Madison, Wis.

BOB COX
Kentucky, Lexington, Ky.

AL DAVIS
Warner, Worcester, Mass.

SID DICKLER
Belmar, Pittsburgh, Pa.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

SAM GILMAN
Regent, Harrisburg, Pa.

EDDIE HARRISON
Court, Springfield, Mass.

J. D. HILLHOUSE
State, Galveston, Tex.

BILL HOYLE
Lichtman, Washington, D. C.

HAROLD JACKSON
Bayview, Toronto, Ont., Canada

MELVIN KATZ
Hippodrome, Pottstown, Pa.

PHILIP KATZ
Kenyon, Pittsburgh, Pa.

J. C. KENNEDY
Roxy, Cornwall, Ont., Canada

JAMES KING
Boston, Boston, Mass.

LARRY LEVY
Colonial, Reading, Pa.

HOMER McCALLON
State, Houston, Tex.

P. E. McCOY
Miller, Augusta, Ga.

CY MEE
City Opera, Frederick, Md.

MARIE MEYER
United Detroit, Detroit, Mich.

H. S. MORTIN
State, Syracuse, N. Y.

RITA MORTON
Albee, Providence, R. I.

BILL MUIR
City, Belfast, Me.

CHARLES PINCUS
Utah, Salt Lake City, Utah

LES POLLOCK
Loew's, Rochester, N. Y.

CARL SCOTT
Rivoli, Muncie, Ind.

CARL SHERRED
Maryland, Cumberland, Md.

SAM SHUBOUF
College, New Haven, Conn.

CHARLES SMAKWITZ
Warner's, Albany, N. Y.

S. L. SORKIN
Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

C. T. SPENCER
Capitol, Hamilton, Ont., Canada

MOLLIE STICKLES
Palace, Meriden, Conn.

MICHAEL STRANGER
Loew's, White Plains, N. Y.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

RALPH G. TIEDE
Community, Welland, Ont., Canada

TED E. WAGGONER
Wallace, Tahoka, Tex.

KATHLEEN L. WHALEN
Grand, Macon, Ga.

NAT WISE
RKO, Cincinnati, O.

CHARLES A. ZINN
State, Minneapolis, Minn.

Bacall Whistling Contest Staged by Radio in Iowa

A novel highlight of the advance campaign on "To Have and Have Not" at the Capitol theatre, Sioux City, Iowa, was a "Bacall of the Wild Whistling Contest" put on over Station KTRI.

Stunt was based on Lauren Bacall's remark to Humphrey Bogart in the picture, "If you want something, just whistle." Warners have been supplying exhibitors with a "whistle transcription" which has been proving very effective as a "call to the boxoffice."

Two local USO clubs cooperated in the preliminaries, with their hostesses serving as judges, and eight finalists were selected to compete for the championship, with a $25 War Bond as first prize.

Station's topnotch announcer had been assigned to emcee the contest. He introduced each whistler with, "If you want something, just whistle the Bacall of the wild."

Upside-Down Ad Attracts for "Something for the Boys"

To attract attention to his date on "Something for the Boys" at the Yucca theatre, Midland, Tex., Elmer Adams ran his ad upside down and featured one of the Varga girls in it. This created the anticipated attention, according to Elmer. Teaser ads were also used three days in advance and special stories and readers were landed gratis.

Radio coverage included special plugs given daily for four days ahead; a special 15-minute show on the air was given using hit tunes from the picture and spot plugs on the show. During playdates, Adams used three daily plugs over Station KRLH. Music stores carried small displays on the counters and in their windows with the film tagged with a music tiein.

Shaffer Lands Co-op Page On "Frenchman's Creek"

In advance of his date on "Frenchman's Creek" at the Dixie theatre, Staunton, Va., Frank Shaffer contacted the "Deane Holt Circle," an organization comprised of the community's leading young women and enlisted their support for the engagement. The girls approached the heads of the ladies' ready-to-wear shops and came up with a full page of cooperative ads from eight of the leading stores.

The ads appeared in box form at the bottom of the page, entire center being devoted to cuts of the stars and scene stills from the picture together with picture copy and play dates.

Samuel Uses Wallpaper Gag

W. S. Samuel at the Strand theatre, Memphis, Tenn., used the old standby and imprinted picture copy on samples of wall paper for distribution in herald form. Copy read: "We are tearing the wallpaper off the walls to make room for the crowds to see," etc. The double feature bill sold was "The Invisible Man's Revenge" and "The Singing Sheriff."

The Quigley Awards Rules

Entries must be forwarded as soon as possible after exploitation is completed.

•

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent downtown or neighborhood, big city or small town.

•

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

•

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor

•

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

•

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

•

No fancy entries are necessary. Costly and time-using "gingerbread" decorations are not encouraged. Showmanship only counts.

•

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotion. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

•

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

•

One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.

•

A War Showmanship Certificate is awarded annually to the theatreman whose activities and promotions of a patriotic nature are considered by the judges to have made the greatest material contribution in the prosecution of the war.

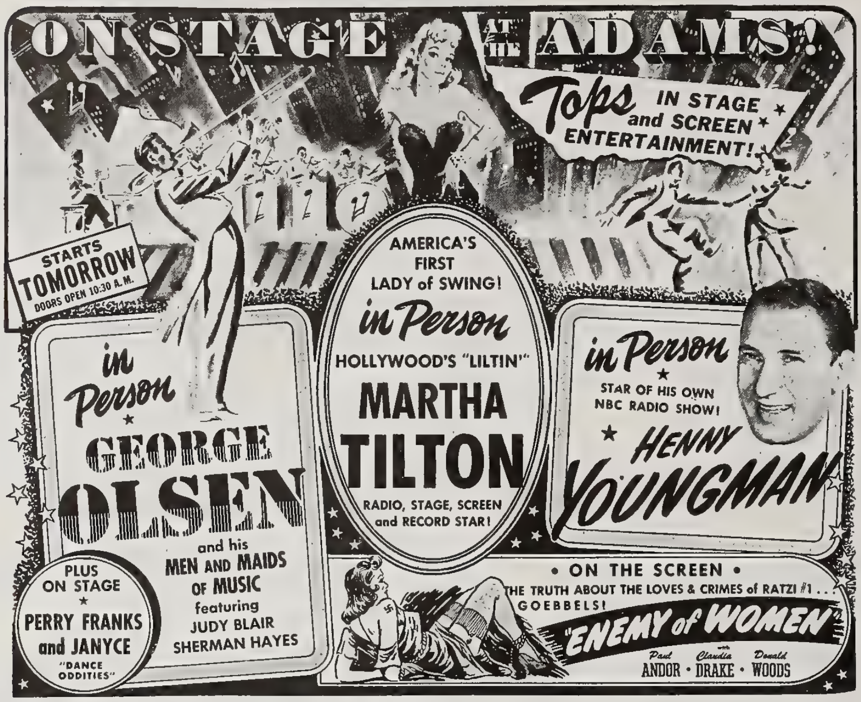
•

Address all entries to:
Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

Invites Police to Showing

In connection with his date on "Woman in the Window" at the Strand theatre, Plainfield, N. J., Evan Thompson a week prior to the playing of the picture invited the Police Chiefs and Mayors of the municipalities around Plainfield. In addition, the Commander of Troop B, of the New Jersey State Police was also invited.

NOVELTY ADS



ONSTAGE AT THE ADAMS!

Tops IN STAGE and SCREEN ENTERTAINMENT!

STARTS TOMORROW
DOORS OPEN 10:30 A.M.

in Person
GEORGE OLSEN
and his MEN AND MAIDS OF MUSIC
featuring
JUDY BLAIR
SHERMAN HAYES

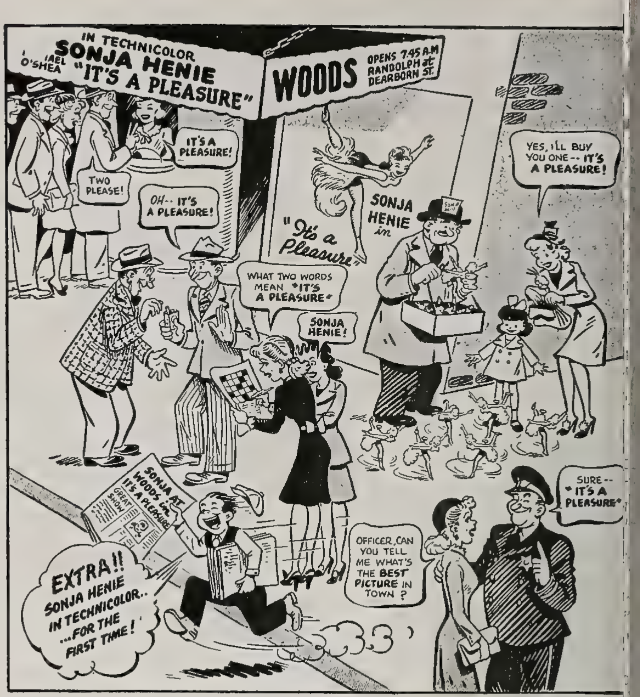
PLUS ON STAGE
PERRY FRANKS and JANYCE
"DANCE ODDITIES"

AMERICA'S FIRST LADY of SWING!
in Person
HOLLYWOOD'S "LILTIN'"
MARTHA TILTON
RADIO, STAGE, SCREEN and RECORD STAR!

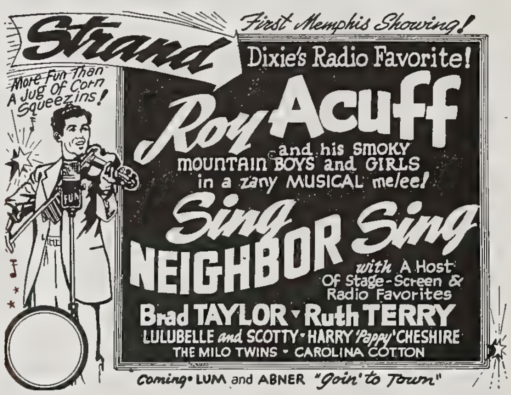
in Person
STAR OF HIS OWN NBC RADIO SHOW!
HENNY YOUNGMAN

• ON THE SCREEN •
THE TRUTH ABOUT THE LOVES & CRIMES of RATZI #1 . . GOEBBELS!
"ENEMY of WOMEN"
Paul ANDOR • Claudia DRAKE • Donald WOODS

Above, stage attractions take precedence over screen show in this eye-catching display ad created by Jay Wren, advertising director for Adams New Jersey enterprises.

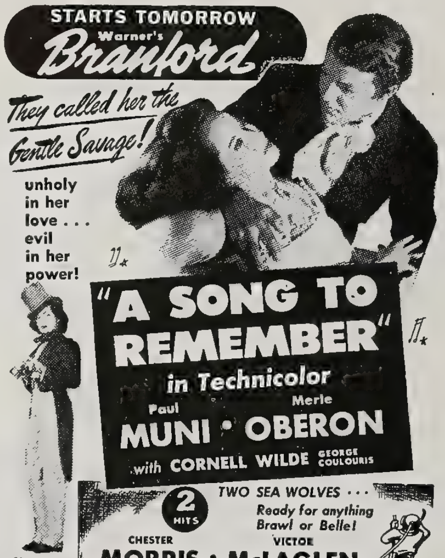

IN TECHNICOLOR
SONJA HENIE
IAEL O'SHEA
"IT'S A PLEASURE"
WOODS
OPENS 7:45 A.M RANDOLPH at DEARBORN ST.
IT'S A PLEASURE!
TWO PLEASE!
OH-- IT'S A PLEASURE!
SONJA HENIE in "It's a Pleasure"
YES, I'LL BUY YOU ONE -- IT'S A PLEASURE!
WHAT TWO WORDS MEAN "IT'S A PLEASURE"
SONJA HENIE!
SONJA AT WOODS in IT'S A PLEASURE
GREAT SHOW
EXTRA!! SONJA HENIE IN TECHNICOLOR.. ...FOR THE FIRST TIME!
OFFICER, CAN YOU TELL ME WHAT'S THE BEST PICTURE IN TOWN ?
SURE -- "IT'S A PLEASURE"

Norman Kassel, ad head for Essaness theatres, Chicago has acquired a considerable reputation for his origina cartoon ads such as this one recently used to promot "It's A Pleasure" at the Woods theatre there.



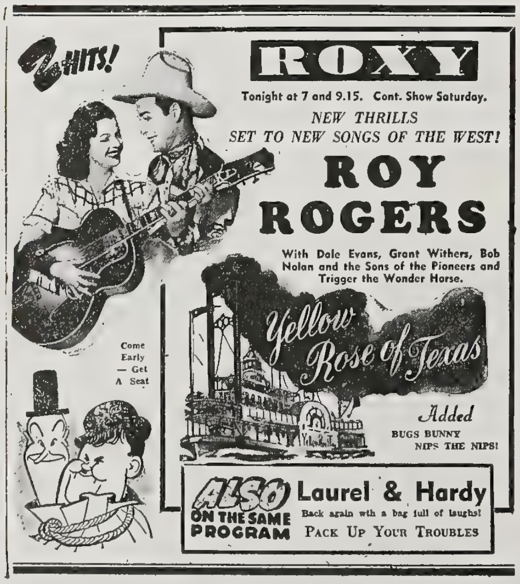
Strand
First Memphis Showing!
More Fun Than A Jug Of Corn Squeezins!
Dixie's Radio Favorite!
Roy Acuff
and his SMOKY MOUNTAIN BOYS and GIRLS
in a zany MUSICAL melee!
Sing NEIGHBOR Sing
with A Host Of Stage-Screen & Radio Favorites
Brad TAYLOR • Ruth TERRY
LULUBELLE and SCOTTY • HARRY 'Pappy' CHESHIRE
THE MILO TWINS • CAROLINA COTTON
Coming • LUM and ABNER "Goin' to Town"

For first local showing of "Sing, Neighbor, Sing" advertising manager E. L. Johnson designed this white-on-black original for the Malco theatre, Memphis.



STARTS TOMORROW
Warner's Branford
They called her the Gentle Savage!
unholy in her love . . . evil in her power!
"A SONG TO REMEMBER"
in Technicolor
Paul MUNI • Merle OBERON
with CORNELL WILDE GEORGE COULOURIS
She was a woman . . . but she was NO Lady!
2 HITS
TWO SEA WOLVES . . .
Ready for anything Brawl or Belle!
CHESTER MORRIS • VICTOR McLAGLEN
"ROUGH, TOUGH and READY"
with Jean ROGERS • Veda Ann BORG
LAST DAY "Hotel Berlin" also "Leave it to Blondie"

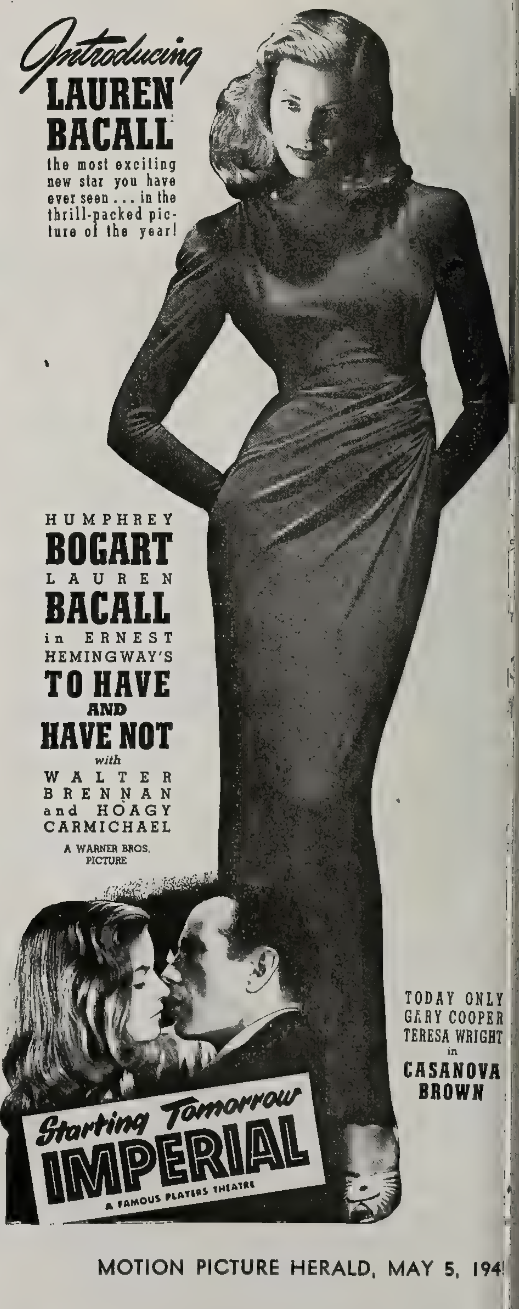
George Kelly, advertising director for Warners' New Jersey houses, and artist Ben Adler changed the press sheet layouts to provide more appeal to the movie going crowds, on the assumption that music lovers will attend anyhow.



2 HITS!
ROXY
Tonight at 7 and 9.15. Cont. Show Saturday.
NEW THRILLS SET TO NEW SONGS OF THE WEST!
ROY ROGERS
With Dale Evans, Grant Withers, Bob Nolan and the Sons of the Pioneers and Trigger the Wonder Horse.
Yellow Rose of Texas
Come Early — Get A Seat
Added
BUGS BUNNY NIPS THE NIPS!
ALSO ON THE SAME PROGRAM
Laurel & Hardy
Back again with a bag full of laughs!
PACK UP YOUR TROUBLES

Lacking the facilities of an art department, J. C. Kennedy, manager of the Roxy, Cornwall, Ont., Canada, gets good newspaper results with press book mats which are cleverly patterned together.

Right, James R. Nairn, director of advertising and publicity for Famous Players Canadian theatres, introduced Lauren Bacall to Canadian moviegoers by means of these powerful attention-getting newspaper ads. Jack Barker did the penwork.



Introducing
LAUREN BACALL
the most exciting new star you have ever seen . . . in the thrill-packed picture of the year!

HUMPHREY BOGART
LAUREN BACALL
in ERNEST HEMINGWAY'S
TO HAVE AND HAVE NOT
with
WALTER BRENNAN and HOAGY CARMICHAEL
A WARNER BROS. PICTURE

TODAY ONLY
GARY COOPER
TERESA WRIGHT
in
CASANOVA BROWN

Starting Tomorrow
IMPERIAL
A FAMOUS PLAYERS THEATRE

SHOWMEN PERSONALS

In New Posts: Albert R. Mottner has taken over the management of the Varsity and Lithia theatres in Ashland, Ore. Lee Ryan, formerly manager of the Ashland group, is now in Medford and has been promoted to management of the units of the Leverette Interstate Theatres.

J. P. Egbert, manager, Rialto, West Palm Beach, Fla. Agatha Beringer, Yorktown theatre, New York City. Al Starbird, Van Croix, Melbourne, Fla. Katherine Wilson, Palace, West Palm Beach, Fla. Robert Montgomery, manager, Florida theatre, West Palm Beach.

H. C. Clough, Lorin theatre, Berkeley, Cal. Edward Graves, 20th Century-Fox booker, Cleveland. Ted Grant, B & K, Chicago, Ill. Jack Mercer, transferred from the Victory, Evansville, Ill. to the Orpheum, Boston. Ben Cohen, Telenews theatre, Dallas, Tex. Rollie Moore, manager Empire theatre, Dallas.

Sam Landrum, in charge of buying and booking, Jefferson Amusement Co., Beaumont, Tex. Harry Bernstein, Warner's State, Wilkinsburg, Pa. Sol Silverman, student manager, Warner's Schenley, Pittsburgh. Robert Dunton, manager, State and Majestic, London, Ohio. Dan Putnam, Jr., New Bay, Seattle, Wash.

Jack Mercer, formerly manager of Loew's Victory, Evansville, Ind., has been appointed manager of Loew's Orpheum, Boston; Arthur Groom, formerly Loew's State Memphis, has been appointed manager of Loew's Victory, Evansville; William Kemp, relief manager, has been appointed manager of Loew's State, Memphis.

Junior Showmen: Anita Carol, to Mr. and Mrs. Al Ackerman. The father is manager of the East Side theatre, Detroit, Mich.

Happy Birthday: Frank C. Foresman, William H. Whyte, Clayton E. Jones, Fred C. Souttar, W. J. Fawcett, E. Herbert Fults, Carlo Grilletto, Jr., T. O. Tabor, Jr., E. Bill Nye, Jack D. Harris, Carl Hughes, Theodore E. Ruth, Merton Harrington, Ray Baker, Marshall Jones, Fred C. Heniser, Walter Helm.

Charlie Holtz, Sherman Lee Hart, Harry Nat Witty, Clarence M. Steppe, P. A. Boone, Kenneth O. Sweet, Charles Winchell, James E. Ayres, Edward W. Krapf, Don Glover, Russell Payne, David Goerlitz, H. S. Twedt, Bob Rosen, George M. MacKenzie, Carter S. Troyer, L. V. Collins, Doris L. Rex.

James T. Willis, Noyes C. Starr, Al Weiss, Jr., George E. Van Buskirk, Nat Salander, C. T. Kraegel, William Kays, Edward L. Rogers, Andrew J. McGolderick, M. S. Joiner, Fred L. Danico, James R. Cattell, Jack Suckstorff, Weldon Parsons, W. Lee Johnson, Ben Gold, Jack Howe, Fred Conrad, Hal Simons.

Cyril Mee Has Had Novel And Varied Career

Cyril Mee, manager of the City Opera House & Frederick theatre in Frederick, Maryland, has had a long and interesting career in all phases of showbusiness.

He was born in Adelaide, South Australia, on July 22, 1890, and started his theatre work as advance manager and exploitation man for the Australian Festival Association. He later held this same position with various Chautauqua circuits in the British Isles, South Africa, Australasia, and the United States. He was with Jam Handy Pictures for four years, as advance manager for General Motors.

Since leaving this post he has been an actor, a singer, a pianist—traveled twice around the world, and even published a book of poems in Australia. And now, as well as managing a theatre, he owns and runs a modern tourist camp.

Couillard Manager of Star Theatre, Concord

C. F. Couillard is manager of the Star theatre in Concord, New Hampshire. He was born in Auburn, Maine, on September 20, 1902, and started as a showman at an early age. For twenty years he was projectionist at the Strand theatre in Lewiston, Maine.

About a year ago a chronic illness forced him to give up this work, so he applied to Mr. J. J. Ford, general manager of the Maine & New Hampshire circuit, for an opportunity to try the managerial end of the business. He was made relief manager for the Priscilla, Lewiston; the Cumberland and Pastime in Brunswick; the Rex, Norway, and the Strand, South Paris (all in Maine), while training for his present post.

He reports that his initials stand for his French name, Colomb Francois, but, as he says, no one can pronounce it, so he prefers to be known merely as CF, and let it go at that.

Child-Dog Pals Contest Staged by Saperstein

A novel American Child and Dog Pals contest was recently promoted by Joe Saperstein, manager of the Grand theatre, Albany, N. Y.

Semi-finals of the unique contest were conducted at four city playgrounds where scores of boys presented their dog pals to the judges in competition for the title "Most typical American Boy and Dog Pals."

The judges selected 12 pair who competed in finals on the stage of the Grand where the audience selected the winner.

Prizes were promoted and the *Knickerbocker News* played up the contest with feature stories.

Wilson Back in Theatre Business After Service with Marines

George R. Wilson, who is now holding down the post of assistant manager of the Fox Oakland theatre out in Oakland, California, has returned to showbusiness after having served for two-and-a-half years with the U. S. Marine Corps. While he was away he wrote and produced the Navy, Marine and Coast Guard production "Showdance."

George started in the theatre business in 1927, when he was fifteen, in his home town of Alameda, California. His career began as bill poster and, later, doorman at the Neptune theatre there.

Since 1933 he has steadily climbed the ladder of success. He was made assistant advertising manager, and two years after was promoted to head of that department. His present position is his first since returning to civilian life eighteen months ago.

Murphy Ties Up with Underwood On "Roughly Speaking"

Robert Murphy, manager of the Twentieth Century theatre, Buffalo, N. Y., arranged a tie-up with Underwood Typewriter Co., who appropriated $1,000 for radio time and newspaper ads to promote a speed typing contest tied in with "Roughly Speaking".

In addition, for a week before opening, Underwood distributed free to theatre patrons more than 15,000 copies of the published song, "Typewriter Serenade", with the compliments of Rosalind Russell, co-star of the picture.

The typing contest had almost 200 contestants, who competed on the stage of the Twentieth Century in groups of 25.

Another unusual exploitation angle of the contest was that each of the contestants used a press book on "Objective, Burma", soon to be shown there, as their subject matter.

For registration of contestants, a booth with typewriter was set up in the lobby of the theatre. Window displays on "Roughly Speaking" were set in ten local stores and book shops.

Cornell's Recruiting Stunt

Clayt Cornell at the Strand, Amsterdam, N. Y., took advantage of Navy recruiters being in his town. A drive by a nearby Navy recruiting office to secure young men in training for Radar had stories running in the paper on this, giving details and advising that anyone meeting the requirements could leave his name with Clay, who would arrange for an interview with the recruiting officer. The device was an excellent goodwill stunt.

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Monogram's "Dillinger" Sets Record at New York House

An all-time record for the Victoria theatre, New York, was set by Monogram's "Dillinger," when on its opening date, April 25, it grossed $6,020, according to Maurice Maurer, operator of the house, quoted in a release from Monogram. Despite rain, the 700-seat theatre played to 8,116 admissions during the day's 10 showings of the film, bettering by $1,400 the theatre's previous record, which prior to the curfew, ran 12 shows a day, the release indicated.

New Company Chartered in Albany by Schaefer

George J. Schaefer, chairman of the board of Lester Cowan Productions, has filed incorporation papers in Albany setting up the Norton Film Corporation. Norton's capital stock is $5,000, compared with $1,000 for EMCA, a Schaefer corporation whose formation was recently reported. Mr. Schaefer, Miss Lee Clair, his secretary for years, and Harold J. Sherman are listed as directors of Norton. EMCA's stock shares carry a par value of $10, while Norton's have a par value of $50.

Legion of Decency Rates Six New Feature Films

The National Legion of Decency this week reviewed six new films, finding all unobjectionable. In Class A-1, unobjectionable for general patronage, are: "Rockin' in the Rockies," "The Scarlet Clue." In Class A-2, unobjectionable for adults: "Billy Rose's Diamond Horseshoe," "China Sky," "China's Little Devils," "Those Endearing Young Charms."

OBITUARIES

Captain Seymour B. Stone Killed in Action

Captain Seymour Bennett Stone, 26, brother of Floyd Elbert Stone, of the MOTION PICTURE HERALD staff, was killed in action April 10, with the 9th Army, in Germany. A native of New York, Captain Stone was educated at Harvard University and Harvard Law School, and entered the Army January 8, 1942, becoming later a lieutenant, then a captain, first as adjutant, then as commander of a reconnaisance patrol. In addition to his brother, he is survived by his parents, Mr. and Mrs. Nathan Hubbard Stone of New York.

Lieutenant Totten, Pilot, Lost Life on Rescue Mission

First Lieutenant Ellsworth Totten, III, 26, son of Mrs. Ellsworth Totten of MOTION PICTURE HERALD's editorial staff, was killed December 23, 1944, while on a rescue mission off the Italian coast, a War Department telegram has informed his parents. An AAF bomber pilot, Lt. Totten previously had been reported missing. According to an eye witness account, the plane in which the officer and three crew members lost their lives was heading out to sea when it suddenly nosed up and then crashed into the sea. Those who saw the mishap were unable to account for it.

Lt. Totten had completed 59 combat missions and had received the Air Medal and two Oak Leaf Clusters. Born in Pelham, N. Y., he attended Syracuse University and entered the Army in March, 1941.

A memorial service will be held May 27 at the Chester Hill Methodist Church, Mount Vernon, N. Y. Besides his mother, he is survived by his father, Police Lieutenant Ellsworth Totten of Pelham and a sister, Audrey Wilma Totten.

Sidney, 68, Was Veteran Of Stage and Screen

George Sidney, 68, known to film patrons for his role in the Cohen and Kelly series several years ago with Charles Murray, died at his home in Hollywood April 29 after a long illness. Coming to this country from Hungary at the age of five, he began his stage career at 12, going to Hollywood in 1925 for film work. He is survived by his brother, Louis K. Sidney, producer.

Sgt. Joseph F. Healy

Sgt. Joseph F. Healy, 62, since June, 1940, head of the Chicago police censor board and crime prevention bureau, died of a heart attack in his home April 27. Two daughters survive him. Sgt. Luttrell White of the crime prevention bureau will be acting censor head, until a permanent successor is named by the Chicago chief of police.

Malcolm MacGregor

Malcolm MacGregor, 53, screen actor, died April 29 in General Hospital, Los Angeles, of injuries sustained in his Hollywood home. Films in which he appeared included "Prisoner of Zenda," "Freedom of the Press" and "Buck Privates." Services were held Wednesday at the Church of the Flowers, Forest Lawn.

Truman B. Wildman

Truman B. Wildman, 56, for 25 years in distribution in Texas and in Kansas-Missouri, and for the past 14 years MGM city salesman in the Kansas City exchange, died of a heart attack April 25 at his home in Kansas City.

Mrs. Spyroula Bowser

Funeral services were held last Friday at the Greek Orthodox Church in Los Angeles for Mrs. Spyroula Bowser, 73, mother of George Bowser, general manager of Fox West Coast Theatres. Interment was in Inglewood, Cal.

Private James Morell

Private James Morell, formerly of the Granada theatre, Olyphant, Pa., was killed in action in Germany March 12, according to a communication received by his family from the War Department.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

RELEASE CHART BY COMPANIES

SHORT SUBJECTS CHART

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Southerner

UA - Loew-Hakim — Rural Beauty

The Loew-Hakim production adapted from George Sessions Perry's novel, "Hold Autumn in Your Hand," is a film of high artistic quality. For beauty of photography and sound few recent pictures can match it. But with all its merit it presents a problem for the exhibitor whose patrons prefer dramas rich in plot and character.

The interest here lies in the theme and its presentation. One year in the life of a farmer and his family, from harvest to harvest, tells the whole story. At the beginning one man is picking another's crop and at the end he has lost his own, but the year of struggle in between has not blunted his determination to wrest a free living from the soil.

To point up the theme there is the contrast of a friend who urges the security of a town job at good wages, and also the sickening example of a man who has won out after bitter years of tenant farming at the price of his family and his own capacity for happiness. The film passes no judgment; it suggests that each man choose as he must.

Not that the picture is an abstraction. There is a wealth of incident and a series of dramatic climaxes—a sick child, a barroom brawl, the landing of a giant catfish, a vicious hand-to-hand fight with a neighbor and the final flood and devastation after the rains came. And there are some fine performances even if the characters are but lightly sketched. Zachary Scott is impressive as the man who must farm his own land, and Betty Field, Beulah Bondi, J. Carrol Naish and a strong cast give him fine support.

In the presentation, there is abundant evidence of the "continental" approach and the touch of one of its masters, Jean Renoir, who directed. Dialogue is sparse, but pictorial beauty, even in the midst of privation, is richly manifest. Accompanying this, and remarkably integrated with it, is the sheer beauty of the sound track. There is music in the rumble of a plow and the swish of a scythe which is picked up ingeniously for incidental pieces by the orchestra. Lucien Andriot, who supervised the cameras, and Warner Janssen, who wrote and directed the music, deserve high praise.

Undoubtedly the film will make its greatest appeal to the few patrons who will treasure its artistry, but there is entertainment and interest enough to reward all who see it.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, May 18, 1945. Running time, 91 min. PCA No. 10664. General audience classification.

Sam ....Zachary Scott
Nona ....Betty Field
Granny ....Beulah Bondi
Bunny Sunshine, Jay Gilpin, Percy Kilbride, Blanche Yurka, Charles Kemper, J. Carrol Naish, Norman Lloyd, Jack Norworth, Nestor Paiva, Estelle Taylor.

Blood on the Sun

UA-Cagney—Cagney in Action Again

Back in there swinging, not once but on every appropriate occasion, James Cagney is again a battler for right in this melodrama predicated on the pre-war discovery of Japan's Tanaka Plan by an American reporter in Tokyo. Cagney plays the reporter with might and main, also attending to the romantic requirements in his accustomed style, with the result that the picture offers action fans and Cagney followers a full measure of the material they like.

Set in 1930-31, the picture shows Japan and America on a peace basis, which fact gives the film historical rather than timely value. Production by William Cagney represents a generous expenditure of time and money in preparing settings and guaranteeing authenticity of manners and customs, and Frank Lloyd's direction accentuates movement throughout.

Lester Cole's script opens with scenes of street violence in Tokyo following publication of a story about the Tanaka Plan. Cagney, as the reporter responsible, is the center thereafter of endeavors by Japanese officialdom to offset the damage from premature dissemination of knowledge about their war intentions. Several murders take place before the reporter escapes to the protection of the American Embassy.

Sylvia Sidney, as a Eurasian with whom the hero falls in love, gives the best supporting performance. The total effect of the picture is to entertain melodramatically while making its point against a soft peace for Japan.

Previewed at the studio. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date. not set. Running time, 94 min. PCA No. 10705. General audience classification.

Nick Condon..James Cagney
Iris Hilliard..Sylvia Sidney
Wallace Ford, Rosemary De Camp, Robert Armstrong, John Emery, Leonard Strong, Frank Puglia, Jack Halloran, Hugh Ho, Philip Ahn, Joseph Kim, Marvin Mueller, Rhys Williams, Porter Hall, James Bell, Grace Lem, Oy Chan, George Paris, Hugh Beaumont.

The Brighton Strangler

RKO Radio—Could Be a Sleeper

Director Max Nosseck, who collaborated with Arnold Phillips on the screenplay and may be said therefore to have been in on the affairs of his characters from script to screen, is entitled to a bow for turning out a plausible and eminently professional psychological melodrama which could turn out as well to be one of those unheralded hits referred to in the trade as a sleeper. Apart from its sub-A running time, and whatever budgetary parallel that may reflect, the picture's got everything the 90-minute jobs have, and more of the best of it than most of them.

The picture tells about an actor who's made a London hit in a play called "The Brighton Strangler" and who imagines, after sustaining a cranial injury during a bombing, that he really is the strangler he's been portraying. Under this delusion, he goes to Brighton and commits two of the three murders which the strangler in the play is presented as having committed, and is on the point of achieving the third and final one when the picture is ended in fashion not to be divulged save by the picture. It's a direct, reasonable story, expertly told.

Performances by John Loder, Matthew Boulten and Miles Mander are the best among generally good ones.

Executive producer Sid Rogell and producer Herman Schlom have in "The Brighton Strangler" a credit that is a credit indeed.

Previewed at the Hawaii theatre, Hollywood, where it was received with manifest approval. Reviewer's Rating: Good.—W. R. W.

Release date, not set. Running time, 67 min. PCA No. 10780. General audience classification.

Reginald ....John Loder
April ....June Duprez
Michael St. Angel, Miles Mander, Rose Hobart, Gilbert Emery, Rex Evans, Matthew Boulten, Olaf Hytten, Lydia Bilbrook, Ian Wolfe.

Honeymoon Ahead

Universal—Comedy with Songs

Associate producer Will Cowan's latest offering is a brisk little comedy, enlivened with sentimental songs delivered in pleasing style by Allan Jones and Grace McDonald.

The screenplay is by Elwood Ullman and Val Burton, from an original story by the latter. Mr. Burton has come up with an unusual and mirth-provoking premise. His hero is a crooning convict whose unexpected release plays havoc with the prison choir. The other choir-members, who are not without influence in certain circles outside the prison walls, initiate a plot to get their singing star back. The poor fellow, who meanwhile has joined a troupe of traveling thespians, finds his footsteps dogged by criminals intent on framing him for a bank robbery.

Eventually, he convinces the authorities of his innocence, although the lady he loves is more difficult to persuade. She insists upon following the dictates of her head rather than those of her heart, until the final curtain, which falls upon the lovers united at last.

Reginald LeBorg's direction displays a firm sense of timing. Raymond Walburn, in the role of the heroine's father, contributes a scintillating characterization.

Seen at the studio. Reviewer's Rating: Good.—THALIA BELL.

Release date, May 11, 1945. Running time, 60 min. PCA No. 10654. General audience classification.

Orpheus ....Allan Jones
Evelyn ....Grace McDonald
Raymond Walburn, Vivian Austin, Jack Overman, Murray Alper, Eddie Acuff, John Abbott, William Haade, Arthur Loft, Ralph Peters.

China's Little Devils

Monogram—Junior China Harasses Japs

With Harry Carey and Paul Kelly in principal roles and as names to bill with, Grant Withers' first undertaking as a producer tells the little known story—based on facts, according to the narrator who introduces the picture—of the Chinese children who harrassed the Japanese invaders with such telling effect that the enemy put a price upon their heads and executed those who were caught. Ducky Louie, a Chinese boy with personality and a sense of drama, portrays the leader of the band whose exploits are shown. Direction by Monte Bell is at times no match for the wordiness of Sam Ornitz' script, which derives from an idea by David Diamond, but it compensates for this at other times by giving impact and power to the passages of conflict which are the film's high points. By and large, the film is one of the studio's best.

The picture begins at the time when the Flying Tigers were China's only aerial defense against Japanese bombers. Mr. Kelly, a Tiger squadron leader, rescues a Chinese boy, keeps him with the squadron three years and then sends him to an American mission in China, where Mr. Carey, as the missionary, tries to teach him the ways of peace. The boy leads some of the students on a series of raids against enemy encampments and is disciplined for doing so, but in the end the missionary picks up the gun that falls from the boy's hands, as he is slain by Japanese fire, and carries on in his stead.

Previewed at the studio. Reviewer's Rating: Average.—W. R. W.

Release date, May 27, 1945. Running time, 75 min. PCA No. 10424. General audience classification.
Dr. Temple ....Harry Carey
Big Butch Dooley ....Paul Kelly
Ducky Louie, Hayward Soo Hoo, Gloria Van Chew, Fred Mah, Jr., Ralph Lewis, Jimmy Dodd, Betty Soo Hoo, H. T. Tsiang, Wing Foo, Oie Chan.

The Return of the Durango Kid

Columbia—Western with Songs

A dearth of action and a trite screenplay make this one of the less effective Charles Starrett-Tex Harding vehicles. The Jesters compensate to some extent with several novelty song numbers.

The Durango Kid, according to J. Benton Cheney's screenplay, returns to the scene of his father's demise in order to clear the latter's name. He becomes involved in the affairs of a lady named Buckskin, who is seeking to retain the franchise to her stagecoach line, despite daily robberies which have reduced her to the verge of bankruptcy.

The cowboy, aided by a dancehall girl, a part overplayed by Jean Stevens, soon pins the responsibility for the robberies, as well as for the framing of his father, on the right party—an unsavory character portrayed by John Calvert. After several gun-battles, the latter meets his well-deserved fate.

Colbert Clark produced; Derwin Abrahams directed.

Seen at the Hitching Post Theatre, Hollywood, where an audience of western habitues remained apathetic. Reviewer's Rating: Fair—THALIA BELL.

Release date, April 19, 1945. Running time, 57 min. PCA No. 10235. General audience classification.
Bill Blayden....................................Charles Starrett
Jim ....Tex Harding
Paradise Flo....................................Jean Stevens
John Calvert, Betty Roadman, Hal Price, Dick Botiller, Britt Wood, Ray Bennett, Paul Conrad, Steve Clark, Carl Sepulveda, Elmo Lincoln.

Swing Out, Sister

Universal—Romance and Song

The subject is swing music, and the object is a straight appeal to the hepcat trade. For the rest of the audience there's a helping of broad comedy, a little roughhouse and a double wedding at the end. All of which adds up to familiar program fare for exhibitors and their customers.

The cast, however, offers a few variations. Rod Cameron, who has been riding the Western circuit recently, is back in city clothes as a symphony conductor with a secret hankering for boogie. His side-kick, Arthur Treacher, delivers his jive with a British accent and plays a mean bull fiddle. The romantic interest is supplied by Frances Raeburn, a newcomer with a pleasant voice who does most of the heavy vocal duty. Billie Burke, in another of her bird-brained characterizations, upholds the cause of classical music by herself.

The story follows the romantic complications of a young lady who is singing in a night club when she should be studying opera. The two men in her life, the club proprietor and a symphony conductor, are accepted and refused in turn while the girl tries to make up her mind about her own career and theirs. Finally, a series of absurd mix-ups brings them all before the justice of the peace on assorted charges. Under the stern eye of the law she makes up her mind.

Musical numbers include three songs by Jack Brooks and Norman Berens, which fill the bill nicely and a vocal adaptation of Strauss' "Emperor Waltz." The Leo Diamond Quintet swings a harmonica speciality and Selika Pettiford gives out with a hot tune on the organ.

Edward Lilley kept well within the formula in his direction. Henry Blankfort concocted the screenplay from an original story by Eugene Conrad and Edward Dein. Production was under the supervision of Bernard W. Burton.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, May 18, 1945. Running time, 60 min. PCA No. 10493. General audience classification.
Geoffrey..Rod Cameron
Donna...Frances Raeburn
Jessica ....Billie Burke
Chumley..Arthur Treacher
Pat...Jacqueline De Wit
Samuel S. Hinds, Fuzzy Knight, Milburn Stone, Edgar Dearing, Sam Flint, Constance Purdy, Selika Pettiford, Leo Diamond Quintet.

Power of the Whistler

Columbia—Melodrama

The latest offering in the "Whistler" series is a chilling, hair-raising melodrama. Richard Dix portrays William Everest, a homicidal maniac who suffers from loss of memory. He plays the demanding part of the madman to the hilt. Dix's facial expressions and the manner in which he speaks his lines give an eerie effect to the film. This picture is the type that is intended to send chills up and down one's spine and it does it very well.

Janis Carter, as Jean Lang, befriends Dix after he has had a slight accident which resulted in loss of memory. She aids him in rediscovering his identity. The homicidal traits of the maniac are manifest in his killing of a cat, canary and squirrel. He is possessed with the idea of murder. Miss Carter, realizing his insanity and her danger, kills him with a pitchfork.

Leonard Picker produced and Lew Landers directed this strange and weird film from an original script by Aubrey Wisberg. This subject is in a series which originated from a radio program idea.

Seen at Loew's Lexington, New York, where an afternoon audience was tense with excitement. Reviewer's Rating: Average.—M. R. Y.

Release date, April 19, 1945. Running time, 66 min. PCA No. 10699. Adult audience classification.
William Everest ....Richard Dix
Jean Lang ....Janis Carter
Jeff Donnell, Loren Tindall, Tala Birell, John Abbott, Murray Alper, Cy Kendall.

ADVANCE SYNOPSES *and information*

STATE FAIR
(20th Century-Fox)

PRODUCER: William Perlberg. DIRECTOR: Walter Lang. PLAYERS: Dana Andrews, Jeanne Crain, Dick Haymes, Vivian Blaine, Charles Winninger, Fay Bainter, William Marshall, Henry Morgan, Donald Meek, Percy Kilbride, Phil Brown.

COMEDY WITH MUSIC. A young girl, engaged to a neighboring farmer, meets a newspaperman at the state fair and falls in love with him. Due to a misunderstanding, the two are separated. Eventually matters are straightened out to the satisfaction of all, and the girl marries the newspaperman.

RHYTHM ROUNDUP
(Columbia)

PRODUCER: Colbert Clark. DIRECTOR: Vernon Keays. PLAYERS: Ken Curtis, Cheryl Walker, Hoosier Hot Shots, Pied Pipers, Bob Wills and his Texas Playboys, Guinn Williams, Raymond Hatton.

COMEDY WITH MUSIC. One of the Hoosier Hot Shots wins a hotel in a contest, and the boys try to make something of the place by broadcasting authentic songs of the old west from the hotel. A young man, nephew of the hotel's former owner, turns up to claim the hotel. He falls in love with a girl who sings with the boys. The confidence men meanwhile, also try to establish a claim to the hotel, but they are circumvented.

THREE IN THE SADDLE
(PRC - Alexander-Stern)

PRODUCERS: Alexander - Stern. DIRECTOR: Harry Fraser. PLAYERS: Tex Ritter, Dave O'Brien, Guy Wilkerson.

WESTERN. A dishonest stage-line owner, having obtained through misrepresentation a right of way through various ranches of the community, is forcing the ranchers to sell their land. When he attempts to evict a young girl who resists his tactics, he is exposed and eventually jailed by her cowboy friends.

SADDLE SERENADE
(Monogram)

ASSOCIATE PRODUCER: William Strohbach. DIRECTOR: Oliver Drake. PLAYERS: Jimmy Wakely, Johnny James, Lee 'Lasses' White, Nancy Brinckman.

WESTERN. A dude ranch is owned jointly by a little girl and a criminal. Jimmy Wakely, coming to work on the ranch, discovers that the criminal is the head of a band of jewel thieves, and that stolen diamonds are re-cut on the ranch and then sold. The cowboy collects sufficient evidence to convict the criminals.

THE BANDIT OF SHERWOOD FOREST
(Columbia)

PRODUCERS: Leonard Picker and Clifford Sanforth. DIRECTOR: Henry Levin. PLAYERS: Cornel Wilde, Anita Louise, Edgar Buchanan, George Macready, Jill Esmond.

LEGENDARY DRAMA IN TECHNICOLOR. When the young King of England is taken prisoned by the regent, the Queen-Mother and her lady-in-waiting retreat to the forest to seek the aid of Robin Hood and his son. Robin Hood and his men storm the castle where the young King is imprisoned, rescue him and kill the regent.

THE BELLS OF ST. MARY'S
(RKO - Rainbow Productions)

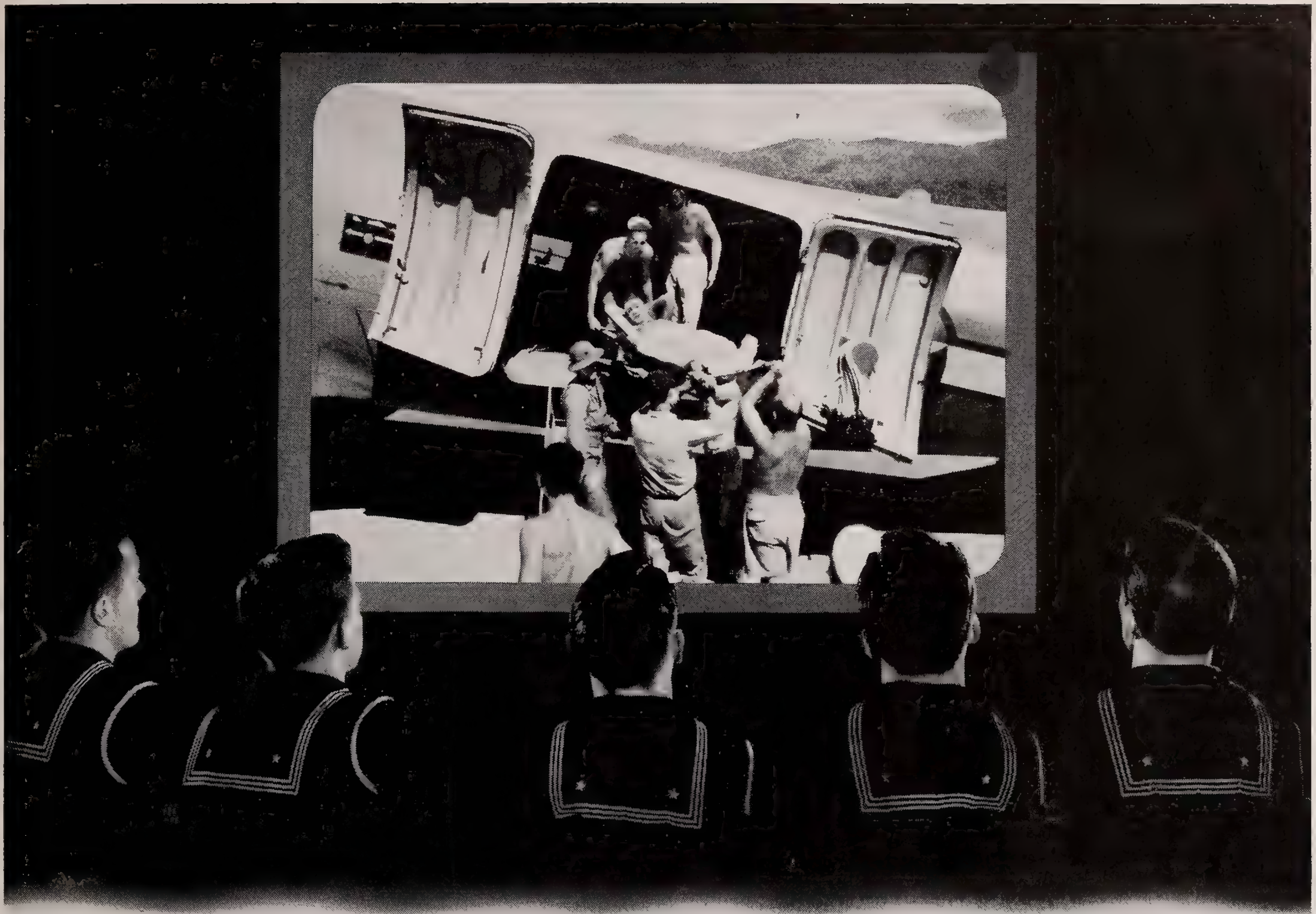
PRODUCER - DIRECTOR: Leo McCarey. PLAYERS: Bing Crosby, Ingrid Bergman, Ruth Donnelly, Henry Travers, Joan Carroll, Dickie Tyler, Jimmy Crane.

RELIGIOUS DRAMA. A priest takes over the affairs of a parish which had previously been administered by a group of nuns. A number of misunderstandings arise between the priest and the nuns, but when the latter perceive how excellent is his influence over the young people in the parish they make the priest welcome, and cooperate with him.

ONCE UPON A DREAM
(Universal)

PRODUCERS: Michael Fessier and Ernest Pagano. DIRECTOR: Charles Lamont. PLAYERS: Robert Paige, Susanna Foster, Louise Allbritton, Rod Cameron.

COMEDY WITH MUSIC. A waitress longs to be a great singer. She tries to get an impresario to give her a chance by pretending to be his daughter. The impresario's secretary attempts to interfere, but he gives the waitress a chance, nonetheless. In the end the impresario marries his secretary, the waitress marries the owner of the lunch-counter where she previously worked, and the future looks rosy for all.



On Screen—Official U. S. Navy Photo

MOVIES SHOW THEM HOW TO CARE FOR THE WOUNDED

IN THE NAVY, as in all the armed forces, training films on many subjects help to make the right way practically second nature. Films on the care of the wounded, for example, have helped to save many lives, to restore men to active duty in record time.

And the "know-how," taught by these movies, is matched by the professional touch so evident in the pictures themselves. Men from all branches of the industry have joined forces in this important work. Behind the scenes, the laboratory technicians—processing, editing, adding supplementary sound—contribute much to the effectiveness of the finished productions.

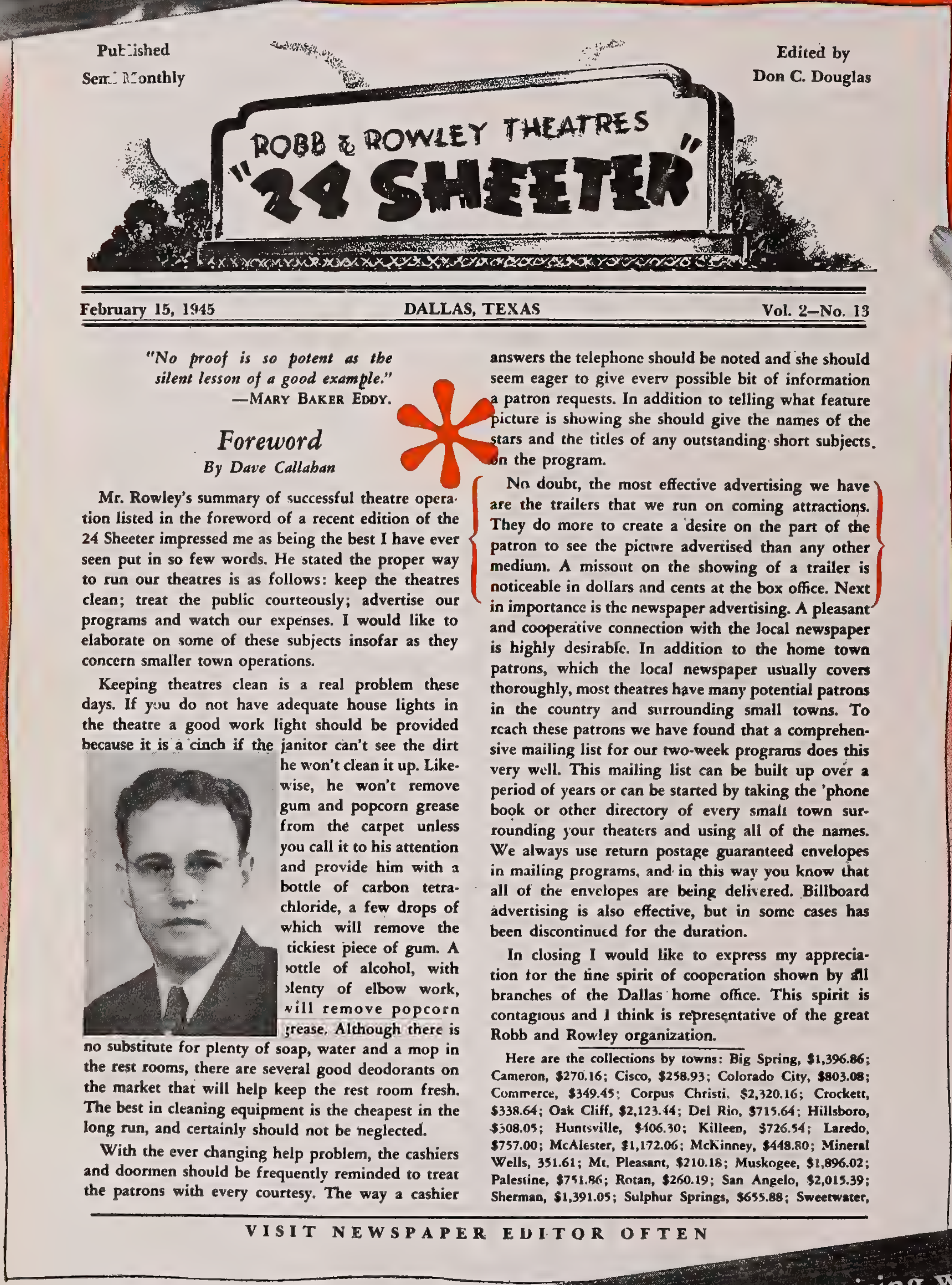
Shoulder to shoulder with reconnaissance and combat photography, training films have played a large part in the successful prosecution of the war.

Eastman Kodak Company, Rochester 4, N. Y.

J. E. BRULATOUR, INC., *Distributors*
FORT LEE CHICAGO HOLLYWOOD

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

TRAILER CENTS



Published
Semi Monthly

Edited by
Don C. Douglas

ROBB & ROWLEY THEATRES
"24 SHEETER"

February 15, 1945 DALLAS, TEXAS Vol. 2—No. 13

> *"No proof is so potent as the silent lesson of a good example."*
> —Mary Baker Eddy.

Foreword

By Dave Callahan

Mr. Rowley's summary of successful theatre operation listed in the foreword of a recent edition of the 24 Sheeter impressed me as being the best I have ever seen put in so few words. He stated the proper way to run our theatres is as follows: keep the theatres clean; treat the public courteously; advertise our programs and watch our expenses. I would like to elaborate on some of these subjects insofar as they concern smaller town operations.

Keeping theatres clean is a real problem these days. If you do not have adequate house lights in the theatre a good work light should be provided because it is a cinch if the janitor can't see the dirt he won't clean it up. Likewise, he won't remove gum and popcorn grease from the carpet unless you call it to his attention and provide him with a bottle of carbon tetrachloride, a few drops of which will remove the tickiest piece of gum. A bottle of alcohol, with plenty of elbow work, will remove popcorn grease. Although there is no substitute for plenty of soap, water and a mop in the rest rooms, there are several good deodorants on the market that will help keep the rest room fresh. The best in cleaning equipment is the cheapest in the long run, and certainly should not be neglected.

With the ever changing help problem, the cashiers and doormen should be frequently reminded to treat the patrons with every courtesy. The way a cashier answers the telephone should be noted and she should seem eager to give every possible bit of information a patron requests. In addition to telling what feature picture is showing she should give the names of the stars and the titles of any outstanding short subjects on the program.

* No doubt, the most effective advertising we have are the trailers that we run on coming attractions. They do more to create a desire on the part of the patron to see the picture advertised than any other medium. A missout on the showing of a trailer is noticeable in dollars and cents at the box office. Next in importance is the newspaper advertising. A pleasant and cooperative connection with the local newspaper is highly desirable. In addition to the home town patrons, which the local newspaper usually covers thoroughly, most theatres have many potential patrons in the country and surrounding small towns. To reach these patrons we have found that a comprehensive mailing list for our two-week programs does this very well. This mailing list can be built up over a period of years or can be started by taking the 'phone book or other directory of every small town surrounding your theaters and using all of the names. We always use return postage guaranteed envelopes in mailing programs, and in this way you know that all of the envelopes are being delivered. Billboard advertising is also effective, but in some cases has been discontinued for the duration.

In closing I would like to express my appreciation for the fine spirit of cooperation shown by all branches of the Dallas home office. This spirit is contagious and I think is representative of the great Robb and Rowley organization.

Here are the collections by towns: Big Spring, $1,396.86; Cameron, $270.16; Cisco, $258.93; Colorado City, $803.08; Commerce, $349.45; Corpus Christi, $2,320.16; Crockett, $338.64; Oak Cliff, $2,123.44; Del Rio, $715.64; Hillsboro, $508.05; Huntsville, $406.30; Killeen, $726.54; Laredo, $757.00; McAlester, $1,172.06; McKinney, $448.80; Mineral Wells, 351.61; Mt. Pleasant, $210.18; Muskogee, $1,896.02; Palestine, $751.86; Rotan, $260.19; San Angelo, $2,015.39; Sherman, $1,391.05; Sulphur Springs, $655.88; Sweetwater,

VISIT NEWSPAPER EDITOR OFTEN

MIGHTY 7th War Loan

* No doubt, the most effective advertising we have are the trailers that we run on coming attractions. They do more to create a desire on the part of the patron to see the picture advertised than any other medium. A missout on the showing of a trailer is noticeable in dollars and cents at the box office.

NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

LE CO
OT RE

MOTION PICTURE HERALD

Victory in Europe

- *In a bistro on the Rue de Berri an old, old waiter poured a glass brim-full and lifted it: "To those who will not return."*
- *In a Wall Street skyscraper office, mad with paper throwing, a young stenographer sat in silence at her desk. Invited to the fun, she answered: "I'm praying."*
- *In Abilene out in Kansas Mrs. D. J. Eisenhower, 83 and mother of The General, said: "I hope that Dwight will be home soon."*
- *In London Winston Churchill, Prime Minister, cried: "Advance Britannia! Long live the cause of Freedom! God save the King!"*
- *In Washington Harry S. Truman, President of the United States, said softly: ". . . we join in offering our thanks to the Providence which has guided and sustained us . . ."*
- *In Flanders Fields, where sleep the brave of many wars, the poppies will bloom again this Maytime.*

VOL. 159, NO. 6
MAY 12, 1945

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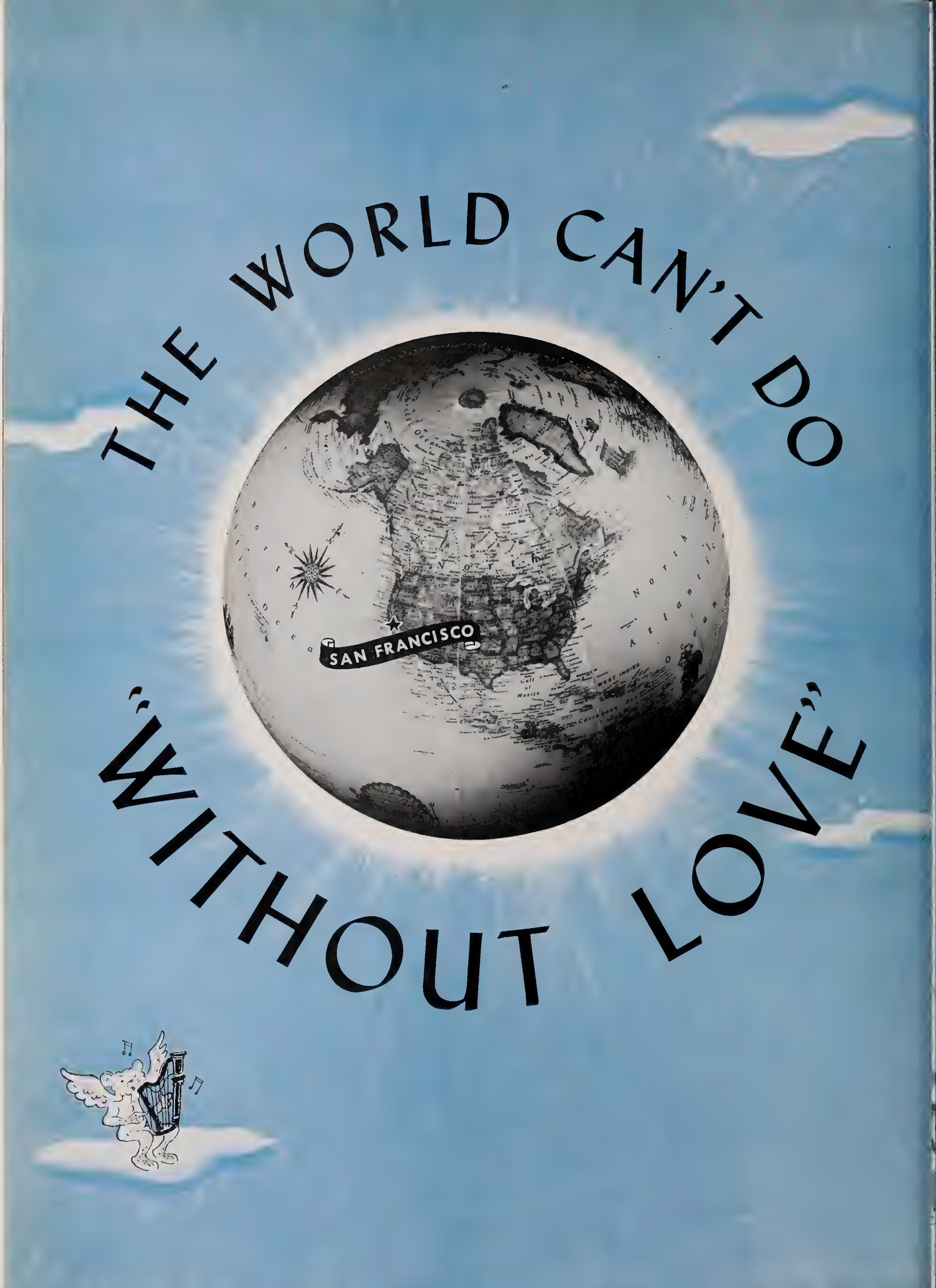
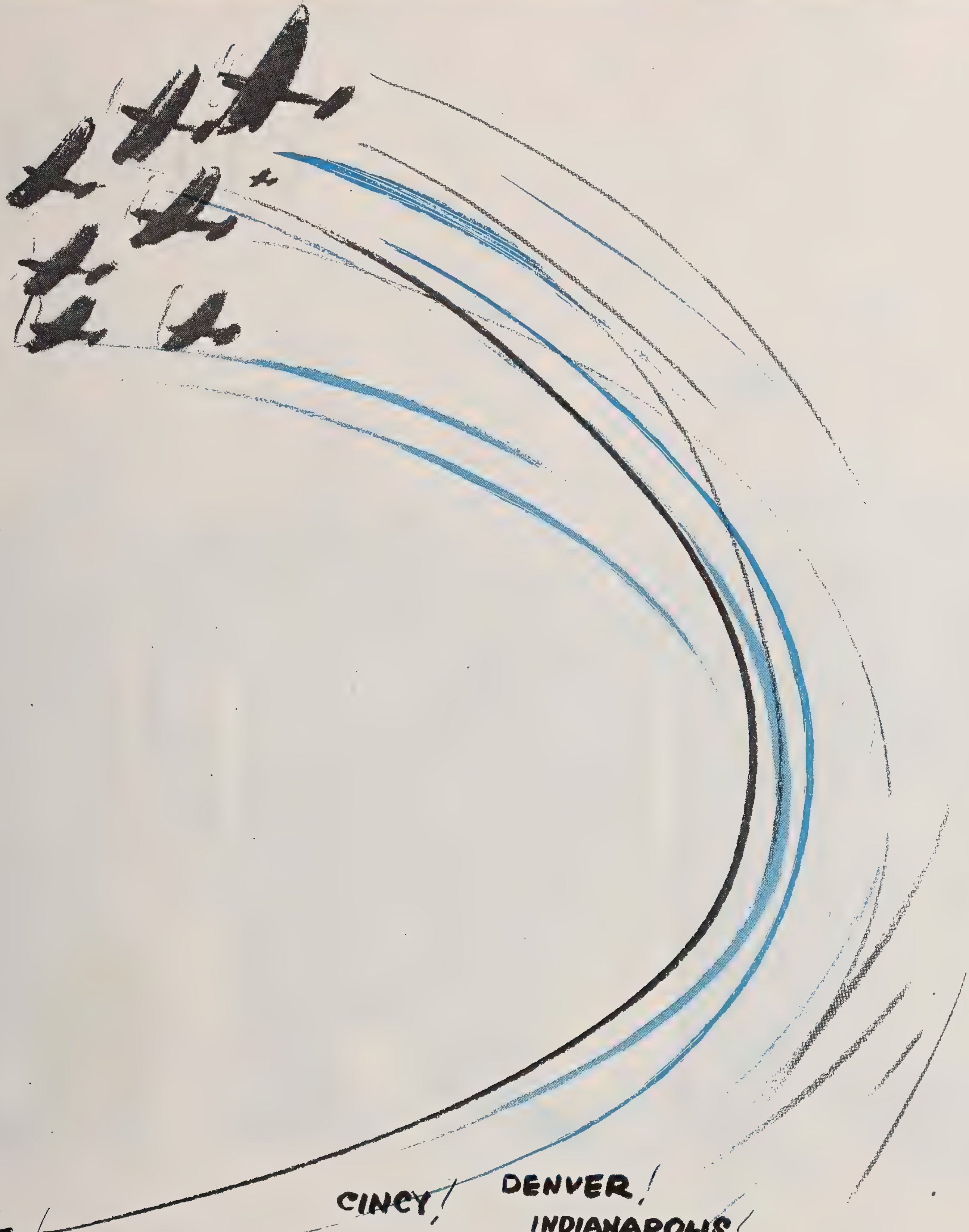

THE WORLD CAN'T DO
"WITHOUT LOVE"
SAN FRANCISCO



CINCY! DENVER!

INDIANAPOLIS!

LOUISVILLE!
1st week all time record!

BUFFALO! MEMPHIS! BUFFALO! MILWAUKEE!

PHILLY! ATLANTA! FRISCO!

CEIPTS ARE SKY HIGH FOR GOD IS MY CO-PILOT!

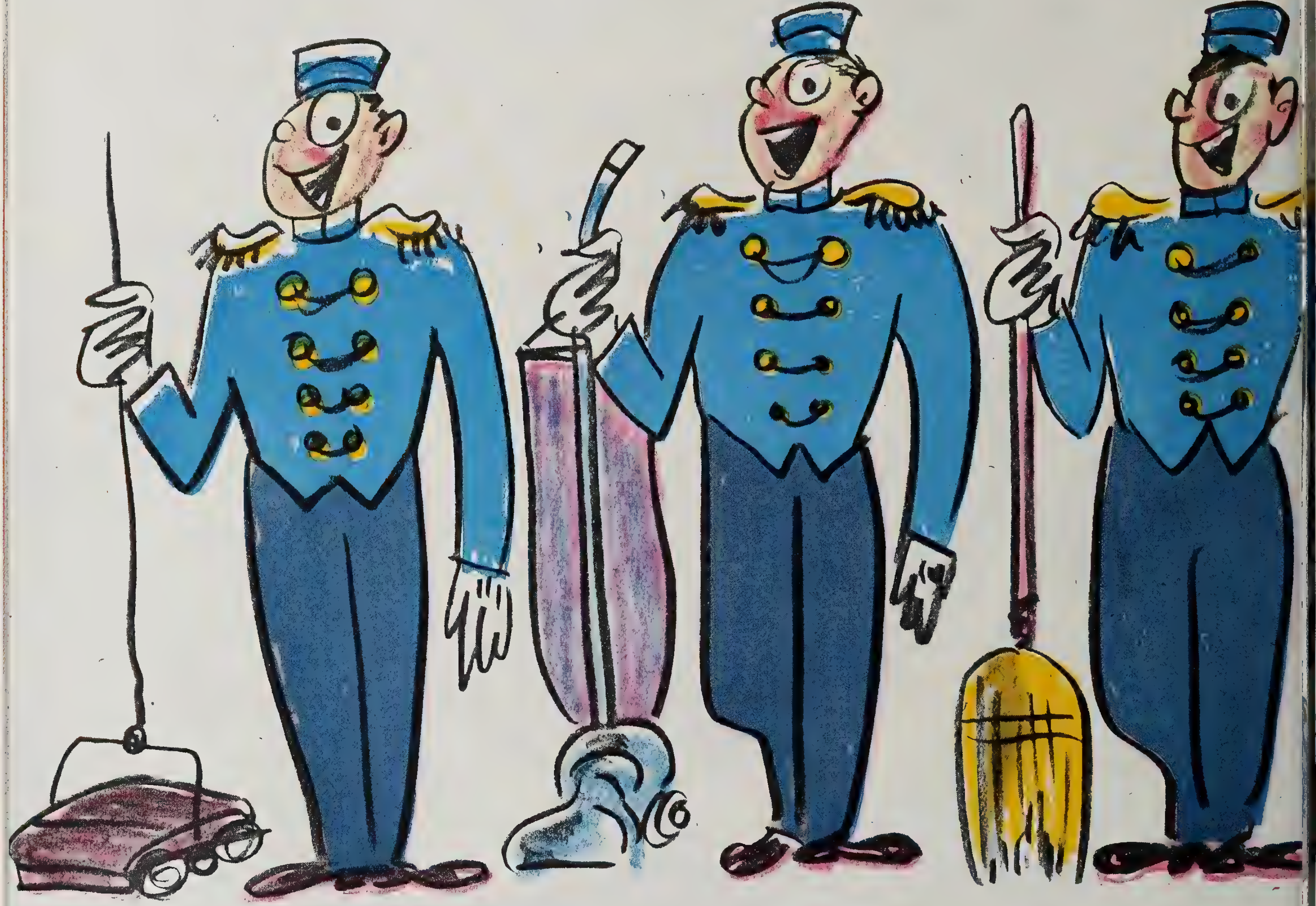
NNIS MORGAN · DANE CLARK · RAYMOND MASSEY · ALAN HALE · ANDREA KING · JOHN RIDGELY

, ROBERT BUCKNER • From the Best Seller by that Ace Flying Tiger COL. ROBERT LEE SCOTT, Jr • Directed by ROBERT FLOREY • Screen Play by Peter Milne and Abem Finkel Music by Franz Waxman

ITH ALL YOUR MIGHT!
HE MIGHTY 7TH WAR LOAN!

Warner Picture - one of the Biggest!

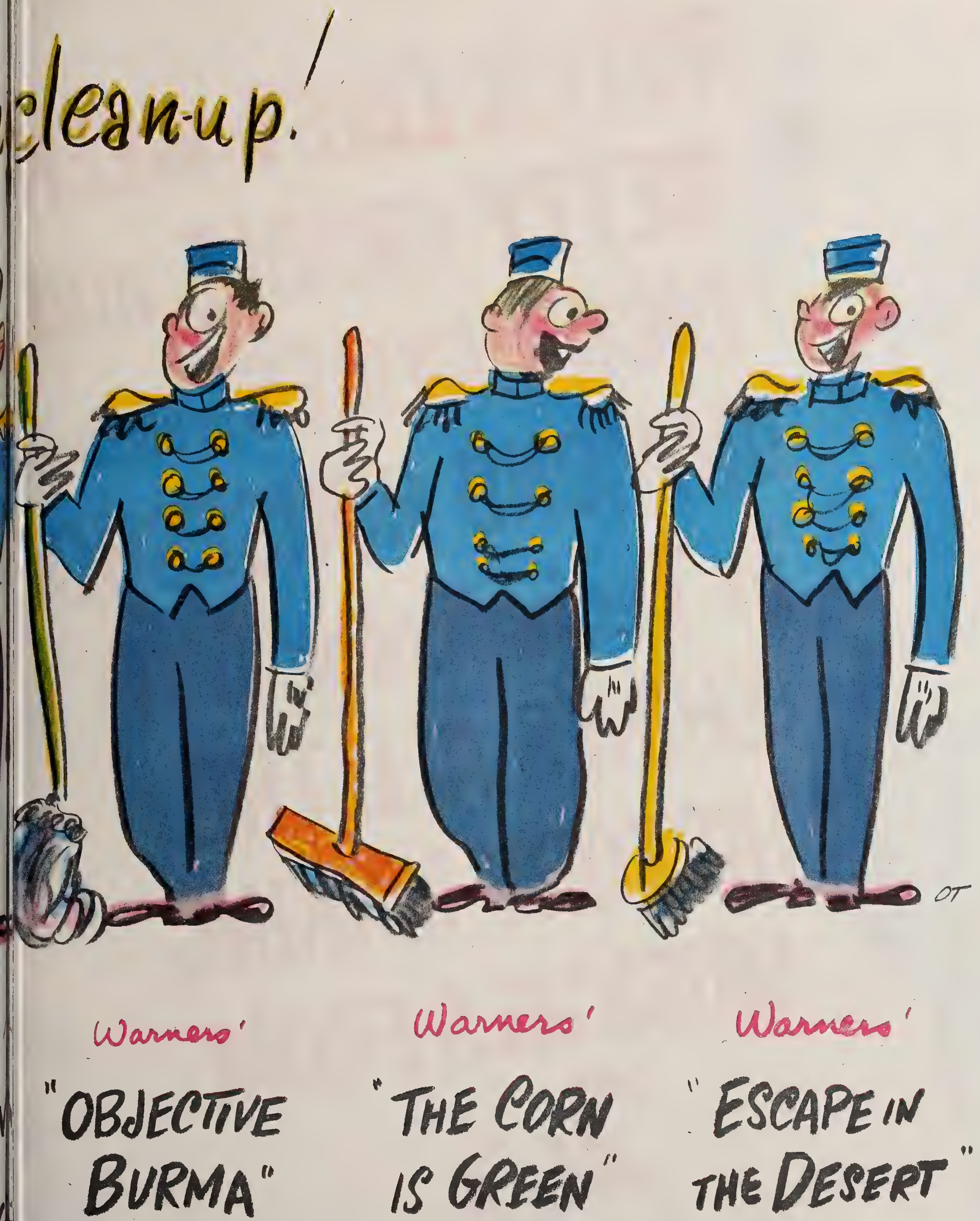
big Sprin



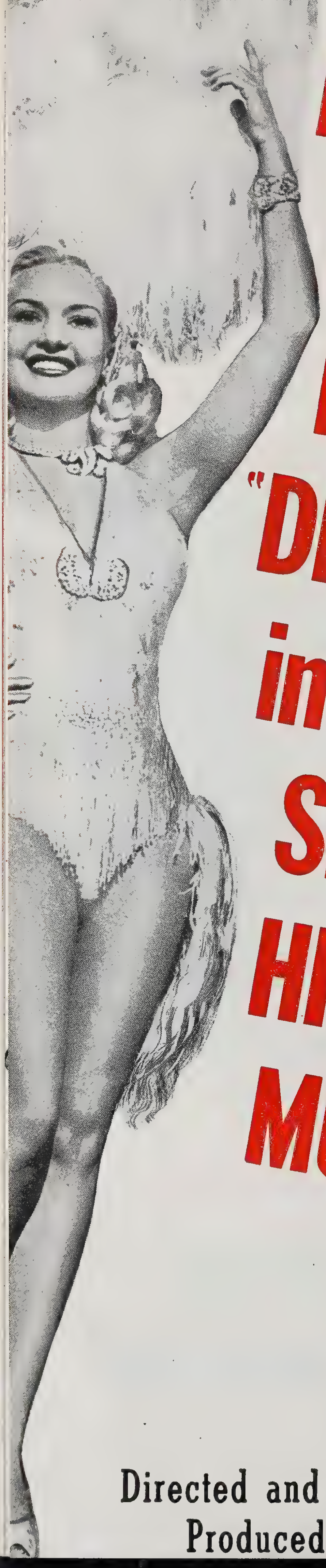
Warners'
"GOD IS
MY CO-PILOT"

Warners'
"HOTEL
BERLIN"

Warners'
"THE HORN
BLOWS
AT MIDNIG


clean-up!
Warners'
"OBJECTIVE BURMA"
Warners'
"THE CORN IS GREEN"
Warners'
"ESCAPE IN THE DESERT"
OT

JACK L. WARNER, *Executive Producer*



ROXY'S FIRST WEEK BETTY GRABLE and DICK HAYMES in Billy Rose "DIAMOND HORSESHOE in Technicolor OUT-SHINES ALL THE HISTORY-MAKING MUSICALS FROM

20th CENTURY-FOX

30th ANNIVERSARY

SPEED TOTAL VICTORY!
THE MIGHTY 7th
WAR LOAN!

Directed and Written by GEORGE SEATON
Produced by WILLIAM PERLBERG

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 159, No. 6

May 12, 1945

AFTER V-E DAY

THE product coming up for exhibition through the months just ahead, as the news pages of this issue attest, is blithe, adventurous, tuneful and cheerful—assuming the raw stock to get it into circulation. A film stock stringency is forecast, even as it has been before. Certainly the output of short product is restricted and will continue to be, unfortunately for program balance and the maintenance of that quality of vaudeville interest so important to the policies of many theatres.

Lush and ornate is the promise for the season's flow. More than a fifth of the top rank pictures are in colour. The Technicolor plant is working at capacity, as it has been for more than a year. There are special war demands in colour, too. The place of colour on the screen, thoroughly established, grows on and on, with the continued elaboration of Hollywood techniques.

Again it is to be observed that the plans for the months just ahead betoken no anticipation of a summer lull. The seasonal dip disappeared with the uplifting pressure of war payroll buying power among the amusement seekers. Changes in the payroll map will be depending on the progress of the war in Asia and its demands and the rate of reconversion.

THE opinion of Mr. George Schutz, who will be writing about it in *Better Theatres* presently, is that new sound and projection equipment can be put into production immediately upon the release of materials. The assumption is that the military warehouses are now filled with the electronic devices of war. Concerning carpets he considers that it will be a year or two before normal production will be had, after war demands and restrictions on the mills are removed. Carpet making requires large inventories of prepared materials, including wool and jute. The Asiatic areas which produce jute, and their labour supply, are vastly disrupted.

The seating industry, for example, which will have to supply one of the major post-war needs, estimates that it could reach normal production in from 60 to 90 days.

In the main the plants which produce motion picture equipment and theatre supplies are not faced with important or extensive reconversion problems. With wartime controls off they can be among the first to get back to civilian supply.

■ ■ ■

HORROR & NEWSREELS

THE presentation of the newsreel pictures of the horrors of Buchenwald is a fact of war, not of theatre. It should stand for what it is, desperate medicine in a world desperately beset. It is not precedent for the screen as the screen. It opens no gates.

American audiences have been taking the dreadful pictures of death and decay in impressed silence.

Now they have seen all of the Four Horsemen of the Apocalypse riding at last over the brink of a fetid hell. It is war after the sound and fury of combat have passed and the noisome rotting aftermath remains.

The coming of the pictures and their presentation has been the subject of much newspaper discussion, first with apprehension, again with surprise at the silence of audiences. There was clear recognition of the extraordinary nature of the occasion and the presentation.

"The acceptance, a solemn acceptance," observed Mr. M. D. Clofine, managing editor of News of The Day, "was considerably conditioned by the fact that the audiences knew that the showing was substantially by request of General Eisenhower, who held it the duty of the citizenry to see what the enemy had done."

The pictures concerned were supplied from the theatre of war in the regular order of service, and it is said that there was no special request for their showing from the propaganda arms of the Government.

It is, however, decidedly General Eisenhower's official show. Tuesday a delegation of leading newspaper and magazine executives reached New York, returning from a swift air excursion at the invitation of the General to inspect Dachau and Buchenwald. The quality of "special request" also obtains in the flow of photographic material to the press. A group of Congressmen was first to be called to look, the editors and publishers next—and at midweek there was a project afoot to fly over a selected list of Hollywood picture makers and executives.

Under all manner of handicap and compulsions, direct and indirect, and in the face of a shortsighted reduction of raw stock supply, the American newsreels have done and are doing one of the screen's best jobs in the war.

The public still likes the newsreels better than anybody of influence.

■ ■ ■

WHEN IS NEWS!

THAT Associated Press scoop on the German surrender is the greatest professional sensation in the history of journalism—the biggest story, affecting the most people since the printing press was born. It is charged, and hotly debated, that the A.P. representative broke a release date. The responsibilities are mixed. Press relations officers for Supreme Headquarters Allied Expeditionary Forces have a share.

SHEAF's direction has brought a storm. " . . . one of the greatest fiascos yet in a long history of blundering bureaucracy", writes Mr. Raymond Daniell in the New York *Times*.

Among the facts undisputed is the statement that the story was given to a group of correspondents "off the record". It was to be held for release. It did not hold.

The obvious truth is that the story was too big to hold.

The time to tell America, and the world, that the war was over was when it was over—not twenty-four hours later at the convenience of statesmen.

It was not within the proper authority of any man or men to delay for one minute the tidings of the end of the war, news as vital as life itself to millions.

We have in this industry also frequent manifestations of plan and decision to variously delay and control dissemination of news of essential interest and importance. It often leaks, often backfires, often encourages distortions, innuendo. "Off the record" is not always a legitimate implement.

The time for news is when it happens. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

"A" comedy and music scheduled to brighten summer screens Page 13

SHORTAGE of raw stock affects release of short subjects Page 14

INDUSTRY takes V-E Day in its stride, staying on the job Page 16

JOHN Grierson of Canadian Film Board looks far afield Page 18

OWI film program for overseas moves into gear as Nazis collapse Page 18

FOREIGN sales battalions form for overseas trade drive Page 19

V-E Day spurs showmen of nation in new War Loan campaign Page 22

CHICAGO film jam stymies exhibitors in subsequent situations Page 24

STUDY central agency setup for all Government motion pictures Page 26

ANTI-trust suit against Griffith circuit starts in Oklahoma City Page 26

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Short Subjects Page 2446

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Mr. Wolcott Gets Mad

FOR all its efforts in the war, the film industry does not seem to be appreciated by the country's lawmakers, Leo Wolcott, president of the Allied Independent Theatre Owners of Iowa-Nebraska, wrote this week, in an organization bulletin. The message was that the industry should have committees to deal with post-war plans and possible post-war taxes, and Mr. Wolcott had this to say:

"We set up a War Activities Committee, and do a series of simply terrific jobs in the name of our industry for the war effort, and then a couple of bureaucrats slap us back into our old place—and quick.

"We're classed with saloons, beer joints, and gambling dens.

"Taxes, brownouts, curfew, threats of price ceilings, film cut while increasing allotments to other countries—and what do we do about it?

"Why, we're taking it lying down as usual. Why? Because we are so weak and disorganized, so shot with greed, selfishness, grasping license, monopoly, bitter internal strife, and law suits we would rather join those who seek to tear us down than stand shoulder to shoulder against them."

Out

FORMER heavyweight champion Jess Willard last week lost another decision, this time a court battle in Los Angeles. He had demanded an accounting from Twentieth Century-Fox for the use of newsreels of the Willard-Dempsey fight in "The Great Broadcast." Superior Court Judge Reuben Schmidt dismissed the case. Mr. Willard, attempting to defend his crown at Toledo July 4, 1919, was knocked out by Jack Dempsey. In this suit he claimed one-third interest in the newsreel.

T-E Day

THE BOAST of television's sponsors, that it will record and project the news as it happens, came through Monday when the spontaneous but unofficial celebration in New York's Times Square was caught by television cameras atop the Hotel Astor marquee and transmitted through station WNBT. Previously, news events had been recorded on quickly developed films for subsequent transmission.

Pictures on the Way

NEWSREEL editors, having rushed out V-E Day specials this week put together from library shots, crowd scenes, and the scene in the White House as President Truman proclaimed the end of the war in Europe, were anxiously awaiting footage from Europe of the ceremony in Rheims which officially concluded hostilities. The Army Bureau of Public Relations in Washington said Signal Corps camera crews had photographed the proceedings, along with crews from the British Ministry of Information. No one, including the editors in New York, knew whether a representative of the newsreel pool had been present. Signal Corps materialy normally is supplied to the pool. The Army expected the footage to arrive in Washington Thursday or Friday at the latest. The V-E Day editions released Wednesday morning were devoted entirely to Victory, crowding out scenes of the United Nations conference at San Francisco, which had been featured prominently in the last three editions.

Reciprocation

TWENTY-FIVE years with MGM are being celebrated this week by E. K. "Ted" O'Shea, eastern and southern sales manager, who, in New York Wednesday attributed the company's growth during that time to its being "blessed with marvelous executives."

Mr. O'Shea joined MGM as salesman in Buffalo. He became in succession manager there and in Albany, central district manager, and eastern district and central sales manager before assuming his present position. He observed on Wednesday:

"The name of 'friendly company' is not just a publicity stunt. Our employees give little consideration to leaving us for other companies. We have 93 people with us more than 30 years, more than 400 with us 20 years, and more than 2,000 with us ten years. That is a record unrivaled in the industry. . . . We have followed the Golden Rule and made good by so doing."

Legion on the Screen

VETERANS of World War I are ready to aid returning veterans of World War II, through the American Legion, the dischargees will be told in trailers purchased from National Screen Service. The trailers will be distributed to theatres by Legion department adjutants. "The use of these trailers in theatres is an important part of the job of informing members of the armed forces at home," according to the Legion. The trailers, 1,000 of which were purchased, run one minute and 50 seconds.

Suits for Service Men

BETTY HUTTON, like every other woman in the world, probably feels that she hasn't a thing to wear. It doesn't worry Miss Hutton. Why should it, since she'd look glamorous in a flour sack?

What does worry Miss Hutton is the fact that many discharged service men find themselves without suitable civilian clothes, and without the funds necessary for their purchase. The Government, for some obscure reason, provides civilian attire only to those service men who have been dishonorably discharged.

Miss Hutton's plan, which she presented recently to the Los Angeles County American Legion, involves the establishment of a fund for the purchase of necessary civilian clothes for veterans. It includes a further project whereby the returned soldier would turn in his uniforms, which would then be dyed and re-processed, and sent to the peoples of the war-devastated nations.

Bad Review

THE State Department's first motion picture, "Watchtower Over Tomorrow," received unfavorable notice on the Senate floor Thursday, May 3, from Senator Robert A. Taft, Ohio. Senator Taft, in assailing the State and Treasury departments for what he described as a flood of propaganda directed against Congress, said the short subject "boosts the Dumbarton Oaks proposals through a wholly unqualified paean of praise." He added:

"Critics of the plan are presented as isolationists and practically traitors to the country, who desire to promote a third world war. It is straight propaganda and not facts."

The film is distributed by the film industry's War Activities Committee. It was made by the industry at the request of the State Department, through the Office of War Information.

ESTA SEMANA

COMEDIA, MUSICA y colorido, predominan en el variado programa de grandes películas para estrenos de Verano; las películas de guerra siguen en descenso. Página 13

PELICULA VIRGEN, muy escasa, dilata los estrenos de cortos; el paro forzado de muchos productores, por falta de copias, les dificulta a los exhibidores la programación. Página 14

LA INDUSTRIA estadounidense celebra sanamente el Día V-E (Victoria en Europa) y reanuda sus labores; termina la oscuridad parcial pero otras restricciones de guerra siguen en pie. Página 16

JOHN GRIERSON, Comisionado Canadiense de Películas, vislumbra un vasto horizonte; el ensanche de facilidades de producción indican la extensión del campo de actividades a Sud América y Europa. Página 18

DEPARTAMENTOS FORANEOS alistan sus legiones para impulsar las ventas; sus avanzadas establecen contactos en los países europeos recientemente liberados. Página 19

EL EJERCITO y el Gobierno apelan a la pantalla para educar al pueblo sobre el verdadero significado del Día V-E. Página 16

Including the Chinese

A CITATION signed by Mme. Chiang Kai-Shek on behalf of the Chinese people has been presented to Jack L. Warner, executive producer for Warner Bros. in recognition of his humanitarian activities for that nation. In addition to a framed scroll, the citation includes a lapel ribbon which may be worn by the recipient. Awarding of the honor, a press release from the company says, was inspired partly by the satisfaction of Chinese leaders with the manner in which the story of their war efforts was depicted in "God Is My Co-Pilot."

Still Want Bargains

THE BARGAIN policy of twin bills is too firmly established at the RKO circuit's Palace and Grand in Chicago, at the circuit's houses in Champaign, Ill., and in Kansas City, Mo., to be overturned by the poor turnover under the midnight curfew, according to Frank Smith, division manager for RKO theatres. Mr. Smith says that business holds up well, and that the public demands double features. In Chicago, the houses draw many patrons from the wealthy neighborhoods, who arrive at the doors in chauffeured limousines to view the bargain bills.

For the Occupation

ANSWERING an appeal from the Army not to relax its contribution to the morale of the armed forces, the Hollywood Victory Committee this week was recruiting film players to entertain servicemen in hospitals and rest centers in Europe. On the list so far are Amos and Andy, Joan Blondell, Bette Davis, Joan Fontaine, Victor Francen, Kathleen, June and Gene Lockhart, Rosita Moreno, Paul Muni, Joseph Cotten, Louise Allbritton, William Demarest, Jinx Falkenburg, Jane Frazee, Gabby Hayes, Charles Ruggles, Akim Tamiroff and Leonid Kinskey.

No Screen Credit

THE INDUSTRY'S War Activities Committee and the New York committee for the Seventh War Loan were to unveil a 50-foot monument, depicting the Iwo Jima flag raising, Friday of this week in Times Square. The monument is to keynote the industry's participation in the Bond drive as the giant cash register and the Statue of Liberty replica did in previous campaigns. The New York *Times,* in a story under a three-column cut of the monument, said the unveiling had been announced but did not mention by whom. Other papers credited the War Activities Committee of the motion picture industry.

Hands Off

DOWN in Monterrey, south of the border, the patrons take their motion pictures seriously, and let anyone who tries to interfere beware. Reports from the Mexican city last week tell of police saving from a severe lynching two men who attempted to prevent the exhibition of a picture featuring Mexico's beloved "Cantinflas." The two are said to have cut some of the film in the projection booth, grappled with the projectionists, and attracted the attention of the audience, which joined the fray with blood in its collective eye.

Scenarist

VINCENTE Lombardo Toledano, for a long time secretary general of the powerful Confederation of Mexican Workers, and now president of the Federation of Latin American Workers, claiming a membership of 5,000,000, is a better labor leader than he is a scenarist. For five years he has been trying to induce a Mexican producer to produce his story, "Ha Caido una Estrella" ("A Star Has Fallen"), depicting the plight of the Mexican proletariat. Even his influence with producers was not enough. They considered the theme a bit too far to the left for Mexican audiences, and foresaw a box office tailspin. At last reports, Mr. Tolendano was still trying. Meanwhile, Mexican producers, seeking a comeback from the recent strike were attempting to secure raw film stock from the United States, which was itself seeking an answer to the question of how to get more footage for the domestic market.

So Hollywood May See

AN EXCURSION of Hollywood executives and producers to the horror camps of Germany is under organization by the War Department in Washington.

At mid-week the list had not been completed, in fact was under animated discussion and consideration. The guests of the expedition will be flown from the United States to Germany and home again, presumably in the pattern of the previous expeditions for the same purpose for Congressmen and for editors and publishers.

The projected program is to show the motion picture men not only the horror spots like Dachau and Buchenwald, but also the general German and European scene with its showings of the problems of food and employment.

Pledge

Washington Bureau

THE same whole-hearted cooperation which the motion picture industry accorded President Roosevelt was proffered President Truman May 4 by Harry M. Warner in his first visit to the White House since the change in administration.

Emerging from the President's office, Mr. Warner told newsmen that he had called to offer "any help that the picture industry could give."

Mr. Warner said also that the President believed that motion pictures could be helpful "in developing human beings out of barbarians," indicating that the discussion had touched upon the possible use of films in enemy countries after the war.

Still "Oomph"

NORTHEAST HIGH SCHOOL in Philadelphia has a high award, the "Senate," previously given to Professor Albert Einstein, Governor Thomas E. Dewey, J. Edgar Hoover, former President Herbert Hoover and Babe Ruth.

This week, Ann Sheridan holds the honor. She is the first Hollywood actress to do so.

Her citation: "In recognition of the beauty, charm, and intelligence which have combined to make Ann Sheridan one of the first ladies of the screen, and as a sincere tribute to her patriotic contribution to USO entertainment, especially in the CBI field of war."

Kudos

THOSE treasured prizes for journalism, letters and music, the Pulitzer prizes, were awarded this week. They cover achievements of 1944, with the exception of the photograph by Joseph Rosenthal of Marines raising our flag on Iwo Jima. This picture, the theme of the Mighty Showmen's Seventh War Loan, was made in February, 1945, but the awards board, by resolution, suspended its rules in this instance. In letters, author John Hersey won $500 for "A Bell for Adano," a book, a play and now a Twentieth Century-Fox picture. Mary Chase won $500 for the play, "Harvey."

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THIS WEEK the Camera reports:

SIGNED. Muriel Steinbeck, Australian actress, has been signed for the feminine lead in "Smithy", now being filmed in Australia under supervision of Nick Pery, Columbia Pictures International Corporation managing director for the Far East.

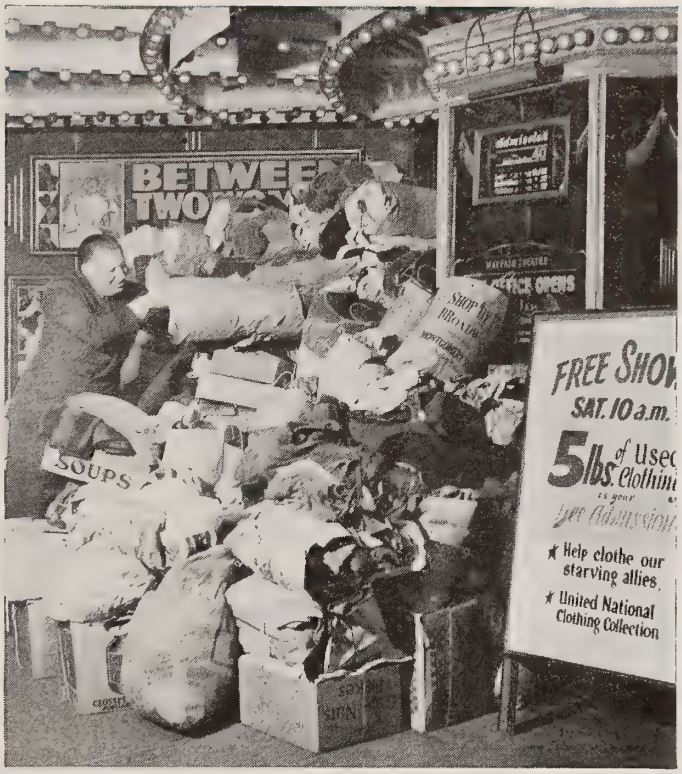
OPENING, and a dinner. The guest of honor, in Baltimore, on the occasion of the premiere of "A Royal Scandal" was William Eythe, its star, shown above, center, with the owner of the New theatre, Morris Mechanic, left, and Mayor McKeldin, right. Dinner preceded the opening of the picture at the New theatre.

THIRTY-TWO YEARS in show business is the record of Lou Bissinger, owner of the Queen, Dallas. He started with Charles Hardkins, "in a little air dome in Houston, Texas, the old Lyric. . . . "

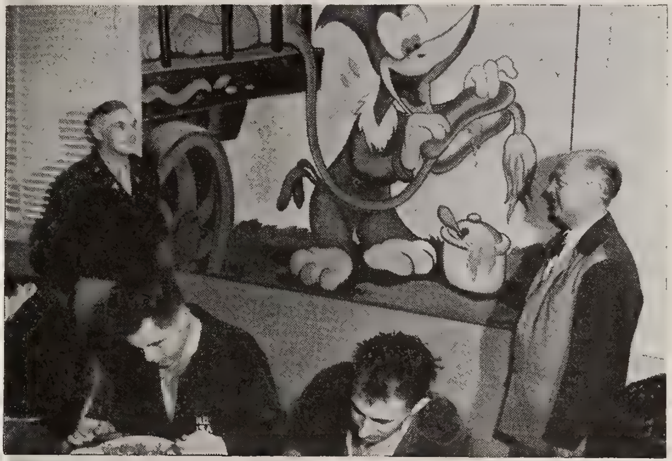
GEORGE GERSHWIN, a reproduction by actor Robert Alda, sits at the piano, playing the melodies which made him an American musical tradition. The scene is from Warners' "Rhapsody in Blue" which will open first at the Hollywood, New York. It has, however, been seen by service men the world over, in common with many another feature, carried overseas to the men behind the battlefronts, before ever the home front sees it in the theatre.

FOR FIFTEEN YEARS, Henry Blanke, above, left, signing in sight of Jack L. Warner, will produce for Warner Brothers. So says the contract. Mr. Warner, the company's executive producer, says: "It is difficult to sum in words the appreciation I have for the intangible qualities of leadership and loyalty which Henry has proved so often during the past 22 years. . . . I am proud that ours is the studio whose practices and principles appealed so much to Henry that he entrusted his next 15 years to us."

TWENTIETH CENTURY-FOX will operate the Boston television station remodeled from experimental station WIXG, General Electric sales executive Paul Chamberlain, center, told the Boston Advertising Club last week, at luncheon, in which he is pictured above with E. I. Sponable of 20th-Fox and Walter Lemmon, International Business Machines.

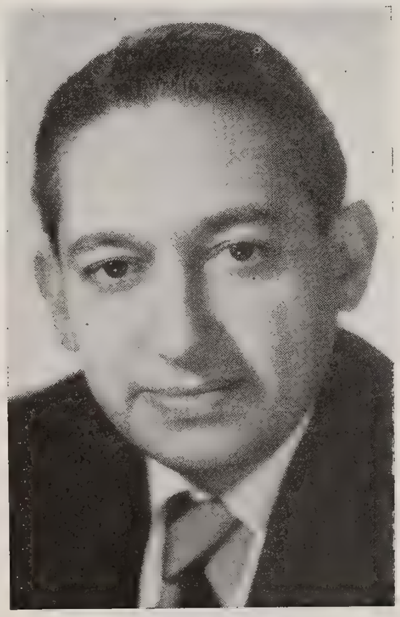

BETWEE
TWO
SOUPS
FREE SHO
SAT. 10 a.m.
★ Help clothe our starving allies.
★ United National Clothing Collection

SOME OF THE CLOTHING collected in the United National Clothing Collection by the theatres of Portland, Ore. Inspecting the pile is Herbert Royster, manager of the Mayfair. Other participating houses were the Alberta, Bagdad, Egyptian, Oriental, Esquire, Granada, Hollywood, Irvington, Thirtieth Avenue, St. John's, Roseway, Ames, Twenty-sixth Avenue.



INSPECTION of the murals designed by Walter Lantz, Universal Cartunes producer, for the Army's Birmingham Hospital at Van Nuys, Calif. Mr. Lantz, right, stands with Col. Alvin Miller, C.O.

IN HOLLYWOOD, helping launch the United Jewish Welfare Fund campaign: Brig. Gen. William O'Dwyer, New York mayoralty possibility, and William Goetz, president of International Pictures.



MAURICE BERGMAN, eastern director of advertising and publicity for Universal, has been named chairman of the WAC public relations division. Mr. Bergman, of extensive advertising agency experience, is a former Ohio lawyer and newspaperman.

MALCOLM CADY, battleship projectionist, is home in Portland, Ore., on leave, after 15 months' service in the South Pacific. He was projectionist at the Lithia theatre, Ashland, the Craterian theatre, Medford, and the Hollywood theatre, Portland, all in Oregon.

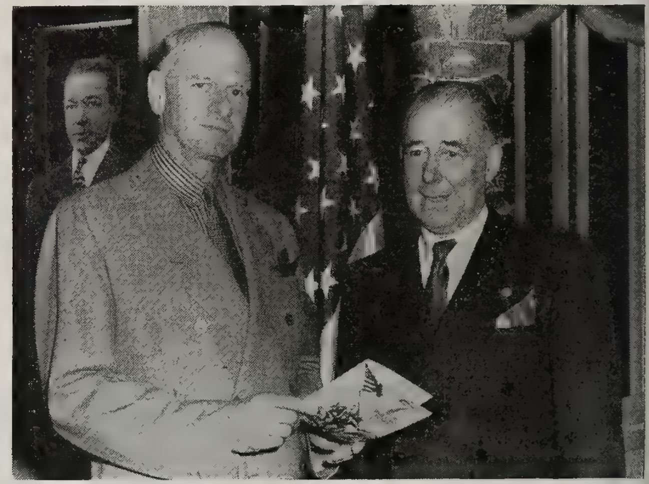
Selling Bonds Across the Country

STRATEGY LEADER, at the meeting in the Ambassador Hotel, Los Angeles, to discuss plans for the Seventh War Loan: Charles P. Skouras, honorary national chairman, and regional leader.

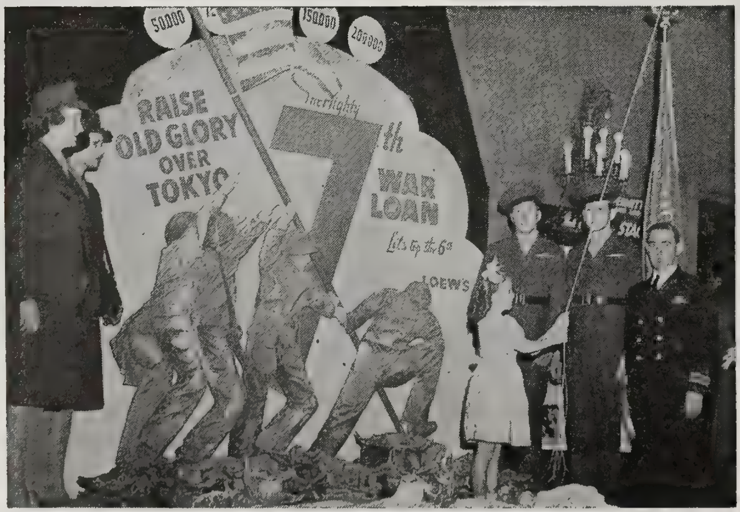
STRATEGY MEETING, at the Ambassador Hotel, Los Angeles—California showwomen who pledged support: Mrs. L. Williard, El Rancho theatre, Moore Park; Mrs. Lynch and Mrs. Jackson, owners of the Elsinore, Elsinore; Mrs. Ida Schreiber, of the Southern California Theatre Owners Association.

MIGHTY 7th
Speed TOTAL Victory
Speed TOTAL Victory
7th War Loan
BUY BONDS
BUY BONDS
THIS THEATRE
MIGHTY

IN PEORIA, at the Illinois "downstate" rally for the Seventh War Loan, some of those at the dais are Gene Oxley, Coast Guard winner of the Congressional Medal of Honor; Walter Immerman, Chicago exhibitor chairman; Ralph Lawler, Peoria exhibitor co-chairman, Harold Stevens, Chicago distributor chairman; Edward Zorn, Pontiac exhibitor co-chairman.



AND THE MEN were present: Hugh Bruen and Robert Poole of the Pacific Coast Conference of Independent Theatre Owners, at the Southern California strategy meeting.


50,000
150,000
200,000
RAISE OLD GLORY OVER TOKYO
The Mighty 7th WAR LOAN
LOEWS

UNVEILING of a bas-relief of the Iwo Jima photograph, at Loew's State, New York, last week. Father Frederick Gallagher, Naval chaplain, right, gave the invocation.

BONDS
LOAN
Speed TOTAL Victory
BUY BONDS

A GENERAL VIEW of the honored guests at the Portland, Ore., showmen's "kickoff" luncheon, last week, in the Benson Hotel there. Mark Cory, Albert Finke, Herman Wobber, Charles Thall, and many others, were guest speakers.

"A" COMEDY AND MUSIC WILL BRIGHTEN SUMMER SCREEN

Liberal Use of Color Marks Release Schedules to End of Current Season

Comedy, music and adventure, produced with top budget care, including a liberal use of color, will make this a gay summer at the nation's picture theatres.

Present release plans of the major distributors, subject to change only if the raw stock situation becomes worse, promise full schedules of "A" pictures to swell the strong hot weather grosses of the last few years.

The war, still advancing in the Pacific, will be restricted on the screen to a very few action dramas and a sprinkling of post-war themes. Even as a background for comedy and drama it will have only occasional plot significance.

Exhibitors, however, will experience programming difficulty this summer unless the supply of raw stock improves to ease the scarcity of short subjects described in an article on the following page.

Paramount and 20th-Fox Set for Rest of Season

Only some of the companies would make definite commitments at this time, although most agreed that tentative plans would go through if no sudden change in the raw stock situation occurred. Paramount and Twentieth Century-Fox already have announced plans and titles for the remainder of the 1944-45 product season. RKO Radio plans a fifth block to be made available in June and a sixth in August.

MGM this week announced three June releases and has scheduled trade screenings for two more by the end of May. These latter and at least as many more, to be chosen from a large backlog of completed films, will play through the summer months. Warner Bros., which has been releasing one or two pictures a month, probably will offer at least two more after June, in addition to pre-release engagements of "Rhapsody in Blue."

United Artists Faces Shortage of Prints

The picture for the other distributing companies is not so clear. United Artists, which has set release dates through May, is faced with a print shortage, which may postpone the showing of "The Great John L," already scheduled for release May 25. At least six films have been planned for June, July and August, but their actual release will depend entirely upon the supply of film, according to a company spokesman. The Universal home office refused to look beyond their already announced June dates, even to hazard a guess. Columbia expects to release two of its top films and mentions the bare possibility of a third.

A survey of commitments and tentative plans follow:

COLUMBIA

"A Thousand and One Nights," an Oriental fantasy in Technicolor featuring Cornel Wilde and Evelyn Keyes, is scheduled for release July 5. The Broadway hit play, "Over 21," a drama with a background in the present war, also may be expected toward the end of the current season. Irene Dunne and Alexander Knox are the stars. The possibility of a summer release for "Bandit of Sherwood Forest," another Technicolor fantasy, is small.

Other films already scheduled are: "Rhythm Roundup," a rural musical; "Ten Cents a Dance," a light musical with a wartime setting, and "Blonde from Brooklyn," a comedy with music. "You Can't Do Without Love," a British wartime comedy with music, also may be expected.

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27 RELEASES SET FOR CHICAGO IN JUNE

Only 27 pictures, among them several reissues, are listed for general release in the Chicago territory for June. Metro and PRC announced no releases for that month. Among the four pictures scheduled from Warners, three of them are reissues. They are "Princess O'Rourke", "Shine On, Harvest Moon" and "Gentleman Jim". The raw stock shortage is blamed for the curtailed release schedule which will result in a still larger number of reissues.

METRO-GOLDWYN-MAYER

With three films already scheduled for June—"Picture of Dorian Gray," from the Oscar Wilde novel; "Son of Lassie," a sequel in Technicolor, and "Valley of Decision," a drama based on Marcia Davenport's story and starring Greer Garson and Gregory Peck—MGM has at least nine more from which to choose its remaining 1944-45 releases. "Thrill of a Romance," the Technicolor musical in which Lauritz Melchior makes his first featured screen appearance, along with Van Johnson and Esther Williams, will be screened this month, as will "Twice Blessed."

These two may be released by August and at least two additional features chosen from the following films: "Anchors Aweigh," a musical comedy in Technicolor, starring Gene Kelly and Frank Sinatra; "Bewitched," a psychological melodrama; "Weekend at the Waldorf," featuring Ginger Rogers, Lana Turner, Walter Pidgeon and Van Johnson in a romantic drama with a war background; "Our Vines Have Tender Grapes," with Margaret O'Brien, Edward G. Robinson and Jackie Jenkins, a rural drama; "Ziegfeld Follies," the musical revue in Tehnicolor without a story, but with a cast including most of the MGM musical stars; "Her Highness and the Bellboy," a romantic comedy with Hedy Lamarr, Robert Walker and June Allyson, or "The Hidden Eye," another Seeing-Eye detective story.

PARAMOUNT

With its fifth block of four films coming into release shortly, Paramount plans one more block of four to complete the season. The four new films are: "Incendiary Blonde," in which Betty Hutton recreates the life and times of Texas Guinan, with appropriate music, comedy and Technicolor; "Out of This World," a musical comedy revue with Eddie Bracken and Diana Lynn; "One Exciting Night," a Pine-Thomas comedy melodrama, and "You Came Along," a post-war drama with Robert Cummings and Lizabeth Scott.

Releases in Block 5 include "Murder He Says," a comedy with Fred MacMurray; "A Medal for Benny," starring Dorothy Lamour and Arturo De Cordova in a war comedy-drama; "The Affairs of Susan," a romantic comedy with Joan Fontaine, and "Scared Stiff," a Pine-Thomas murder yarn.

RKO RADIO

Block 5 for RKO, which will be available after trade-showing in June, features "George White Scandals," music and comedy with Joan Davis and Jack Haley; "Back to Bataan," a Pacific war drama with John Wayne; "Two O'Clock Courage," a mystery comedy with Tom Conway; "The Brighton Strangler," a psychological murder mystery, and one more not yet decided. "Two O'Clock Courage" and "The Brighton Strangler," already have been trade-screened.

For the latter half of the summer, the sixth block will offer "West of the Pecos," a Western with Bob Mitchum; "Johnny Angel," action melodrama starring George Raft; "Sing Your Way Home," a Jack Haley-Anne Jeffreys musical comedy; "Isle of the Dead," historical mystery in a Greek setting before World War I, and featuring Boris Karloff, and "Spanish Main," a Technicolor production with Paul Henreid and Maureen O'Hara of adventure in piracy.

Along with these, two special releases will be in the theatres. "Wonder Man," the Danny Kaye musical in Technicolor, already has been trade-screened, while "Along Came Jones," in which Gary Cooper plays a cowboy again, should be along by August.

REPUBLIC

"Flame of the Barbary Coast" tops the Republic releases for the summer months. Combining outdoor adventure, romance and music, the film features John Wayne, Ann Dvorak and Joseph Schildkraut. Schildkraut will be seen later in "The Magnificent Rogue," a comedy drama also featuring Billie Burke. Two Roy Rogers musical Westerns, "Bells of Rosarita" and "The Man from Oklahoma," also are scheduled. Possibilities for late August and early September are "Love, Honor and Goodbye," a romantic comedy with Virginia Bruce, Nils Asther and Victor McLaglen, and "Mexicana," another Latin American musical with Tito Guizar.

TWENTIETH CENTURY-FOX

Seven films, of which four are in Technicolor, have been announced for release during June, July and August. "Where Do We Go from Here?" a historical fantasy with a general war theme, features Fred MacMurray and Joan Leslie. It is a June release in color. Accompanying it will be "Colonel Effingham's Raid," a comedy drama with Charles Coburn, Joan Bennett and William Eythe. For July there are "Nob Hill," with Joan Bennett, Vivian Blaine, George Raft and Peggy Ann Garner, a romantic drama of yesterday's San Francisco, also in color, and "Don Juan Quilligan," a comedy with William Bendix and Joan Blondell.

"Wilson" will be released generally during August, along with "A Bell for Adano," a drama of the present war starring Gene Tierney, John Hodiak and William Bendix; and "State Fair," a musical comedy in color with Dana Andrews, Jeanne Crain and Vivian Blaine.

UNITED ARTISTS

"Blood on the Sun," the new James Cagney picture, is a certainty for the UA summer schedule, as is "Spellbound," the Hitchcock thriller starring Ingrid Bergman and Gregory Peck. Less sure, but quite likely, are Lester Cowan's story of Ernie Pyle, titled "G. I. Joe"; "Bedside Manner," a romantic comedy with Ruth Hussey and John Carroll and "Guest Wife," also a romantic comedy starring Claudette Colbert and Don Ameche. There is a possibility that Howard Hughes' "The Outlaw" will be generally released during the summer in addition.

WARNER BROS.

Two June releases were announced this week—"Pillow to Post," a romantic comedy with Ida Lupino and Sydney Greenstreet, and "Conflict," a psychological murder drama with Humphrey Bogart and Alexis Smith. "The Corn Is Green," already playing pre-release engagements, will be included in the summer product, while "Rhapsody in Blue" will be playing New York, at least. The other summer possibility is "My Reputation," a post-war drama featuring Barbara Stanwyck and George Brent.

FILM SHORTAGE HITS SHORTS RELEASES

Most Distributors Behind Schedule; Technicolor "Bottleneck" Factor

Delayed short subject releases, making programming difficult for exhibitors, have become a grave problem and there is no prospect of relief until the raw stock shortage has been eased. That is the conclusion prompted on the evidence presented this week by distributor executives who indicated that many short subjects were resting on the shelf because there was not enough stock available to make the necessary number of prints for release.

The theatre owner, therefore, is caught in the middle of a situation the distributors contend they are powerless to correct without Government assistance. Due to the decline in the number of feature releases, the exhibitor who operates on a double feature policy finds it increasingly difficult to book the twin bills unless he uses a reissue for the second feature. This position is complicated still further because most of the film companies are not using scarce stock to make release prints for feature reissues.

Divert to Features

He is even more sorely beset when he attempts to build a number of shows around gle features and a balanced program of shorts. Because the stock situation is so critical that most distributors will have used up their second-quarter allocations by June 1, a full month ahead of the expiration of the period, every available foot of raw film is being used to make release prints for the important features. As a consequence, many short subject departments are behind schedule.

This is especially true in the case of Technicolor subjects, of which there are many important ones. This type of printing consumes extra stock, now a more precious commodity than at any time since the start of the war. There is another reason for the condition. The processing laboratories have been having labor trouble, currently operating under the threat of a strike that would paralyze production for a period executives fear would darken the outlook considerably. Moreover, the Technicolor laboratory is jammed on Government work.

The parallel emergencies add up to a somber picture, which distribution authorities insist can be brightened only by an early increase in the stock supply. It has reached such a critical stage that many of the short subjects scheduled for delivery last year still are in the vaults.

Unable to Print Subjects

The cover was stripped from the situation last week by William F. Rodgers, vice-president in charge of sales for Loew's, Inc. He said in New York that his company was seriously affected by inability to round up sufficient stock to print releases for its one and two-reel Technicolor productions. He said that the supply was being used to turn out prints for important features, and that the shorts were given printing priority on the basis of their topical interest. Many good, and high-budgeted, subjects were being delayed to clear less important but more timely releases, he said.

Among the most seriously affected, MGM has delivered only two of the 12 Fitzpatrick Traveltalks scheduled for the 1944-45 season. Of the 16 color cartoons on the lineup, only one has been released, and the company still has one two-reel subject to deliver from last season's program.

Columbia still has several subjects to deliver on its 1943-44 program, delayed both by the shortage of stock and by the Technicolor "bottleneck." In an effort to relieve the situation, the company has been reissuing some of its outstanding shorts on which it still has serviceable prints.

Especially affected by the Technicolor situation is RKO Radio. Harry Michalson, short subjects sales manager, said the company was late on some of the Walt Disney releases. It was up to date on black and white releases, he said. RKO will release about 68 subjects, amounting to 98 reels, for the current season, exclusive of newsreels. Of 13 "This Is America," seven have been delivered, 11 of 16 two-reel subjects are in circulation, and six of the seven "Flicker Flashbacks" promised have been delivered. Of the 13 "Sportscopes" promised, nine have been released, while only 10 of the 18 Disney shorts scheduled have been delivered.

Warner Bros. is behind on delivery, "but not seriously so," according to Norman Moray, short subject sales manager. He said that printing of Technicolor releases was being delayed.

A Gap in Two-Reel Subjects

There will be a gap of three months in Universal's two-reel musical releases. The last one was released in February, but the next cannot be ready until June. Although no cartoons were released in April, subjects were issued in January, February and March.

Producing about three-fourths of its entire shorts output in color, Paramount is delayed in this department, although it is up to date on black-and-white releases.

Twentieth Century-Fox is seven Technicolor shorts behind its schedule of the previous year, due to the shortage of raw stock.

The mechanics of filling playing time on the screen are being eased during the shorts drought by the availability of the two subjects per month produced by Government agencies and released through the War Activities Committee. Some exhibitor groups, however, complain that such subjects are inadequate substitutes from an entertainment standpoint.

Fishman Fund Established At Yale to Aid Needy

Yale University has announced a donation of $10,000 by the family of the late Sgt. Stanley Fishman, killed in action January 4 in Luxembourg, for the establishment of a Stanley Fishman Scholarship Fund. Sgt. Fishman was the only son of Selig Fishman, senior member of Fishman Theatres, Inc., operator of theatres in New Haven, West Haven and Fairfield, Conn. The income of the fund is to be used at the discretion of the Undergraduate Scholarship Committee to assist in the freshman year a needy and deserving graduate of a high school in New Haven, West Haven or Hamden.

Fensin Succeeds Father

Erwin R. Fensin has been named president of the Fensin Seating Company, Chicago, succeeding his father, Morris, who died recently. Other officers are Morton L. Fensin, vice-president, and Lester C. Simansky, secretary-treasurer.

Horror Pictures Shock Patrons, But None Protests

No uniform reaction to the newsreels showing German prison and concentration camp brutalities has been noticeable in theatres throughout the nation, except the expressed increase in dislike for the German people, and an increase in attendance. In many instances, local newspapers printed interviews with patrons in which sentiments of hatred and disgust were expressed.

Chicago's Telenews Theatre reported a very large attendance increase. Cleveland's Telenews remarked avid audience interest. The Hippodrome and the Loew's State there said patrons sat in silence. Mrs. Frank Anderson, of that city's Motion Picture Council, said she believed the films should be shown only in the newsreel house.

Members of both houses in Congress were invited to showings of the Pathe News treatment last week, in the Senate caucus room, by Senator Lister Hill, Alabama. In Detroit, censorship by the police of the Artkino film, "Maidenek Death Factory" was protested by the projectionists' union.

The Embassy Newsreel Theatre, New York, reported "the public at large has taken the war films in its stride, and is asking for more" and that women came to the circuit's theatres in greater number. Radio City Music Hall, in that city, key first run house of the country, declined to play the "atrocity" pictures. Extreme reactions, such as hysteria and fainting, were reported by houses in Boston and New Orleans.

Memphis houses reported only a few patrons leaving. There were no manifestations on record at Milwaukee. In Baltimore, the reaction was said to be mainly silence; it was similar in Dallas. In Los Angeles, although theatre managers commented on the "ruggedness" of the newsreels, they failed to note audience comment. In New York neighborhood houses, patrons commented audibly in disgust and rage, but there were no marked withdrawals.

Union Defends Refusal To Train Veterans

The Atlanta, Ga., Motion Picture Operator's Union, answering charges of the East Point American Legion Post 51 that the union refuses to train wounded veterans as projectionists, has issued a statement declaring that its action is based on the limited number of jobs available. Contending that "in the whole metropolitan Atlanta" there are fewer than 75 film projectionists employed, the union said it desired the jobs for former projectionists now in the armed forces.

The statement was in answer to Fred Coleman, owner of the East Point Amusement Company, who reported the Legion post action in adopting a resolution against the union.

Theatre owners contended that wounded service men desiring to learn the trade did not necessarily want to remain in Atlanta and that in some sections there was a shortage of operators.

Twenty Fewer Theatres Operating In New York

In two years, 20 theatres have ceased operation in the greater New York area, according to an analysis by the annual report of the New York Film Board of Trade. Running now are 1,171 houses. They seat 1,130,394. Of this number, circuits own 858, seating 1,068,114. There are four "silent" houses. They, and 127 others, are presently closed.

Rejoins Fox West Coast

Richard Dickson, who resigned as Fox West Coast district manager in 1941 to join Harry Sherman Productions in an executive capacity, last week rejoined the circuit as head of the maintenance and construction department, succeeding R. H. McCullough, who assumes charge of the newly-created television and prefabricated theatre construction departments of National Theatres.

Yes, Mr. Exhibitor

V-E DAY IS HERE!

- Germany has collapsed but there's still a big Jap war ahead. Our soldiers haven't stopped fighting we can't stop selling bonds!
- It will take more lives and more money. The Treasury Department needs and asks for your help more than ever.
- So get on with your 7th War Loan plans stronger than ever.
- Make your Bond Premiere, Children's Matinees, Free Movie Days count up to bigger bond sales.

MIGHTY
7
th
War Loan

It's Up To Every Showman . . .

Speed TOTAL Victory!

WAR ACTIVITIES COMMITTEE • MOTION PICTURE INDUSTRY • 1501 Broadway, New York 18, N. Y.

LIGHTS ON AGAIN; CURFEW OFF AND GROSSES ARE UP

Industry Takes V-E Day In Stride; Raw Stock and Equipment Still Scarce

The motion picture industry marked V-E Day Monday afternoon and Tuesday, calmly and soberly, then went back to work.

Tuesday night the marquee lights, dimmed by orders from Washington six months ago, went on again. Wednesday afternoon, Fred M. Vinson, War Mobilization Director, lifted the midnight curfew on places of amusement. He did not say whether the curfew had been continued over V-E Day as a means of curbing undue demonstrations. However, there was no prospect that the raw stock crisis would be eased or that materials or equipment would be available soon. Taxes are up and will remain that way.

Theatres remained open; executives and their staffs mostly remained at their desks except for a few delirious hours in New York Monday; grosses were up slightly; crowds everywhere were orderly. Nowhere were the elaborate preparations made by circuit operators and managers, ranging from closing theatres to augmenting staffs, necessary.

Executive reactions within the industry Tuesday was unanimously that the job was only half done and this was made more pointed by the Army's use of the entertainment screen to educate the public on the real meaning of V-E Day. The Army-OWI picture "Two Down and One to Go" is reviewed in adjoining columns.

Job Is Only Half Done, Is General Attitude

Also emphasizing the job still to be done were the preparations for the Showmen's Seventh War Loan, opening next Monday.

Brilliantly lighted marquees and store windows and flashing signs gave visual evidence Tuesday night of the end of the war in Europe as J. A. Krug, chairman of the War Production Board, made good his promise to lift the dimout V-E Day. Would-be celebrants of victory over Germany, however, found themselves limited to the early evening hours.

In Washington it was expected that civilian production would widen only gradually, in spite of recent WPB orders allowing many industries to prepare for reconversion. This was evidenced Monday when the WPB approved the third-quarter program for projection booth equipment submitted by Allen G. Smith, chief of the theatre equipment section, calling for 335 projectors, 156 sound systems, 365 rectifiers and 360 lamp houses. These are the same quantities as were scheduled for the current quarter.

Manufacturers May Use Spot Authorizations

However, manufacturers will be able to take advantage of the spot authorization procedure to produce additional civilian goods, when they have the materials, equipment and labor to do so without interfering with war orders.

With many materials, notably steel and lumber, expected to remain tight for some months, civilian production will increase at first in only the most essential lines—railroad and public utility needs—and the earliest manifestations of a shift from a two-front to a one-front war are expected to be a little more gasoline, possibly a few more tires later in the year, but no more food for some months, no more fuel next winter, and very likely no automobiles before 1946.

U. S. Army Short Subject Explains Real V-E Day Meaning to Public

The Government of the United States and the War Department turned this week to the motion picture to educate the public on the real meaning of V-E Day. Theatres throughout the country on Thursday began showing the 32-minute short subject, "Two Down and One to Go". An Army Pictorial Service production for the General Staff of the United States Army, the subject moves from commendation for the job accomplished, through a visualization of the job to be done, to the method of returning service men and women to their homes and their occupations.

The short subject will be given the quickest distribution in the history of the business, according to the War Activities Committee. With about the same number of prints, approximately 750, alloted the newsreels, the picture was released Thursday at noon, Eastern War Time. It began circulating over the nation via the distribution facilities of M-G-M with all clearance waived.

Directed primarily to the service people, it explains in excellent graphic detail, most of which was animated by the Walt Disney Studios, why the end of the war in Europe should not mean a relaxation of war effort here at home.

There is General George C. Marshall, Chief of Staff of the United States Army, to explain the need for the shift of the American forces from the European to the Pacific theatre of action and to outline the method by which the members of the armed forces will be discharged and returned to civilian life. There is General H. H. Arnold, chief of the Army Air Forces, to tell the mothers and fathers that the chore of transferring the armed might to the Pacific will permit very few discharges from his command. There is General Brehon B. Somervell, head of the Service Forces, to cite the magnitude of supply and the need for retention of personnel under his command. And there is Lt. General Lesley McNair of the Ground Forces to advise that his department will provide numerical superiority in the matter of manpower release.

Providing a sober reminder that the war is not finished, to a population whose elation over victory in Europe was tempered by just such a realization, the production brings to the American people the hard facts that, if the war in the Asiatic area is to be won with a minimum of bloodshed and a maximum of speed, it must be supported at home with a fervor somewhere approaching the vigor of the troops in the field. There must be no slackening of effort.

Calmly, quietly, statistically, it details in almost clinical fashion the various aspects of the work yet to be done. It should knock complacency about, and convince the premature celebrant that this is not the hour for which he has been waiting. It deals in chart and cartoon and the interpolated objectiveness of "live" photographs with millions of men and women in terms of units readily comprehended by the average audience.

General Marshall on Wednesday telegraphed the 800 first-run theatres scheduled to start playing the picture Thursday urging exhibition to the maximum number of people in the minimum time.

Plans for the Technicolor film were started early in 1944 by the Special Planning Division of the War Department General Staff, headed by Major General W. F. Tompkins, and the Army Pictorial Service, headed by Colonel W. L. Munson, Jr. Colonel Frank Capra, Hollywood producer, was assigned to supervise the production. Gene Fowler, author and screen writer, assisted in the preparation of the script. The Disney Studios did the animation. The camera work was done by Lieut. Al Kellogg of the Navy, and the musical score was composed by Dmitri Tiomkin.—W. G. F.

Charles Moskowitz Named Head Of New York War Activities

Charles C. Moskowitz was elected May 1 to serve as chairman of the New York War Activities Committee. Prior to the meeting, held at the Paramount Building, New York, it was announced that Fred Schwartz was resigning as New York chairman to take a post with the Office of War Information. Sam Rinzler, who has served for several years with Mr. Schwartz as co-chairman, will continue in a similar capacity.

CBS Awaiting Word on Four Television Applications

The Columbia Broadcasting System has applications pending before the Federal Communications Commission in Washington for the post-war construction of television stations in Chicago, Los Angeles, Boston and St. Louis. The company has been granted a permit for an experimental station in New York.

Byrne SEC Administrator

Peter T. Byrne was appointed by the Securities and Exchange Commission May 3 as administrator of the New York regional office, succeeding James J. Caffrey, who was sworn in as a commissioner May 2.

7 Special Days

I AM AN AMERICAN DAY . . . May 20

MEMORIAL DAY . . . May 30

"D" DAY . . June 6

FLAG DAY . . . June 14

INFANTRY DAY . . . June 15

MAJOR GLENN MILLER DAY . . . June 5

FATHER'S DAY . . . June 17

To Sock The

MIGHTY
7th
War Loan

These are the days when history will be made in your theatre . . the days when your Bond quota will surge over the top! By applying the Showmen's 1% Inspiration and 99% Perspiration you can make them *really* count in Bond Sales!

EXHIBITORS—PLEASE!
Upon termination of two weeks' use of your War Bond trailers, return to National Screen Service Exchange so it can be used by another theatre.

THIS MESSAGE IS SPONSORED AS PART OF THEIR CONTRIBUTION TO THE WAR LOAN CAMPAIGN BY COLUMBIA, METRO-GOLDWYN-MAYER, PARAMOUNT, RKO RADIO, 20th CENTURY-FOX, UNITED ARTISTS, UNIVERSAL AND WARNER BROS.

CANADA'S GRIERSON LOOKS FAR AFIELD

National Film Board Head Has Plan of Expansion in Post-War World

by W. M. GLADISH
in Toronto

It has begun to dawn on film trade men of the Dominion that John Grierson, ubiquitous commissioner of the National Film Board, Ottawa, has a considerable post-war expansion program apparently destined to reach to all parts of the world, details of which have started to unfold with actual developments.

Linked with the program is a healthy producing studio, site for which is said to have been acquired in Hull, Que., across the Ottawa River from the Canadian capital. A start in construction would probably already have been made except for the demand for labor and materials for essential projects. Plans and specifications have been prepared.

Questioned Large Studio Need

The need for an extensive studio in which to make official government pictures was questioned for some time but the answer now is apparent. Mr. Grierson evidently is about to launch an organization that may cover the British Empire and reach into the Latin-American field, as well as link with activities in the United States. Much production, much raw stock, of which Mr. Grierson has obtained a fair share for 1945, much equipment and a substantial studio will be necessary if the prospective chain becomes a reality.

The obvious start is the opening of a branch of Canada's National Film Board in Australia, to which Ralph Foster of Ottawa and Toronto has been appointed the directing official, it has just been announced. Mr. Foster has relinquished his position as Chief of the Graphics Branch of the Board in Ottawa, and is on his way to Australia.

It was stated that Mr. Foster "will supervise the distribution of Film Board releases in Australia and will supply Canada with information suitable for making films about Australia and give Australia material about Canada for film use there." That statement appears to hold the theme for a post-war worldwide program of Mr. Grierson's National Film Board.

There is a whisper that similar branch bureaus are in prospect for other main units of the British Empire, such as India, New Zealand, South Africa, Egypt, and the Straits Settlement, as well as working through Canada House in London for the United Kingdom.

Aims at Latin America

There are also the indications that Canada's National Film Board will become directly active in Central and South America in the development of diplomatic relations between Canada and Pan-American nations. Already embassies or legations have been established in Canada by Mexico, Brazil, Chile, Ecuador, Nicaragua, Panama, Peru, Uruguay, Venezuela and many others—practically all the chief countries except Argentina.

The desirability of establishing offices in key centers of Latin America is being explored along with other matters pertaining to international trade and encouragement of good relations. The extent of such considerations has not been made public but there are some in the Dominion who would have Canada join the Pan-American Union even for political reasons. Canadian Government officials, business representatives, university people and students, priests and politicians have traveled back and forth to Mexico City to study post-war plans, for instance. There has been no official news that the National Film Board has placed a representative permanently in conjunction with the Canadian Legation in Mexico City, but Mr. Grierson is alive to the trend of developments.

Canada's National Film Board would need a large studio if John Grierson developed his worldwide connections in the days of peace.

Mr. Grierson's career in motion pictures long has had an international flavor. After graduation from Glasgow University he spent three years traveling through the United States on a Rockefeller Foundation scholarship. Returning to England, he organized a film production unit for the Empire Marketing Board and subsequently became head of the film unit of the British General Post Office, producing documentary pictures on behalf of the British Government, British Gas Industries, Imperial Airways and others.

Consulted by Dominions

From 1931 to 1938 he was frequently consulted by British Dominion governments on motion picture problems and in 1939 he was invited to become Film Commissioner of Canada, which had had a film bureau since 1914.

Last month it was reported in Washington, and later denied, that Mr. Grierson would join the United States State Department as film advisor in the Department of Cultural Relations under Archibald MacLeish. The rumor followed conferences between Mr. Grierson and Mr. MacLeish in Washington.

Mary Losey, representing Mr. Grierson's Canadian Film Board, is in charge of documentary film showings in the special projection room at the St. Francis Hotel, San Francisco, during the United Nations conference.

Navy To Coordinate Film Activities

The Special Services Division of the Navy, headed by Captain S. L. Drum, which includes both the welfare-recreation and public relations divisions, has requested all film officers in the Continental U. S. Naval Districts to submit information on the number of theatres, seats, number of performances given, attendance and the revenue derived by film distributors in order to coordinate the Navy's film exhibition activities so that in dealing with companies a common policy may be evolved, similar to the Army's. At present, the Navy does not exercise any centralized control of these activities, but permits the film officers of the Naval Districts local autonomy.

Warners To Rebuild Teddington Studio

Rebuilding of the Warner Bros. studio at Teddington, near London, will be started in the near future, as soon as necessary priorities are obtained, Jack L. Warner, executive producer, has announced from Hollywood. Warners' British plant was leveled by a robot bomb which resulted in the death of the studio head, A. M. Salomon.

OWI Film Plan Moves Into Gear As Nazis Collapse

Plans previously arranged for a program of instructional pictures by the Motion Picture Bureau of the Office of War Information are being launched following the end of the conflict in Europe, it was learned in Washington Wednesday.

Not devoted to any phase, several angles of the post-war situation are to be pushed simultaneously. These include information to the public about the problems of the returning veterans, the need for high production output in the war against Japan, and the explanation of why continued restrictions on the civilian economy are necessary.

Occupying another important part of the effort will be encouragement of the public to hold on to Government bonds they have purchased. Planned also is a series of pictures designed to reveal the peacetime uses of new materials and products arising from the war.

The approach to the activity is based on the belief of OWI officials that the period between the defeat of Germany and the crushing of Japan will be one of the most crucial phases of the emergency in its impact upon the nation. This is focused by the realization of the degree of war weariness, and the desire of temporary workers for return to permanent homes and jobs.

At the same time, the OWI is facing its responsibility abroad. The end of the war in Europe is seen as bringing important responsibilities to the overseas branch, especially in the re-education of Germany. In this connection, Germany will be subjected to a "very austere program" of motion pictures and radio. All theatres, studios, recording facilities, radio stations and newspapers will be shut down and the Psychological Warfare Bureau will start from scratch to build a new era of entertainment and information in the land of the aggressor nation.

WAC Releasing Tokyo Raid Film May 24

"Target Tokyo," a two-reel Army Air Forces film, which tells the story of the first B-29 bombing raid on Tokyo, will be released by the War Activities Committee May 24 through RKO exchanges.

The film was produced by the 18th Army Air Forces Base Unit (Motion Picture Unit) located at Culver City, Cal. It covers the first training of B-29 crews at Grand Island, Nebraska, the flight of the B-29s from Nebraska to Saipan to Tokyo and back to the island base (one of the longest mass flights in aviation history), and the battle against Jap air raid attempts to knock out the B-29s at their Marianas base.

General Arnold appears in the film with this message, "No part of the Japanese Empire is now out of our range. No war factory is too remote to feel our bombs. The battle for Japan is now under way with full speed ahead."

"Target Tokyo" was written and directed by Lt. Stanley Rubin, former Columbia and Universal writer, who worked and trained with the B-29 crews and flew to Saipan to supervise the photography. Captain Richard Goldstone, formerly with MGM, produced. M/Sgt. William Heath, who was with 20th Century-Fox, directed the sequences photographed in the United States. Capt. Ronald Reagan, Warner star prior to entering the AAF, is the narrator. The film was edited by S/Sgts. Arthur Nadel and Bert Kramer, both of whom were with Columbia Pictures before the war.

Lt. Lyne Named Head of Chicago Censor Board

Lt. Timothy Lyne has been appointed head of the Chicago police censor board by Police Commissioner James P. Allman. Lt. Lyne succeeds the late Sgt. Joseph Healy. The new censor head was formerly attached to the West Chicago Avenue station and describes himself as "an average movie fan."

FOREIGN SALES BATTALIONS FORM FOR OVERSEAS DRIVE

Company Representatives Organizing Forces in European Capitals

by WILLIAM G. FORMBY

The American film industry has re-formed its battalions for foreign service, and advance patrols already are on the ground, prepared to resume those operations which were halted when war flared across the face of Europe five years ago. With the collapse of the Reich, plans are moving rapidly for the reestablishment of full distribution facilities and personnel in the war-torn nations.

Representatives of foreign departments are traveling wherever conditions permit in Europe. In London and in Paris, they are working out details of operational plans for use in Continental Europe as soon as business activities can be resumed.

Distribution has been returned to the individual companies in France.

Hopeful of Early Solution Of Problem in Italy

Industry executives are hopeful of an early solution to the restrictions that currently prevent private operations in Italy. Meanwhile, much of the activity for this country is handled from headquarters in Paris. The U. S. Office of War Information has proposed that distribution in Italy be transferred from the Psychological Warfare Branch of the Army and the OWI to a joint operating organization under the supervision of the export trade association now in process of completion.

It is considered likely that Italy may house the first unit of the new industry export association. It is known that incorporation papers for the Italian trade group are being prepared by attorneys. The association, which would be formed under the Webb Act and registered with the Federal Trade Commission, would enable its members to act in unison abroad on problems affecting one or more of them.

Return of motion picture properties to the film companies in Greece awaits only the establishment of distribution arrangements, either via their own branches or through acceptable franchise agencies, by the individual distributors. MGM and Warner Bros. currently are handling operations for the other companies, which are expected to complete the setting up of facilities to take over their own product shortly.

MPPDA Foreign Unit Adds Healy to Staff

Another representative has been added to the staff of the international department of the Motion Picture Producers and Distributors of America. He is M. A. J. Healy, formerly in U. S. Government wartime service in contact with foreign activities, and will be assigned to the London office for work with F. W. Allport, long connected with MPPDA.

Company by company, current and recent developments indicate the concentration of attention upon the foreign scene:

COLUMBIA

Joseph A. McConville, president of Columbia Pictures International Corporation, announced last month following a tour of the Latin-American area that the company probably would discontinue several of its franchise agencies and open its own offices. It currently operates its exchanges in most of the foreign countries. Conferences toward that end have been proceeding at the home office in New York and among representatives abroad.

RANK STARTS U. S. TOUR THIS MONTH

Scheduled to arrive in Toronto May 18, J. Arthur Rank, British film leader, already has included seven cities on his tour of Canada and the United States. He will visit Montreal, Buffalo, New York, Washington, Chicago, Minneapolis and Hollywood. His activities will include discussions with Paul Nathanson, president of Odeon Theatres of Canada, with high government and diplomatic officials, with representatives of his flour milling interests and with the top men of the American film industry in New York and Hollywood.

Alexandre Stein and B. Aaldernick are reopening the Columbia office in Paris. Rene Ragot is reopening the office in Brussels.

LOEW'S, INC.

Arthur M. Loew, president of Loew's International Corporation, has returned from service with the armed forces to reassume his position as head of foreign activities. The company is progressing with production plans in England, a function of Sir Alexander Korda, and is moving ahead on the details of re-establishing full facilities and personnel in the liberated areas.

MONOGRAM

Plans for expansion in the European market, in formulation for several months, will be announced by Ray Johnston, Monogram president, at the semi-annual meeting of board members and franchise holders scheduled for May 22 in Chicago.

Norton Richey, head of foreign activities, plans to visit London and the Continent as soon as company plans are developed to effectuate whatever new setup in personnel and facilities is required. The Paris office will be opened as Continental headquarters soon. Bernard Gates, special representative of the foreign department, left New York in March to visit all centers in Central and South America

PARAMOUNT

Robert W. Hicks, Jr., president of Paramount International Films, Inc., is taking steps to complete the permanent organizational work of Paris personnel and facilities. Robert Schless, general manager for Continental Europe, North Africa and the Middle East, is in the French capital, where he will make his headquarters. He has been joined there by Henri Michaud, assistant general manager for the area covered by Mr. Schless. They both stopped over for conferences in London before proceeding to Paris.

The Paris office, which has been in operation since September of last year, has been under the management of Henri Klarsfeld, former director general in France, who reported for assignment after the departure of the Nazis.

PRC PICTURES

Robert Socas, head of foreign activities for PRC Pictures, plans to leave soon for England and France, with hopes of getting to the action stage on plans in Belgium.

H. Alban-Mestanza, formerly in charge of foreign-language production for Monogram, has begun his duties as head of the PRC Latin American department. He is in charge of inter-American distribution and is working on the Spanish dubbing program recently announced by the company.

RKO RADIO PICTURES

Phil Reisman, RKO vice-president in charge of foreign affairs, recently returned from a trip to Europe after conferences in London and Paris on the plans for early full-scale operation on the Continent. He also worked out additional details in the deal announced in March for a production-distribution tieup with Pathe Cinema Consortium of France. When it is fully in operation, the agreement provides for joint production in France for the world market, distribution of RKO films in France and her colonies, and distribution by RKO of French films in foreign markets.

New assignments include the selection of Thanos Mosconas in Athens, Fernand Bourland in Brussels, and Flora Gizzi and Artur Miara in Rome.

REPUBLIC

Morris Goodman, president of Republic Pictures International Corporation, has been in London for a month for conferences with the company's distributor, British Lion Corporation, and for a survey of the European market. He is expected to remain in England and in Europe for another two months.

Mr. Goodman left New York shortly after his return from a four-month trip through Latin America.

TWENTIETH CENTURY-FOX

Spyros Skouras, president of 20th Century-Fox, has been in London for the past month conferring with Francis L. Harley, the company's managing director in England, and with Larry Kent, representative on the board of Gaumont-British, on post-war operations in Europe. He also has been discussing with J. Arthur Rank further arrangements for the distribution by 20th-Fox of some of Mr. Rank's product in the United States.

Murray Silverstone, president of 20th Century-Fox International Corporation, arrived in England last week to join Mr. Skouras in the discussions of post-war operations. He was accompanied by Arthur Silverstone, the international department's representative in Great Britain.

Others under home office assignment include Ben Miggins, Continental European manager, en route to Paris to establish headquarters; to go are Robert A. Kreier, assistant to Mr. Miggins; Louis Kanturck, Central European manager, for Paris, and Mario Luporini, special representative, who will handle Rome from the French capital until Italy is opened to the film companies.

UNITED ARTISTS

Walter Gould, foreign manager for United Artists, accompanied by Emanuel Silverstone, special foreign representative, arrived in London this week on the first part of an extended tour of the company's offices in Great Britain, France and other countries in Continental Europe.

UNIVERSAL

Joseph Seidelman, president of Universal International Films, Inc., has arrived in London, where he has joined Alfred E. Daff, vice-president, and Harry Novak, Continental European manager, for conferences on the establishment of facilities for company activity in the liberated areas. The trio is expected to go to Paris for a study of personnel and facilities on distribution in France. Mr. Seidelman is special consultant to the War Department on overseas film distribution.

WARNER BROS.

Joseph S. Hummel, vice-president of Warner Bros. Pictures International Corporation, has established headquarters in Paris, looking toward quick increase of activity in Continental Europe. Beno Slesin was to leave New York this week for Paris to be Mr. Hummel's assistant. Carl Hollenstein, traveling auditor, also is in Paris.

Collier's Magazine gives Yvonne De Carlo,* beautiful star of "Salome, Where She Danced," a big hand in its May 5th issue; thus adding more prestige to the ever mounting box-office power of the year's best publicized girl.

**She's "an eyeful," says Walter Winche*

Salome on Rye

By Michael Sheridan

Her studio and the press agents had quite a few ideas about Yvonne de Carlo. All of them, apparently, were quite wrong

I GOT the idea one afternoon that I would like to have dinner with the most beautiful girl in the world. I pictured us in an intimate banquette, with pink-shaded lights and practically nothing showing above the tabletop but the most beautiful girl in the world.

She would order ortolan tongues, and the waiter would say, "We ain't got none." He would ask her if she didn't know there was a war on.

Then I would punch his nose for him and call for the captain, the maître d'hôtel, the manager and a guy named Gus who owned the joint. "Look," I would say, "do you realize that you have refused to gratify the wish of the most beautiful girl in the world?"

Then they would all go away and come back shortly with a mound of ortolan tongues, smothered in mushrooms. The captain would pour a bottle of Napoleon brandy over it and set it afire.

The most beautiful girl in the world would say, "Isn't it pretty? I'll have some ham and eggs," and the evening would go on from there, and long before the third highball (mine) and the third orange juice (hers), I would be able to find out just what it took to make this Yvonne de Carlo the most beautiful girl in the world. That, I fondly imagined, would be a cinch.

As long as the ortolan tongues held out, I would also find out just what else it was that enabled her to star in Universal's $2,000,000 technicolor tidbit titled, Salome, Where She Danced! But of course it didn't happen that way at all. In one minute flat, ortolan tongues were out, the maître d'hôtel, a personable and prosaic gent, spoke the King's English, and the most beautiful girl in the world revealed that she had a mind of her own.

The Lady Knows Her Eats

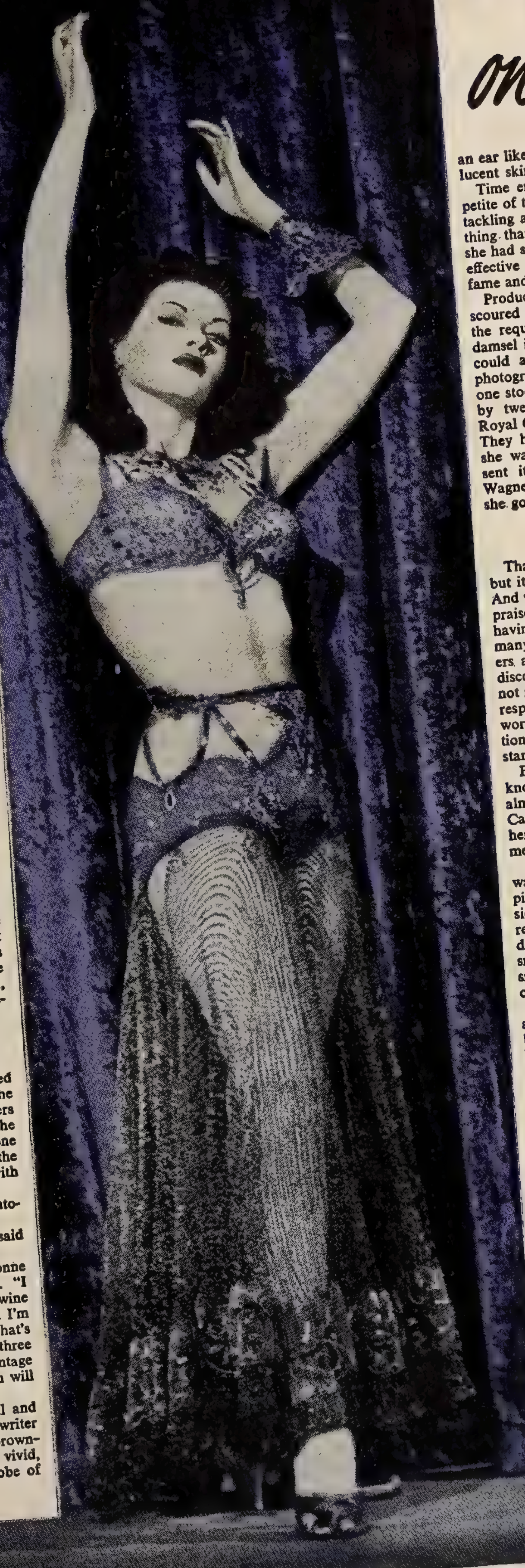
Given a list of six places to dine, she picked instead a spot in Beverly Hills, where the palm trees sway in the wind, the braziers stand well-lit, warm and inviting, and the acacia trees shed their tiny leaves. There one of Yvonne's long, pale hands summoned the waiter. "*We'll* have steak *minute,* with *pommes Parisienne,* and lots of broccoli."

"Sauce Hollandaise," said the waiter automatically.

She shook her head. "Polonaise," she said firmly.

I was looking at the wine list, and Yvonne de Carlo stared wistfully over at it, too. "I love *Liebfraumilch;*" she said. "A still wine goes so well with the *diable* sauce. But I'm only twenty, so I can't have any. What's more, I shall be twenty for the next three years, so by the time I can drink it the vintage will be *épuisé.*" Miss de Carlo, as you will gather, speaks French.

Three minutes went by. A very full and satisfying three minutes in which this writer was taking in a profusion of luxuriant brown-black hair dotted with red camellias; a vivid, rich, very red mouth, and the pink lobe of an ear like a shell nestling against the translucent skin.



Time enough, also, to wonder at the appetite of the most beautiful girl in the world tackling a man's dish, and to ponder everything that had gone before: How one night she had staked out on the studio back lot an effective and quite effortless bid for movie fame and fortune.

Producer Walter Wanger it was, who had scoured the country for a girl to fulfill all the requirements of (a) the most beautiful damsel in the world, and (b) an actress who could act, sing and dance, to boot. The photographs poured in, 21,348 of them—and one stood out. This was a picture submitted by twenty-one young bombardiers of the Royal Canadian Air Force in Saskatchewan. They had written in for her portrait when she was a bit player at Paramount. They sent it back, two years later, when Mr. Wagner started his search. To her surprise, she got the part.

All Press Agentry Recoils

That should have made everybody happy, but it didn't. There was a snag somewhere. And what a snag! Strong, not so silent studio praise agents came, saw and wondered. And having done all three, legend has it that many quietly folded their portable typewriters and stole silently away. What they had discovered was that this Miss de Carlo was not running true to Hollywood form in three respects: as the most beautiful girl in the world, as a French-Canadian girl of unquestionable upbringing, and as an actress in good standing. At least that was the story.

For one thing, they had said, she didn't know how to handle the press. She was shy almost to the point of reticence. Miss de Carlo just couldn't manage to turn on either her smile, her voice, or her charm at the mere drop of a newspaperman's hat.

But so far, Miss de Carlo showed no outward evidence of that—not now, as she unpinned her solitary white gardenia from one side of the pitch-black velvet of her rather revealing bodice. "They smell heavenly, gardenias, but overpoweringly, I'm afraid." She smiled, and you could tell why that kind of a smile couldn't be turned on at the mere will of a press agent. It was that real.

Blame it on the atmosphere, blame it on a gullible guy dining alone with the most beautiful girl in the world; blame it, if you like, on the girl herself—but all this didn't fit in with what they said had gone before. Things like twisting her paper napkin at the end of a luncheon interview and planking it in her plate of unfinished food. Hardly the gesture of the M.B.G.I.T.W.

On another occasion the large and limpid eyes of Miss de Carlo gazed unfalteringly at another newspaperman all through his long spiel about Italian food in general, and the merits of chicken *cacciatore* in particular. At the end of five minutes, feeling she should say something, and greatly encouraged by a kick on the shins from the studio press contact, Yvonne murmured enthusiastically, "If you like Italian food so much, you must have tried my favorite dish, chicken *cacciatore.*"

Things have been happening like that ever since. One day Miss de Carlo, not informed as to the name of her fiancé of the week, broke an engagement that wasn't due to start till the following Monday's column.

Yvonne has a small, very pretty face, with the largest and occasionally the saddest pair

(Continued on page 60)

LET'S TOP THEM ALL IN THE MIGHTY 7th WAR LOAN

UNIVERSAL PICTURES

and another star from Universal

V-E DAY SPURS SHOWMEN OF NATION IN BOND CAMPAIGN

New York Breakfast Sets Pace for Drive, Which Begins Next Monday

Photos by Staff Photographer

V-E DAY—and breakfast at the Waldorf. New York's showmen rallied Tuesday in a pre-Seventh War Loan "sendoff" at the Hotel Waldorf-Astoria. President Truman a few minutes before confirmed the Nazi surrender. Above, on the dais: Tom Connors, national distributor chairman; Irving Lesser, New York chairman; Samuel Pinanski, national chairman; Morris Kinzler, New York campaign director; Ted R. Gamble, Treasury War Finance director; Frederick Gehle, New York War Finance chairman; E. K. O'Shea, eastern area distributor chairman.

RIGHT: Will H. Hays, president of the Motion Picture Producers and Distributors of America, and Charles C. Moskowitz, Loew's vice-president, guests.

V-E Day, unofficial Monday and official in this country later when President Truman, Prime Minister Churchill, and Marshal Stalin confirmed peace in Europe, came this week as a spur to showmen about to embark on the "Showman's Seventh" War Loan next Monday. It was a special event in New York, hub of the amusement industry, where, Tuesday morning, 1,500 exhibitors, distributors and publicists met in the grand ballroom of the Hotel Waldorf-Astoria at a "send-off" breakfast.

They were addressed by Samuel Pinanski, national chairman of the drive; Ted R. Gamble, director of the Treasury's War Finance Division, and others.

Reminds Exhibitors That War Is Not Yet Over

Meanwhile, Mr. Pinanski Tuesday morning told exhibitors that "Germany's surrender is only a step toward final and complete victory.

"The war is not yet over for millions of our boys," he reminded. "They will continue to fight in the Pacific. The war isn't over for any of us. We still have a big job on our hands—the defeat of Japan and the assurance of lasting peace"

In a formal V-E Day message, Mr. Pinanski observed that "Japan is prepared for a long conflict," and he added:

"Our military forces need new equipment, new planes and guns. We must move an army half way around the world. Our campaign was based on an early German capitulation—so there need be no major changes in our plans."

Briefly, Mr. Pinanski repeated his message to the showmen at the New York breakfast rally Tuesday morning. Mr. Gamble, who followed him, cited the statistics which make the coming drive so important to the Treasury. He stressed the necessity for reminding the public to keep working and buying Bonds, and that because only two war loans will be staged this year and the costs of the war continue to be huge, the campaign must meet or exceed its quota.

Timely Promotions Are Suggested for V-E Day

Tuesday, after President Truman's proclamation in the morning, theatre managers everywhere opened envelopes sent them from campaign headquarters, and marked "confidential" for V-E Day. The contents suggested five timely stunts for selling Bonds that day and night, and included a V-E Day one-sheet for display, showing Germany, mapped, blacked out, and a photo-montage of our troops in battle, with copy reading:

"V-E Day, Yet 8 Million Americans Still Fighting the Japs. . . . Help 'em Finish It. . . . Speed Total Victory. . . . Buy Bonds."

The New York breakfast rally Tuesday morning opened while President Truman's V-E Day proclamation was heard. Irving Lesser, New York campaign chairman, presided and delivered the keynote address. Morris Kinzler, local campaign director, talked briefly, and introduced borough chairmen to whom special recognition was given.

Other speakers were Frederick Gehle, New York State War Finance Committee chairman; Samuel Rinzler, and Ken Roberts, radio announcer, who, in a tableau which concluded the rally, read a tribute to the heroes who took Iwo Jima, and led the showmen in singing "God Bless America."

The New York drive was to be highlighted again Friday morning in Times Square, where, before expected thousands, the film industry's monumental replica statue based on the Joseph Rosenthal photograph of Marines raising the flag over Mount Suribachi, Iwo Jima, was to be unveiled. The ceremonies were to be broadcast coast-to-coast.

A departure in use of the Times Square edifices erected by the film industry will be daily devotional services at the base of the Statue of Liberty replica near the Iwo Jima statue. The services will be five minutes daily except Sunday, from next Monday through June 30, and will be conducted alternately by Protestant, Catholic and Jewish clergymen. The transition from prayers to Bond selling will be by religious music.

Bond Show Is Planned For Hollywood Bowl

Meanwhile, southern California campaign directors have completed plans for a $25,000,000 "E" Bond show in the Hollywood Bowl next Friday night, the highlight of the campaign in that area. Stars to appear include Bing Crosby, Ginger Rogers, Abbott and Costello, Rise Stevens, the Andrews Sisters and Rochester, among others.

Before that event, however, a troupe of Hollywood stars will stage a "Hollywood Night in Washington" Sunday night, led by Bob Hope. The affair will be at Uline's Arena, and part will be broadcast nationally, with "cut-ins" from Hollywood. Admittance to the three-hour entertainment will be by Bonds purchased at District of Columbia theatres.

Boston will hold a Parade of the Purple Hearts Sunday, according to Martin J. Mullin, exhibitor state chairman. The event will inaugurate a series in mid-Boston, and has behind it the entire local industry.

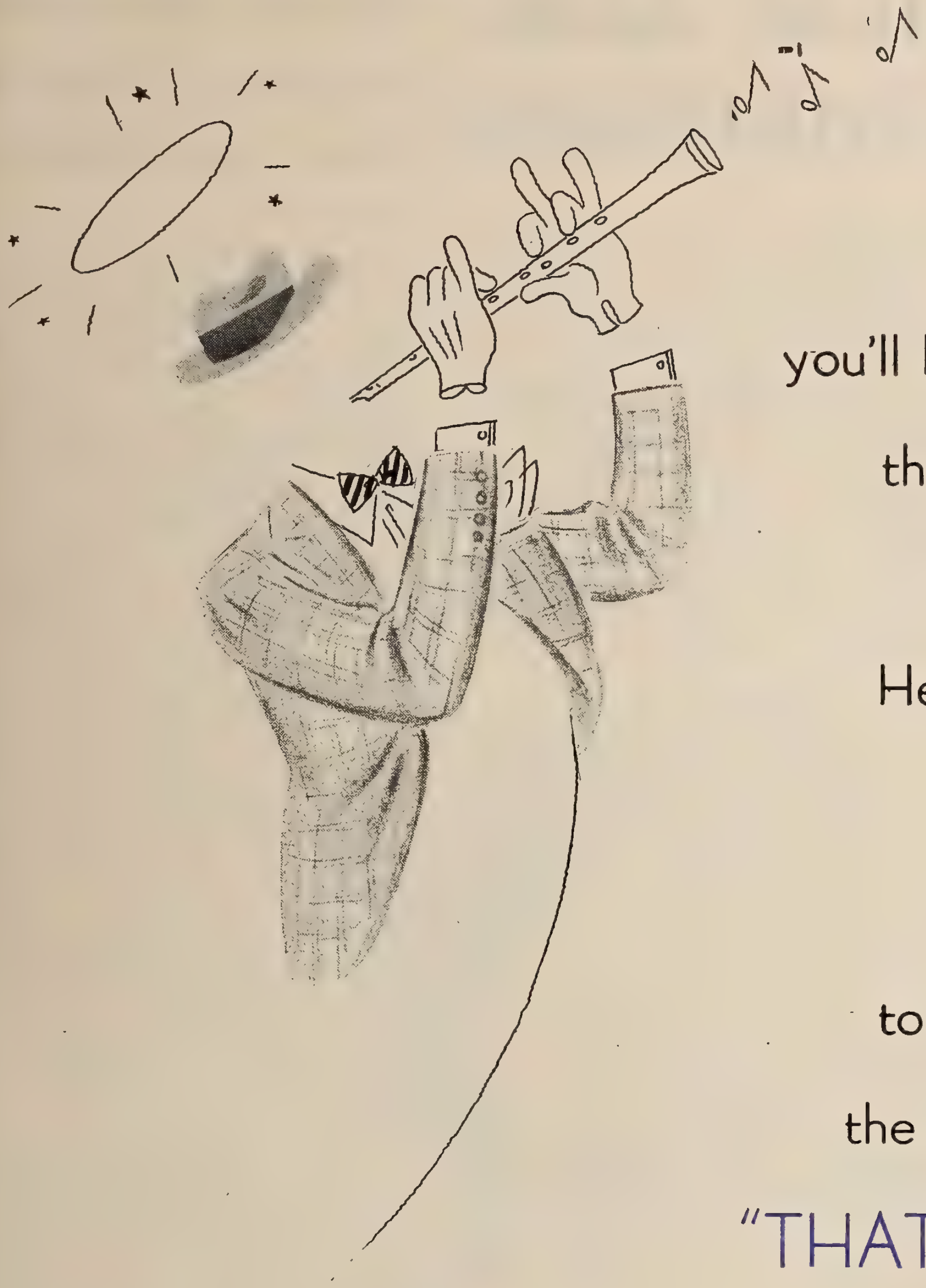
More than 500 showmen of southern California held a pre-drive rally Thursday, May 3, at the Cocoanut Grove, Los Angeles, presided over by Charles P. Skouras, western area regional chairman for 11 states; Gus Metzger, area exhibitor chairman, and Herman Wobber, western distributor chairman, representing Tom Connors, who is national distributor chairman.

Gamble Stresses Need For Greatest Effort

"We are about to enter the greatest financial undertaking in history, and it is going to take more hard work, more personal solicitation, more buying and selling than ever before," Mr. Gamble told the meeting, by recording flown from Washington.

In Atlanta, more than 35 members of the "Showmen's Seventh" War Loan advisory committee pledged to carry personally to every theatre manager in Georgia the urgency of the drive. The pledges were given at a meeting there Thursday, May 3. William K. Jenkins, state exhibitor chairman, presided.

Texas theatre men have been asked to follow a specific program in the campaign, by Robert J. O'Donnell, exhibitor state chairman. The points are: payroll deductions, new Bond booths, thorough selling of the drive short subject, Bond premieres and children's Bond shows, Free Movie Days June 6, and "June 'Teenth" War Bond premieres for Negroes, June 19.



Soon

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He'll jauntily haunt you

and you'll love it.

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in your territory during

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Check your local exchange

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*It's in the Universal spirit

—good, clean fun.

UNIVERSAL PICTURES

CHICAGO FILM JAM STYMIES EXHIBITORS

Product Delayed for Subsequents by Long Runs in Few First Run Spots

Chicago Bureau

Exhibitors in Chicago, and in the 200-mile circle around that city, in which releases are governed by conditions there, can expect little relief, even in the immediate post-war period, from the product jam which currently is seriously delaying product for the subsequent runs.

The two dominant factors in the situation are:

1. Lack of sufficient first run houses suitably located in the Loop to take care of the continuous flow of new and important product.

2. The business boom in the available first run theatres which forces them to extend the run of pictures longer than at any previous time before this war.

Chicago's Loop hasn't seen any new theatre building in years and will not see any, of course, until after the war. Judging from present plans, no additional first run Loop houses may be expected immediately after the war. The Balaban and Katz circuit has announced plans to erect a theatre almost next door to its State Lake and Chicago theatres, but that project is planned only to replace the circuit's Apollo when that theatre building will be leveled after the war to make way for a new bus terminal.

RKO Considers Building

RKO has been reported toying with the idea of constructing a theatre on the corner of Dearborn and Washington streets, but nothing definite has been announced.

Real estate men in Chicago look for a "let's wait and see" policy on the part of theatre building investors and banks after the war to study the effect of television on the theatre situation. Before investing heavily in new theatre ventures, investors want to know more definitely whether television will become part and parcel of entertainment in theatres or whether it will compete in the home with the film theatre business.

Major producers, in the meantime, are actively competing for the available, "important" first run houses in the Loop. With B&K's six downtown theatres rated the better showcases, most producers look for a B&K theatre outlet before submitting their product to competing houses. All but RKO and Universal pictures clear through B&K theatres. Top product, therefore, has to wait its turn for a date due to the physical impossibility of giving each picture its deserved run and keeping up with national release dates at the same time.

Long Runs Common Now

Formerly, the Chicago theatre played a picture a second week only on a rare occasion. Today, it is customary for the house to play a film two to three weeks, and several have gone four ("Going My Way" stayed eight and moved into the State Lake for an additional fortnight).

The State Lake used to change bills weekly. Today it is an outlet for "A" product and can accommodate only 10 to 13 pictures per year. The other B&K houses—United Artists, Roosevelt, Garrick and Apollo—continue to give picture runs extending to seven weeks.

Independent producers of important films, particularly those who are associated with United Artists, have been forced to delay Chicago releases for long periods to enable them to obtain a prominent house. Recently, the independent Oriental has benefited by the product jam when five UA producers set dates with that house rather than keep the pictures locked up indefinitely. They are Andrew Stone's "Sensations of 1944," Charles R. Rogers' "Song of the Open Road," Sol Lesser's "Three's a Family," Benedict Bogeaus' "Dark Waters" and Lester Cowan's "Tomorrow the World." For the latter two pictures, the Oriental changed its fixed policy of weekly changes and played each for two weeks.

Policy of Extended Runs

The growing importance of the Woods theatre, in the heart of Randolph Street, has attracted important producers, but has not relieved the product situation. Sam Goldwyn and International Pictures have picked the house because it exploits each film heavily and carries it as long as it attracts business. Goldwyn's "Up in Arms" and "The Princess and the Pirate" remained in the Woods for 20 and 13 weeks, respectively.

RKO's Palace and Grand theatres house RKO and Universal product, and their policies call for a long run for each film, moving it from the Palace to the Grand.

That a house located off the Loop's beaten path has little opportunity of getting major product was indicated once more by the recent acquisition of the Monroe theatre by James Jovan. He has tried to obtain important first run product with little success and so far has kept the house going with second runs and the first showings of "Behind the Enemy Lines" (his own picture) and RKO's "Nevada."

Neighboring Towns Late

Neighboring towns are late with the product because some exhibitors in those areas have said time and again that they benefit a great deal by the extensive advertising space given first run product in Chicago daily papers which reach their respective towns. Hundreds of neighboring Illinois and Indiana towns sell more Chicago than local papers, and the display film advertising is rated a valuable asset even though it means delayed showings of first run pictures. Press and exploitation representatives of Chicago exchanges formulate their plans accordingly and do not start on their picture campaigns in many of their assigned towns until the product has had its Loop run.

Chicago's subsequent run houses get the new pictures very late because of the Loop situation and the local clearance system which calls for a 10-week protection clause between a Loop opening and the first subsequent run week. To help meet their house needs, many exhibitors have turned to reissues and switched from three to two changes a week.

Returns to Theatre

Leon Task, for the past two years with the U. S. Army as a lieutenant, has been granted an honorable discharge and has resumed the post of manager of the Ideal theatre, Milford, Conn.

Illinois Educator Develops Student Film Appreciation

Chicago Bureau

"If the parents are not concerned about the films their children see and send them off to the theatres just to get rid of them, make the children care." That is the belief of J. Kay White, film-minded principal of the General Pershing School in Berwyn, Ill., and veteran visual education director of the Parent-Teachers Association in Illinois.

Working in cooperation with the Better Films Council of Chicagoland, which arranges screenings of new pictures for selected groups of his 7th and 8th grade students, Mr. White sponsors film appreciation discussions in school and sends such groups to any organization which wants to hear the children's own criticisms of current features.

Chicago film distributors have cooperated with Mr. White in opening their screening rooms to his groups, but he takes advantage of such generosity only occasionally in order to stimulate discussion of unreleased product. He says that children can see the films as they always do in their favorite theatres, make notes and prepare themselves for a class discussion. Recent screenings on Chicago's Film Row seen by a group of General Pershing 8th grade pupils included Metro's "Music for Millions" and "National Velvet," and 20th Century-Fox's "Winged Victory." Unrehearsed discussions of the films by these students have been heard by a number of civic groups in the Chicago area. Mr. White devotes his two free afternoons each week to this work, traveling with his groups to meetings.

He has held several meetings with the Board of Education in Chicago proposing the initiation of film appreciation classes, and says progress is being made. Mr. White says he has given up the idea of educating the parents to make it their duty to control their children's screen habits, pointing out that he has met with indifference in too many instances. Screen education in the schools, beginning with the 7th grade, is more effective.

He is convinced that producers want to know which pictures children like and which pictures they don't like and that such information will help Hollywood guide itself in future production schedules. Having studied film habits of public school students for many years, he discovered that the number of pupils who never went to the theatre had just about reached the vanishing point, and only religious teaching in a few isolated instances prohibited children from attending the theatre. Most go to the theatre once a week; some twice and three times, it is found.

Price Will Continue as Censorship Director

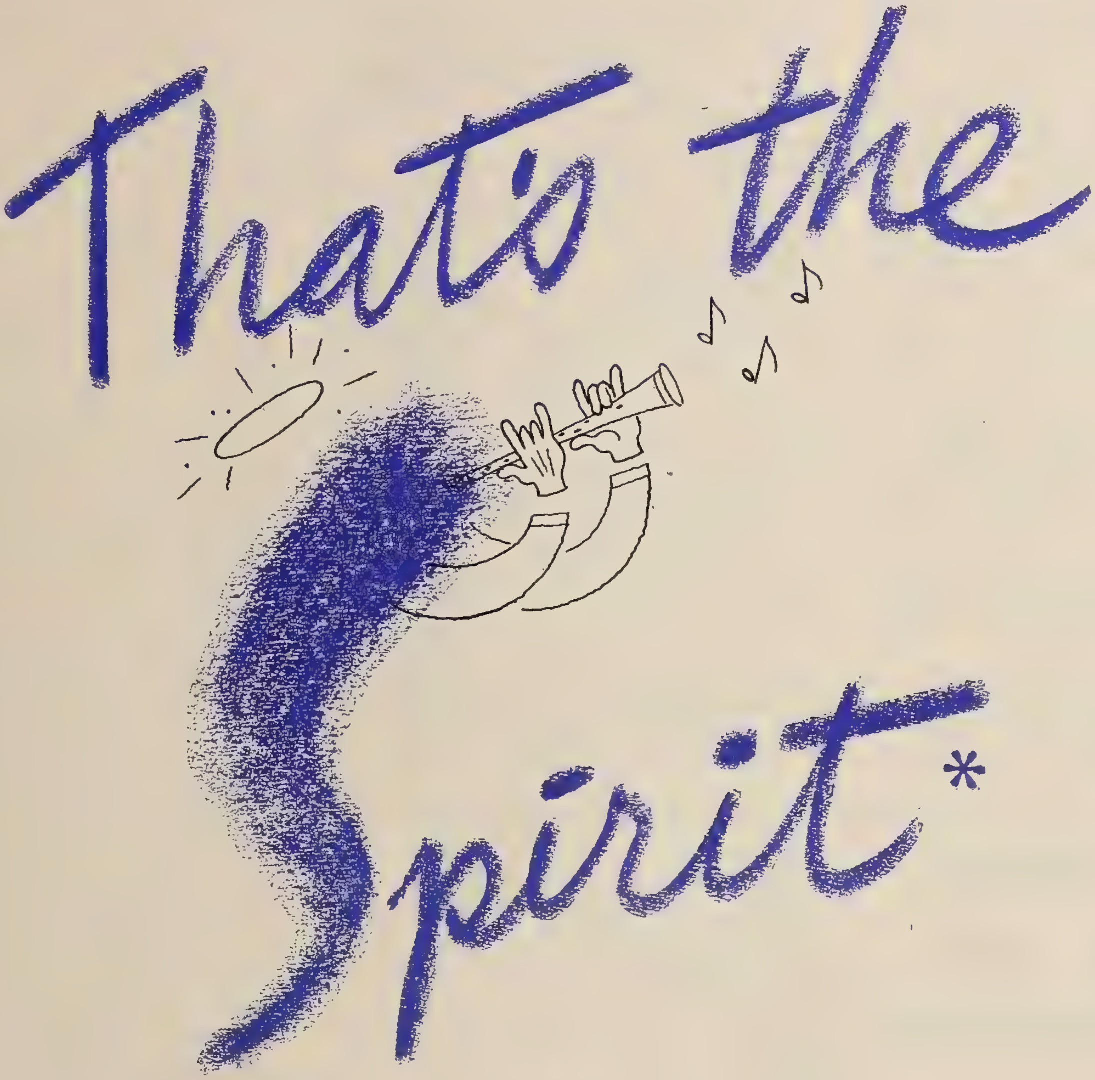
Byron Price, director of the Office of Censorship, who submitted his resignation to President Truman April 24, will remain at his post at the request of the President. It is reported that Mr. Price, on leave as executive editor of the Associated Press, is eager to return to his newspaper work as soon as the President will release him.

Heads Aviation Commission

Walter Lloyd, manager of the M&P Allyn theatre in Hartford, Conn., for the past 15 years and active in civic affairs, has been appointed director of the Hartford Aviation Commission. Mr. Lloyd, who served as a captain with the coast artillery in North Africa and was with the Air Forces during his two and one half years overseas, was placed on inactive duty by the Army the first of this year and returned to his theatre duties.

Levant at Variety Club Benefit

Oscar Levant, pianist and humorist, will appear at the Palace theatre, Albany, May 18, under the auspices of the Albany Variety Club. The affair, according to H. L. Ripps, chief barker and local MGM manager, will be for the club's charity fund.



* In the Universal spirit of good, clean fun. You're going to be jauntily haunted when you meet the most lovable ghost this side of Heaven. Be sure to see the preview in your territory during the week of May 14th. Check your local Universal exchange for details.

UNIVERSAL PICTURES

Molotov San Francisco's No. 1 Documentary Fan

From San Francisco

The No. 1 motion picture fan of the United Nations Conference in San Francisco is Vyacheslav M. Molotov. When he is not talking, he is looking. He has been seeing pictures at the Alcazar, the marble-fronted Fox West Coast theatre in Geary Street, the officially reserved and renamed "United Nations" for the duration of the conference, where the "greats" come and go through the filter for "the right people". Also, less observably, he has been seeing private screenings of newsreels and documentaries in the projection room of the Fox theatre, made especially available by Charles Skouras.

The Alcazar audiences have included Edward R. Stettinius, Jr., our Secretary of State; Anthony Eden, Britain's Foreign Secretary; T. V. Soong, Finance Minister for China; Peter Fraser, New Zealand's Foreign Minister, and General Carlos Romulo of the Philippines.

It takes credentials from the U. S. State Department to pass the door at the Alcazar, and the State Department is distinctly running the show.

Hollywood figures dot the audiences. Among those who have appeared in the audiences are Mr. Skouras who as head of National Theatres is the host, Darryl Zanuck, S. Charles Einfeld, Rita Hayworth and Jack Benny.

Attendance which has been so poignantly official has picked up considerably since the installation of a preview policy giving advance showings of Hollywood product which is still far from release date or even trade showing.

The blanket of the State Department conservatism is spread neatly across the scene, and there are no public manifestations. While such notable and generally articulate exploiters of the cinema as Howard Deitz, Claude Lee, Sam Shain and Glendon Allvine flit across the scene in their functionings in the maintenance of the service, they are wrapped in the reserved dignity of the occasion. If one wants to find out who is cooking what at the Alcazar, one is on his own. The house will have a different publicity policy the day after the statesmen get through.

This week the United Nations Theatre, nee Alcazar, showed "Rhapsody in Blue", "Valley of Decision", "Love Letters", "The Great John L.", "Wonder Man" and was to show "Diamond Horseshoe" and "Ivan the Great".

The scheduling of "Ivan the Great", Russian production, was by the special and personal request of Mr. Molotov, who is said to be right fond of the picture.

Discuss Central Agency for All Government Films

Washington Bureau

Proposals to have post-war Government motion picture production and distribution coordinated through a central agency, somewhat along the line of the old U. S. Film Service under Lowell Mellett which, however, confined itself largely to handling distribution, were under discussion in Government circles, it was learned this week.

Primarily, the plan was developed to meet the rising Congressional opposition to departmental production which has been in evidence during the past few years, and to offer an economical and coordinated program, but it is also desired to retain the advantages of the 16mm distribution setup which has been developed by the motion picture bureau of the domestic branch of the Office of War Information.

The production and distribution of 35mm subjects for theatre showing would be left to the film industry, to which would be submitted the various ideas for pictures developed by the federal agencies, thus taking the Government out of competition with the theatrical field.

It is believed the war has convinced the industry that there is much material of real value, for both feature and documentary pictures, in the Government organization, and there is a conviction in some Governmental quarters that any worthwhile subjects developed in the departments quickly will be accepted by the producers.

The major effect of such a plan, it was pointed out, would be to take the Government out of competition with the producers and distributors from whom it seeks to collect tax revenue, and ease the pressure on the exhibitors for screen time, complaints of which were in part responsible for setting up the U. S. Film Service.

If the proposal gets beyond the stage of a discussion of generalities, Taylor M. Mills, chief of the OWI domestic motion picture bureau, is expected to take a prominent part in working out the details.

As an analyst for the Budget Bureau, Mr. Mills made a number of surveys of the motion picture activities of Government agencies which showed that while some departments, among them the Bureau of Mines and the Department of Agriculture, headed their film operations with men skilled and efficient in the production of pictures, others operated in a very slipshod manner. The chief complaint was duplication of subjects, both within and between agencies; high cost of operation and lack of outlets for the pictures.

The broad outlines of the proposed post-war setup call for an independent agency, preferably in the legislative branch where Congress would at all times be familiar with what was going on, as in the case of the Government Printing Office; staffed by men of experience and ability, who would act in an advisory capacity to the departments in their production activities and handle the distribution of Government pictures. Actual production by the departments would be cut out almost entirely, possibly only the Army and Navy being outside the plan, thus eliminating duplication of plant equipment, and pictures would be produced on contract.

Lease Two Idaho Theatres

Joseph L. Lawrence and D. K. Edwards of Salt Lake City, have leased the Star and Mayfair theatres, Weiser, Idaho, from Mrs. Velma Gordon. R. G. Frisbey, former Salt Lake City newspaperman, has been named manager.

Admission Tax May Be Retained Until Jap Defeat

Washington Bureau

Retention of the present levy on admissions and all other taxes until after the defeat of Japan is expected to be recommended by the joint House-Senate Committee on Post-War Tax Problems on the basis of a program for interim and post-war relief laid before it by Treasury and Congressional tax experts.

Basic reasons for retention of the present rates, as outlined by the experts, are the high Federal expenditures expected to continue throughout the period of the war in the Pacific, the danger of inflation between V-E Day and V-J Day, and the fear that reductions would impair the morale of servicemen still called upon to endure personal and economic hardships.

For the period between the defeat of Germany and victory over Japan, it has been recommended that tax relief be confined to measures which would ease the situation for business while it is going through the throes of reconversion. These would include the speeding of refunds attributable to carry-backs of net operating losses, unused excess profits taxes and recomputation of deductions for amortization of emergency facilities; making immediately available for tax liabilities of 1944 and subsequent years the post-war excess profits tax credit of 10 per cent; advancing to January 1, next, the maturity date of outstanding post-war refund bonds, and increasing the specific exemption from excess profits tax from $10,000 to $25,000, effective in 1946.

These changes, it was explained, would improve the cash position of business during the interim period but, with one exception, would involve no change in ultimate tax liabilities.

The one exception would be most valuable to the motion picture industry, where the increase in the excess profits tax exemption would free a large number of the small concerns from all liability under that tax and lighten the burden for the remainder but, it was represented, no very considerable loss of revenue would be experienced by the Government.

After V-J Day, it was recommended, a general overhauling of the tax structure and a lightening of the rates—individual, corporation and excise, the last including the admission levy—would be in order.

Interest in RCA Equipment Abroad Cited by Streuber

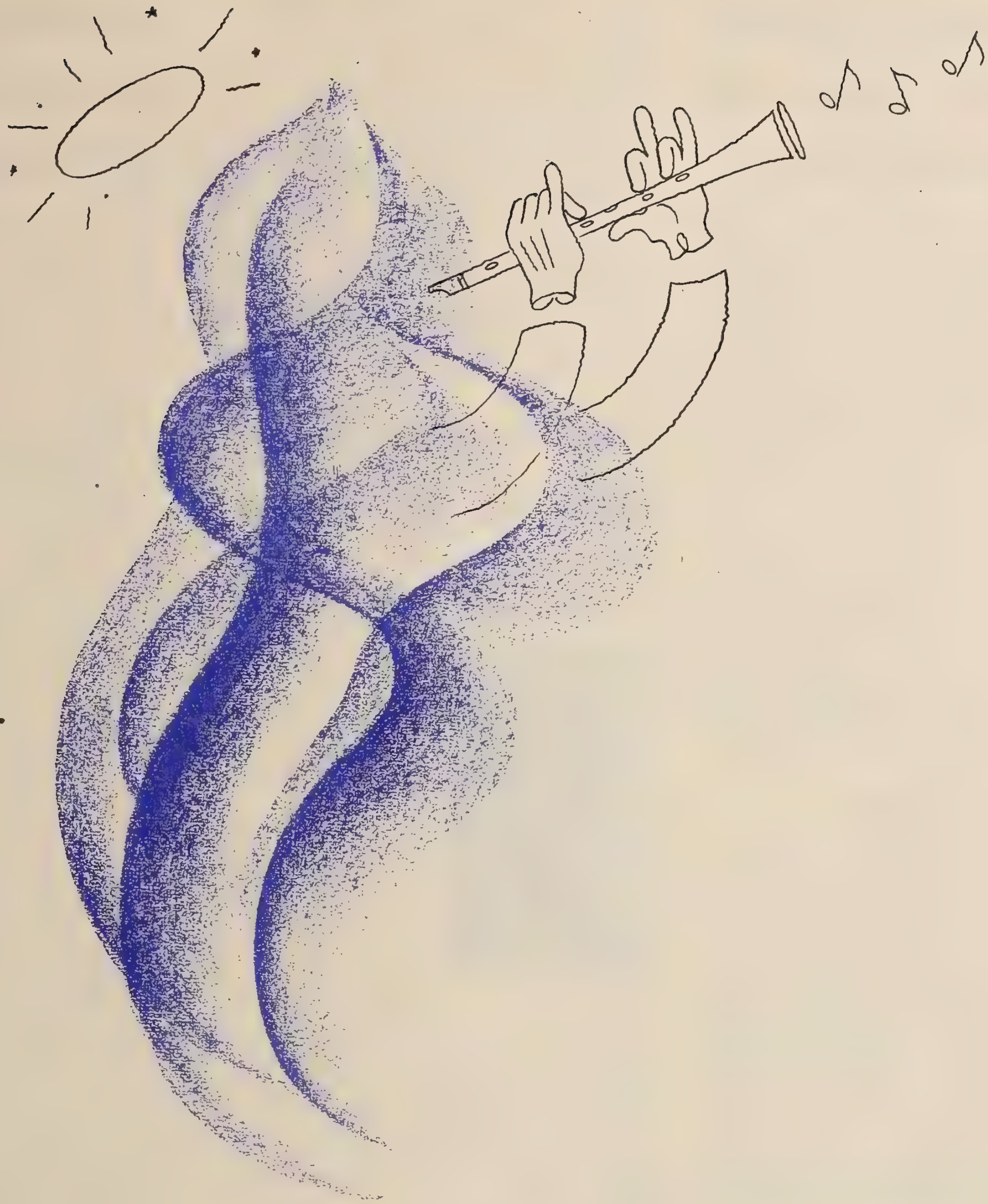
Theatres in the overseas territories are showing interest in RCA's program for a complete line of theatre equipment, according to Karl Streuber, manager of the newly-consolidated theatre and sound equipment department of the RCA International Division.

"Since the first announcement of our plans this program," Mr. Streuber said, "there has accumulated marked evidence of a worldwide demand for new theatre equipment, both for modernizing existing theatres and for building new ones. RCA's plans to provide theatres with projectors, generators, screens and other equipment, as well as RCA sound systems, have been in step with this demand and have been welcomed by exhibitors abroad.

"Our expanded program of distribution is itself the fulfillment of a demand from theatre owners, dealers, distributors, technicians and manufacturers in many parts of the world. The established lines which we have grouped into one family of products permits the extension of RCA standards to cover the entire field of theatre equipment."

Release Film on Kansas

The Princeton Film Center, Princeton, N. J., now has ready for nation wide distribution a new 16mm film, "Fertile Frontiers," in color. The 30-minute picture tells the story of the agricultural importance, the natural resources and the industrial development of Kansas.



THAT'S THE SPIRIT

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Be sure to see the trade preview of "That's the Spirit" in your territory during the week of May 14th. Check your local Universal exchange for details.

UNIVERSAL PICTURES

U. S. Suit Against Griffith Opens in Oklahoma City

The Department of Justice Monday opened its anti-trust suit against the Griffith Amusement Company, in Oklahoma City Federal Court. In his opening statement, Robert L. Wright, chief Government counsel, said he would attempt to prove that contracts between the company and distributors from 1933 through 1938 were designed to eliminate competition.

Charles B. Cochrane, attorney for the defendants, said success in developing theatre properties was attributable to pioneering in better theatres and to business practices which were entirely legal.

The current session will last three weeks. Federal Judge Edgar S. Vaught said both sides would be surprised at the amount of work they could resolve in that period.

Conversations, letters, and other documents concerning distributors now dropped as defendants, will not be admitted in the Government's anti-trust suit against the Griffith Amusement Company circuit and associated companies. Judge Vaught ruled Tuesday, one day after the Government began its suit. The ruling, a blow to the Department of Justice case, came when Dennis Scaling, Plainview, Texas, mounted the stand as first Government witness. The court permitted questioning so that the Government might have a record for appeal.

Red Cross Collections Exceed 1944 Totals

Collections for the industry's 1945 Red Cross War Fund will exceed last year's figure, it was indicated by a partial report on national collections.

By Tuesday, a total of $5,414,580 already had been shown against a final figure of $5,501,450 collected in 1944. Final figures have been obtained from only six of the 40 areas covered. These are: Albany, $82,916, compared to $67,705 in 1944; Chicago, $347,687, against $256,509; Omaha, $61,515, against $48,106; Philadelphia, $316,058, against $363,281. Puerto Rico reported $9,964 and the Virgin Islands $204, with no figures available for last year.

Leon Bamberger, national campaign director, in making the figures public, said, "On the basis of incomplete returns, every indication points to the fact that collections will be far in excess of last year."

Bausch & Lomb Introduce 48-Inch Telephoto Lens

A new telephoto lens has been shipped by the Bausch & Lomb Optical Company to the Air Technical Service Command, Wright Field, Ohio. The lens is 48 inches, uncemented, air spaced, and treated with balcote, which reduces reflection. The lens will be used experimentally in a K-22 aerial camera. The company had been manufacturing 40-inch lenses for aerial cameras.

Albany Variety Club Holds Golf Tourney

The Variety Club of Albany held a golf tournament at the Colonie Country Club, May 7, with approximately 100 representatives of the film industry and affiliated companies present. The committee in charge included Arthur Newman, branch manager of Republic Pictures and Dr. Samuel Kalison, co-chairman. The tournament winner was presented with a cup.

Plan Charleston Negro House

War Production Board approval for the construction of a Negro theatre in Charleston, S. C., has been granted D. Ireland Thomas in association with the Bijou Amusement Company, Nashville, Tenn., operators of the Lincoln theatre, Charleston, S. C. The new house, to be known as the Thomas, will seat 1,500. The estimated cost is $100,000.

WAC Releases Three-Reel Tribute to Infantrymen

"San Pietro," a War Department three-reel tribute to the infantrymen, was released May 3 by the War Activities Committee at the request of the Office of War Information.

General Mark Clark appears in a brief foreword in which he explains the strategy of the Italian campaign, and pays tribute to the men who gave their lives in battle. The film was photographed by an Army Pictorial Service camera crew at the front under the direction of Major John Huston, assisted by Captain Jules Buck. The production was supervised by Col. Frank Capra.

Because of the film's length it will be distributed on a "spot booking" basis instead of as a pledged short. There will be no charge made to the exhibitors for the film.

Walter Golding Dies in St. John

Walter Golding

Walter Golding, manager of the Capitol Theatre, St. John, New Brunswick, and one of the film industry's trail-blazers, died in that city, his home, on April 17, at the age of 68. Mr. Golding, back in 1907 a writer with service on the *Gazette, Record, Globe,* and *Star,* in St. John, joined Messrs. Keith and Albee in operating the Nickel Theatre. Transportation of live talent to the Canadian provinces was uncertain; and one day Mr. Golding received a wire from Mr. Albee: "We'll try pictures for a few weeks to help pay the rent — but they're only a flash in the pan." They were more than that in St. John under the Golding direction; they were the lead attractions. Shortly, Mr. Golding hired an orchestra as accompaniment. He kept the musicians even after Mr. Albee told him to fire them, and they and pictures made the Nickel and successors St. John's leading film theatres.

The Imperial was the 1913 successor; it later became the Capitol. Mr. Golding continued direction, even after Famous Players acquired the house in 1929.

Mr. Golding was a councilman, in St. John; past president of the YMCA; a Kiwanian, and Freemason; a trustee of the Baptist Church, and a life member of the Canadian Red Cross.

He leaves his widow, and four children, one of whom, Captain J. H. Golding, is with the Canadian Army overseas.

Election Ordered on Union Jurisdiction in Television

The National Labor Relations Board in New York has ordered an election May 17 to determine the collective bargaining agency for technical employees in DuMont's New York television station, WABD. This is believed to be the first election ordered to determine jurisdiction over television technical employees.

Three unions claim jurisdiction, the International Alliance of Theatrical Stage Employees (AFL), the American Communications Association (CIO), and the National Association of Broadcast Engineers and Technicians, unaffiliated.

It has been indicated last February that the IATSE would seek jurisdiction over job classifications in television where they were similar to categories in which the IA had jurisdiction in the film business and the legitimate theatre.

Cleveland Salesman Promoted

I. J. Schmertz, 20th Century-Fox Cleveland branch manager, has announced the appointment of Raymond Schmertz, formerly a salesman covering the River territory, to the position of city sales manager. He succeeds Edwin R. Bergman, who becomes PRC's Cleveland branch manager.

Exhibitor Unit Leaders Hit Boycott Threat

The notice of the Conference of Studio Unions to exhibitor organizations that it will boycott pictures started or completed during the strike by the CSU against Hollywood studios, in responses thus far made public, has received unfavorable reaction.

Allied States Association, through Abram F. Myers, board chairman, said that "if it is carried out, it will discredit the perpetrators, and react in a way they little suspect."

Speaking for the Pacific Coast Conference of Independent Theatre Owners, Robert Poole, executive secretary, said: "The announced action will be a direct blow against the Seventh War Loan Drive, as well as succeeding drives. Theatre Owners have no part in this strike. PCCITO recommends that the CSU action be reconsidered and withdrawn."

Meanwhile, CSU leaders said early this week they might include in the projected boycott all pictures made in struck studios, and that they had wired a list of "unfair" pictures to officers of the painters, electrical workers and carpenters unions in the American Federation of Labor.

The CSU strategy committee is planning first to establish its boycott in a single industrial city where results will be a test of strength, it was reported in Hollywood late last week. Meanwhile, Roy Brewer, vice-president of the International Alliance of Theatrical Stage Employees, which has been supplying workers to studios struck by CSU employees, remarked that the strike had been called in defiance of the AFL and so AFL support for the boycott could not be expected.

The NLRB ordered an election to determine whether the Brotherhood of Painters and Paperhangers or the IATSE would be the collective bargaining agency for the set decorators in the eight Hollywood studios where they have struck.

Meanwhile, the American Federation of Labor executive council has ordered the International Alliance of Theatrical Stage Employees to desist from issuing charters to studio employees groups, according to a report in Hollywood Tuesday, said to have come from Washington. Mr. Brewer commented:

"Any such decision would be subject to review by the convention of the AFL next October."

Herbert Sorrell, CSU president, said the reported order marked the "end of the unholy alliance between Walsh and the producers."

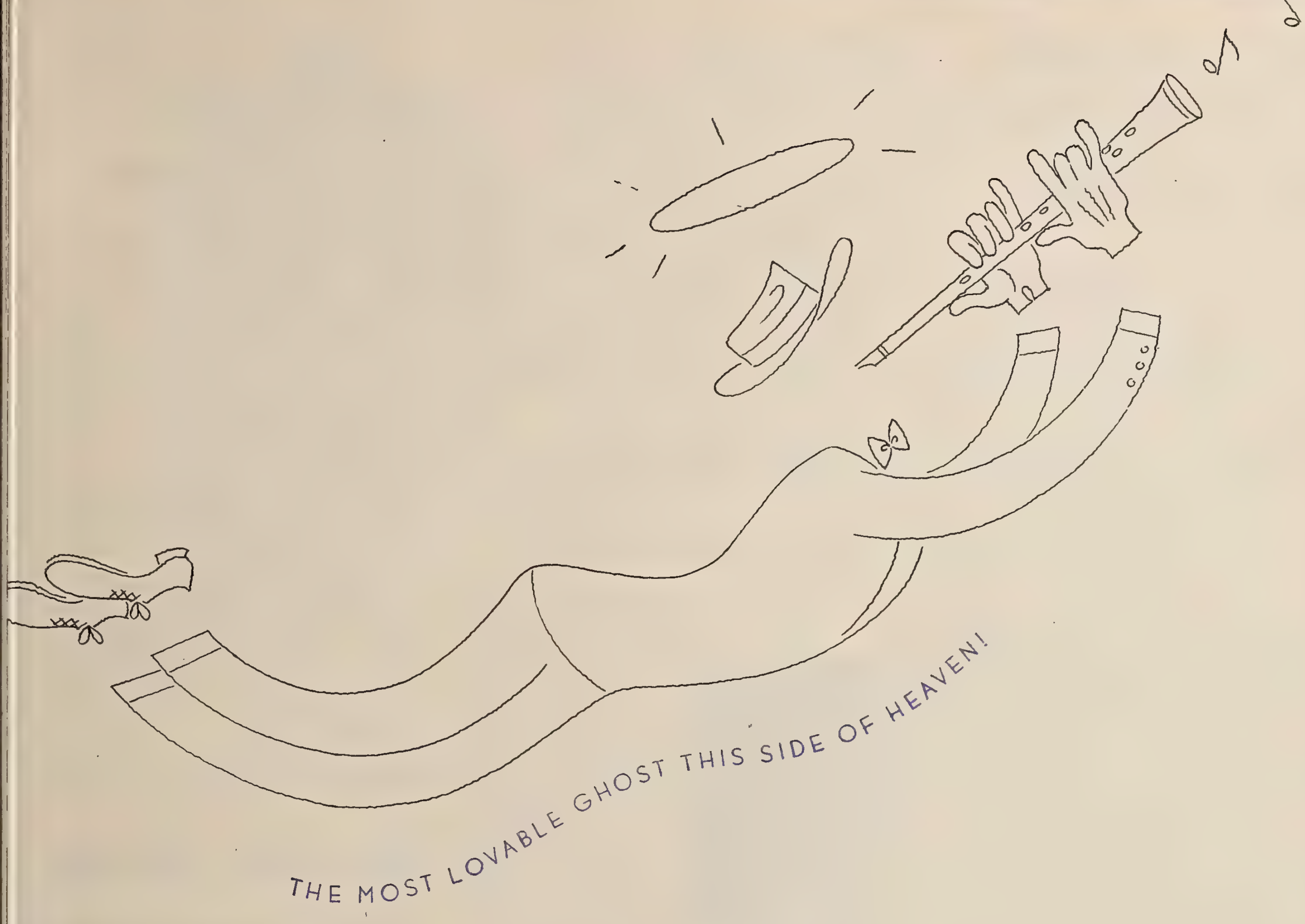
Richard F. Walsh is president of the IATSE.

Report Spanish Films Gain Ground in Cuban Market

More than three times as many Spanish-language films were shown in Cuba's first run theatres in 1944 than in 1943 and gross receipts for those pictures were almost seven times greater than in the preceding year, according to *Foreign Commerce Weekly,* a publication of the Department of Commerce. English language films dropped approximately 12 per cent in number but less than one per cent in receipts, and they still form the greater part of films shown in the leading theatres. The government publication says that the receipts for the 129 English-language films in 1944 totaled $464,506 as compared with $123,234 taken in for the 26 Spanish-language films shown on the island. The Spanish-language pictures shown at present are produced in Spain, Mexico and Argentina.

Theodore Hays, Exhibitor, Dies in Minneapolis

Theodore Hays, who was general manager of the Finkelstein and Ruben houses, predecessors of the Minnesota Amusement Company circuit, died at his Minneapolis home Saturday, May 5, aged 78. He had been ill four years. Mr. Hays entered show business in 1886.


THE MOST LOVABLE GHOST THIS SIDE OF HEAVEN!

Jauntily he'll haunt you . . . Everyone will go for the gho-getting ghost in "THAT'S THE SPIRIT." See the trade preview of this Universal picture during the week of May 14th. Check your local exchange for details.

UNIVERSAL PICTURES

Quebec Luxury Tax Will Affect Film Industry

Montreal Bureau

The two per cent sales tax, in effect in the province of Quebec for some years, has been replaced by a six per cent "luxury tax" imposed by the Government of the Province, and collectable immediately on a list of commodities including liquor, jewelry, motor vehicles, furs, electrical appliances (including radios), furs, all type of wire communications, carpets valued at more than $150 and a wide range of similar articles.

No phase of the motion picture industry in Quebec was included in the list of exemptions which accompanied the new bill sponsored by the provincial treasurer, Onesime Gagnon.

Film rentals, equipment, including carpeting named in the bill, are all part and parcel of the bloc of commodities which are to come under the new legislation, and while the extent of "damage" to be done to the Quebec industry is not readily known, a delegation of exhibitors, it is learned, is now in Quebec City, to discuss the new situation.

It is believed a petition will be sent to the Dominion board of wartime prices, to exact some compensation in admission prices for the dislocation of earnings through the new tax impost. A canvass of film house proprietors in Montreal showed that owners are sitting tight, and not yet under the new six per cent tax, but its lawful adoption and the collection of the levy throughout the province is expected momentarily.

The Provincial Government's claim is that Ottawa, seat of the Dominion Government, usurped many of Quebec's normal tax powers, and that it had become necessary to impose the new tax, but a Government statement goes further to say that the "luxury tax" will be removed as soon as this becomes possible.

Flaring tempers are clashing in the Quebec legislature between Government and Opposition members, and while, despite argument, the new tax is expected to be enacted, it will not be known, until exhibitor delegates return, just how deeply it will cut into the film industry in Quebec.

Picture Pioneers Accept Sixteen New Members

The applications of 16 men for membership in the Motion Picture Pioneers were accepted by the executive committee at a luncheon meeting May 3 at Dinty Moore's restaurant, New York. All will be formally inducted at the annual dinner in the autumn.

The applicants were: Henry Greenberger, John T. Doran, Walter E. Disney, A. Julian Brylawski, Harry Lewis, Arthur H. Pelterson, Alex Schreiber, David M. Idzal, Bert L. Mendelson, Martin G. Smith, Edward H. Rowley, Abraham H. Eisenstadt, John C. Bolte, Benjamin David Cockrill, James Oliver Brooks and Dave O'Malley.

The executive committee members present at the luncheon were: Jack Cohn, Billy Brandt, Harry Buckley, Harry Brandt, Tom Connors, Sam Rinzler, Hal Hode, Red Kann, Terry Ramsaye and Gilbert Josephson.

National Legion of Decency Reviews Three New Films

The National Legion of Decency this week reviewed three new films, approving all. In Class A-1, unobjectionable for general patronage, are: "Captain Tugboat Annie" and "Texas Manhunt." In Class A-2, unobjectionable for adults: "Marshal of Laredo."

Drops Summer Stage Shows

The RKO Palace, Cleveland, has announced a six-week stage policy holiday started May 10. Straight first run pictures, single features, will be adopted, in line with the Palace summer policy prior to 1941, when stage shows were regularly dropped during July and August.

Johnston Reelected Head of U. S. Chamber of Commerce

Eric A. Johnston was reelected president of the United States Chamber of Commerce in Washington, May 3, becoming the first to hold the presidency of the organization for a fourth term.

It was considered possible that Mr. Johnston might indicate shortly whether he would join the Motion Picture Producers and Distributors of America, the possibility remaining that he might accept the post offered him by the latter while still serving as head of the Chamber.

Will H. Hays, MPPDA head, recently said in Hollywood that his organization would welcome Mr. Johnston, should he become available. Mr. Johnston has admitted that he received an offer from the MPPDA but said he could take no action on the matter until the war work now engaging his attention was nearer completion.

Pathe Making 3 Films in Europe

A two-reel film, which probably would be released this autumn by the War Activities Committee, had been completed in Europe, Frederic Ullman, Jr., president of RKO Pathe and Pathe News, said at a home office press interview Tuesday. He also said that two other subjects for the "This Is America" series were being filmed there and would be ready for release in this country in the summer.

Frederic Ullman, Jr.

Mr. Ullman, who recently returned from a one-month trip to the European theatre of war, indicated that the completed film, made near Rome, depicted a training center there where thousands of American soldiers were being trained for the fight in the Orient. The other films: "Military Government," filmed in Cologne, tells the story of the American Military Government's attempt to restore law and order in German cities; and "Americans in Paris," describing the life and routine of American soldiers now living in Paris.

Cologne was characterized by Mr. Ullman as a "pile of rubble" in which there was not even a vestige of a theatre. He said that "one cannot talk about the motion picture business in Germany at present," since it has been completely bombed out, and added that "there will be no pictures there for a long time to come." Not only are there no theatres left, but there is no transportation, and furthermore, he observes, the law prohibits the assembling of more than five Germans, except in church.

Mr. Ullman said he was not at liberty to discuss the atrocities, but commented curtly that they "sickened" him. He paid tribute to the job the Signal Corps was doing in filming the war, and the cooperation they had given the newsreels. The newsreels were dependent upon the Signal Corps for footage, he said, since they themselves were allowed to send only a limited number of cameramen to cover the hostilities.

Philadelphia Amusement Tax $382,026 for Quarter

In the face of the midnight curfew, Philadelphia amusement tax receipts continue to exceed the collections of last year. Edgar W. Baird, Jr., City Treasurer, in a report issued last week, announced that amusement tax receipts for the three months ended March 31 amounted to $382,026, compared with $344,977.63 for the same period last year. Items of interest to the industry found in the annual report of Mr. Baird for 1944 were $5,525 received from amusement licenses, $3,627 for amusement permits, $1,489,719 for amusement taxes, and, in the Department of Public Safety, $16,300 for motion pictures.

Paramount Net in Quarter Estimated At $4,007,000

Paramount Pictures, Inc., last week estimated its earnings for the first quarter ended March 31, 1945, at $4,007,000 after interest and all charges, including estimated provisions for all Federal normal and excess profits taxes. This amount includes $839,000, representing Paramount's direct and indirect net interest as a stockholder in the combined undistributed earnings for the quarter of partially owned non-consolidated subsidiaries. Earnings for the quarter ended April 1, 1944, were estimated at $3,814,000, including $843,000 share of undistributed earnings of partially owned non-consolidated subsidiaries.

The $4,007,000 of combined consolidated income and share of undistributed earnings for the quarter represent $1.07 per share on the 3,752,136 shares of common stock outstanding March 31, 1945, which compares with $1.02 per share for the quarter ended April 1, 1944.

Paramount Pictures, Inc., May 1, 1945, prepaid $1,000,000 principal amount of its note obligations which were not due until July 1, 1946. The payment of $520,000 for the retirement of a corresponding principal amount of three per cent debentures due 1952 to 1958 of the latest maturities through operation of the sinking fund was authorized last week.

The regular quarterly dividend of 50 cents per share last week was declared on the common stock of Paramount Pictures, Inc., payable June 29, 1945, to stockholders of record June 8.

Republic Marks 10th Anniversary

Republic's 10th Anniversary Drive will be held from May 27 to July 27, James R. Grainger, president and general sales manager, has announced, with concentration on playdates. It was said that more than 2,500 theatres throughout the country would play the anniversary film, "Flame of Barbary Coast," during that period.

The film, starring John Wayne and Ann Dvorak, is now in pre-release engagements in key city theatres. Concentrated advertising campaigns in those situations are promoting the picture. The local promotion is augmenting the national advertising.

In connection with the 10th anniversary celebration, the April 28 issue of *Business Week* carried a feature on Herbert J. Yates, Sr., president of Republic Productions, Inc., and founder of the company, and a similar feature appeared in last week's issue of *Newsweek*.

IA Seeks to Organize Cashiers in New York

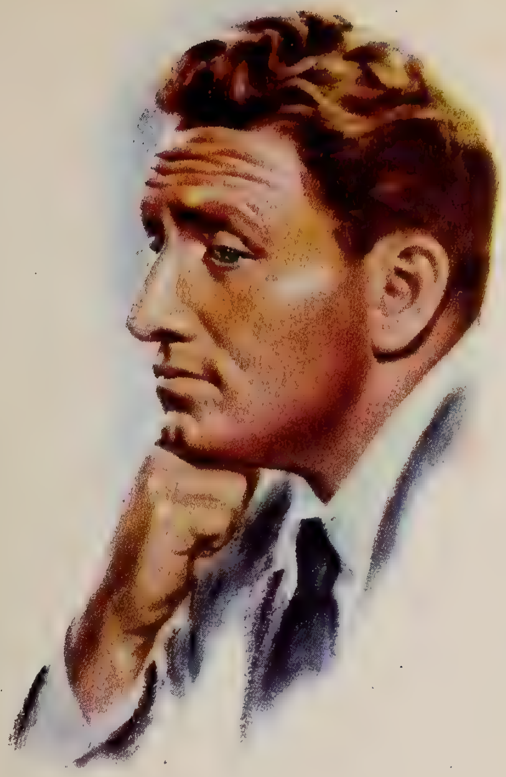
The International Alliance of Theatrical Stage Employees has undertaken a drive to unionize the cashiers in 500 theatres in New York area. The organization plans to charter a new cashiers' union.

The charter is to be issued to the present group of RKO cashiers, which claims a membership of about 125. It was originally a part of the Motion Picture Theatres Operating Managers and Assistant Managers Guild, but the IATSE contested the guild's jurisdiction over cashiers before the State Labor Relations Board.

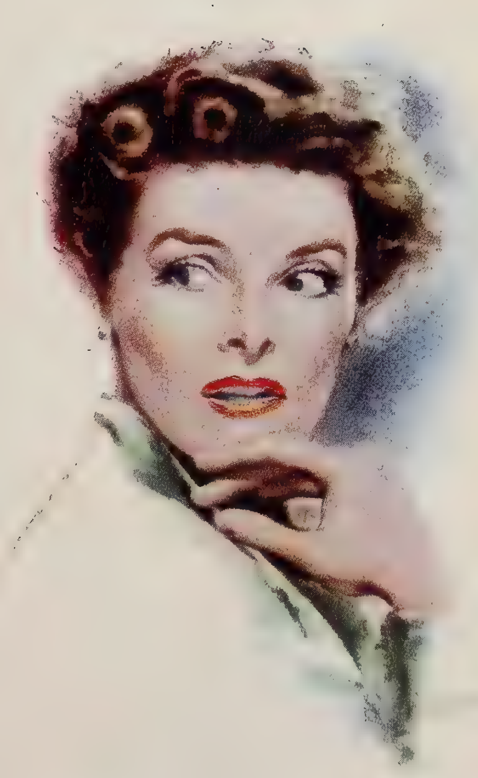
The cashiers then were organized separately, and the IA withdrew its objections and agreed to grant it a charter.

Dorsey Liberated in Germany

News has been received at Republic's home office that Steve Dorsey, recently reported missing in action, has been liberated from a German prison camp. Mr. Dorsey was special secretary to James R. Grainger, president, prior to his entry into the armed forces.



SPENCER TRACY
He walked in his sleep



KATHARINE HEPBURN
She was a bashful bride

WITHOUT LOVE

CLOSE-UP OF YOUR AUDIENCE

WHEN YOU PLAY

SPENCER TRACY

KATHARINE HEPBURN

M★G★M's *"Without Love"*

Coming to your theatre from its long and happy World Premiere at Radio City Music Hall, New York.

LUCILLE BALL · **KEENAN WYNN** · **CARL ESMOND**

PATRICIA MORISON · **FELIX BRESSART**

Screen Play by Donald Ogden Stewart · Based on the Play by Philip Barry
A Metro-Goldwyn-Mayer Picture · Directed by HAROLD S. BUCQUET
Produced by LAWRENCE A. WEINGARTEN

With All
Your Might
MIGHTY
7TH WAR

THE *HOLLYWOOD SCENE*

COMPLETED

MONOGRAM

Saddle Serenade

REPUBLIC

California Gold Rush

RKO RADIO

Radio Stars on Parade

20TH CENTURY-FOX

Dolly Sisters

STARTED

COLUMBIA

I Love a Bandleader
Texas Panhandle
Pardon My Past (Mutual Productions)

PRC

In Old Wyoming

REPUBLIC

Love, Honor and Goodbye
Rough Riders of Cheyenne

20TH CENTURY-FOX

Fallen Angel

SHOOTING

COLUMBIA

Gay Senorita
Bandit of Sherwood Forest
Rusty

MGM

Abbott and Costello in Hollywood
They were Expendable
For Better. for Worse
Early to Wed
Yolanda and the Thief
Harvey Girls

MONOGRAM

Sunbonnet Sue

PARAMOUNT

Stork Club
Blue Dahlia

RKO RADIO

Ding Dong Williams
Tomorrow Is Forever (International)
Bells of St. Mary's (Rainbow)

20TH CENTURY-FOX

Kitten on the Keys
Dragonwyck

UNITED ARTISTS

Young Widow (Stromberg)

UNIVERSAL

On Stage, Everybody
Frontier Gal
Uncle Harry
Lady on a Train

WARNERS

Two Mrs. Carrolls
Danger Signal
Janie Gets Married
Time, the Place and the Girl
Stolen Life

Studio Shooting Index Rises To 34; Mutual Starts Film

Hollywood Bureau

Production activity increased somewhat last week, and the shooting index rose to 34, as compared with the previous week's total of 31. Seven new films were started; four went to the cutting rooms.

Leslie Fenton and Fred MacMurray, the powers-that-be behind Mutual Productions, Inc., started work on "Pardon My Past," which Columbia will release. Fenton is producer and director, and MacMurray is starred in the comedy. Others in the cast include Marguerite Chapman, William Demarest, Akim Tamiroff, Harry Davenport, Douglas Dumbrille, Charles Arnt and Dewey Robinson.

"I Love a Bandleader," a musical presenting Phil Harris, Eddie "Rochester" Anderson and Leslie Brooks, went before cameras at Columbia. Michael Kraike is producing, Del Lord directing.

Another started at Columbia is "Texas Panhandle," in which Ray Nazarro is directing Charles Starrett, Nanette Parks, Tex Harding and Dub Taylor. Colbert Clark is producing this final film in the studio's 1944-45 series of "Durango Kid" Westerns.

"Fallen Angel" Production Is Started at 20th-Fox

At 20th Century-Fox, work started on "Fallen Angel," a melodrama which Otto Preminger is producing and directing. The cast includes Alice Faye, Dana Andrews, Linda Darnell and Charles Bickford.

Republic trained cameras on two: "Love, Honor and Goodbye" and "Rough Riders of Cheyenne." Al Rogell is directing the former, which stars Virginia Bruce and Victor McLaglen with Edward Ashley and Veda Ann Borg. Harry Grey is the associate producer. Bennett Cohen is producing the Western, while Thomas Carr directs. Sunset Carson, Monte Hale and Tom London are in the cast.

PRC launched the initial film in its projected series of color Westerns. "In Old Wyoming" is the title, and the cast includes Eddie Dean, Jennifer Holt, Sarah Padden, Ian Keith, Jack La Rue, Emmett Lynn, Rocky Cameron and Bob Barron. Robert Emmett is the producer-director.

▽

Paramount has closed a deal for the film rights to one of the late Sir James Barrie's best known plays, "Alice Sit by the Fire." Charles Brackett will produce the film, under the title, "Alice." . . . 20th Century-Fox has purchased Raymond Chandler's mystery novel, "The High Window." In the film version, Fred MacMurray will play the part of Chandler's perennial hero, Philip Marlowe. . . . "Silly Girl," the autobiography of Angna Enters, has been acquired by MGM. Joseph Pasternak will produce the film. . . . Another MGM acquisition is Stephen Longstreet's newest novel, still unwritten, which will be titled "The Crystal Girl."

RKO has purchased "If This Be Known," a psychological murder story by Lilo Damert and Henri Aisner. Dick Powell will be starred in the picture, which Jack Gross is to produce. . . . Columbia has acquired from Allan Rader a script he wrote for one of the "Whistler" radio shows. Titled "Checkmate for Murder," it will be used as the basis for one of Columbia's "Whistler" series, which Rudolph Flothow will produce under the supervision of Leonard Picker. . . . "Blossoms for Effie," an original story by Lee Loeb and Arthur Straun, has been purchased by Republic, and is to be produced this season by Armand L. Schaefer.

MGM has started what may turn out to be a new trend in story purchases by buying Chapter 10 of Morton Thompson's book, "Joe, the Wounded Tennis Player." This particular chapter deals with Thompson's young brother, Louie, who possessed the uncanny ability to talk to horses.

Incidental News of Pictures-to-Come

Benedict Bogeaus has announced plans for a production titled "The Four Freedoms," which will embody the ideologies of Franklin D. Roosevelt. The producer hopes to persuade some of the late President's close associates to serve in an advisory capacity on the making of the film. . . . Arthur Hornblow will produce "Cass Timberlane" for MGM.

Charles Boyer will have the male lead in the Warner version of Graham Greene's novel, "Confidential Agent." . . . Charles Martin will make his directorial debut on his own original story, "No Leave, No Love," which Joseph Pasternak will produce for MGM.

Lawrence Tierney, who scored in the Monogram production, "Dillinger," will have a major role in "Step by Step," which Sid Rogell is slated to produce for RKO. . . . Director Alfred Zeisler has been signed to a three-picture pact by the King Brothers. His first will be "Payment Due," for which no release has yet been announced.

James S. Burkett has signed Phil Karlstein to direct the next film in Monogram's "Charlie Chan" series, titled "The Shanghai Cobra." . . . Joseph Sistrom will produce "Blue Skies" for Paramount. . . . Edward Ashley has been signed to a long term contract by Republic, and assigned the romantic male lead in "Love, Honor and Goodbye."

Universal has exercised its option on the services of Director Charles David. . . . Warners has signed Patricia Farrel to a term contract, and assigned her a role in "The Time, the Place and the Girl." . . . Slim Summerville has been selected for a featured role in the forthcoming 20th Century-Fox production, "The Enchanted Voyage."

Crow Gets New Contract As Aide to Dozier

James Francis Crow, editorial assistant to William Dozier at RKO, has been given a new contract by that studio. . . . Paul Jones has been assigned by Paramount to produce "Break-Up," an original screenplay by Richard Fluornoy. . . . Peter Garey has been added to the cast of Hunt Stromberg's current production, "Young Widow."

Jacqueline White has been chosen for a featured role in "The Yearling," which Sidney Franklin is slated to produce for MGM. . . . Fred Finkelhoffe has been signed to a writing contract at 20th Century-Fox. . . . Jules Levey has returned from New York to begin preparations for his next production, tenatively titled "The Homesteaders."

RKO has exercised its option on the services of Phillip Terry, and plans to cast him in the lead in a forthcoming musical feature. . . . P. J. Wolfson has been signed to a writing contract by Paramount. . . . Marie Blake has been added to the cast of "Abbott and Costello in Hollywood," now in work at MGM.

Republic plans another pair of horror films, "Valley of the Zombies," and "Cat Men of Paris," to be produced under the supervision of William O'Sullivan. . . . Si Bartlett has been signed to a writer-director deal by 20th Century-Fox. The pact is to take effect after his release from the armed forces. . . . Ray Nazarro, recently promoted to director at Columbia's studio, has been given a new long term contract.

Bureau of Mines Releases Color Film on Welding

"A Story of Arc Welding," the first Bureau of Mines, Department of Interior, educational picture produced in full color, has been released for free showing to industrial and vocational training classes, the armed forces, schools, colleges, business and civic clubs and other organizations, it was announced recently by Dr. R. R. Sayers, director of the bureau. The 16mm film, running 25 minutes, illustrates the part played by the electric welding of metals in assembling and repairing ships, aircraft, trucks, oil pipelines and other equipment facilities for war and peace.

SMPE Spring Meeting to Open Monday on Coast

The fifty-seventh semi-annual technical conference of the Society of Motion Picture Engineers will be held May 14 to May 18, inclusive, at the Hollywood-Roosevelt Hotel, in Hollywood, it has been announced by Wiliam C. Kunzmann, convention vice-president of the society.

Advances in wartime military and naval use of motion pictures and in theatre television, motion picture sound recording and reproduction, and motion picture photography and projection will be presented at nine technical sessions during the five-day conference. Forty-eight papers have been listed thus far with Dr. C. R. Daily and Barton Kreuzer, chairman and vice-chairman, respectively, of the technical papers committee.

The use of the film in television programming and the relationship of television and motion picture practices are among the topics of scheduled papers. Other highlights of the partially completed program include a semi-popular demonstration lecture on amateur color photography, the use of invisible infra-red light to photograph audience reaction to motion pictures, and the use of motion picture techniques in biological research.

The chairman of the Pacific Coast Section of the SMPE is H. W. Moyse. Committee chairmen for the convention include the following: papers, C. R. Daily, chairman (west coast), and Barton Kreuger, vice-chairman (east coast); publicity, E. O. Blackburn (west coast) and Julius Haber (east coast); registration and information, William C. Kunzmann; reception and local arrangements, Emery Huse; luncheon and dinner-dance, L. L. Ryder; hotel and transportation, C. W. Handley; projection programs, R. H. McCullough (35mm) and H. W. Remerscheid (16mm).

MGM Adds Two Pictures To Eleventh Block

MGM has added two pictures to its eleventh block, making a total of five for the block. The two new productions are "The Picture of Dorian Gray" and "Son of Lassie." Previously announced for the block were "Without Love," "Gentle Annie" and "The Clock," which are to be released this month.

MGM's "The Valley of Decision," starring Greer Garson and Gregory Peck, will be sold as a special and on separate contract, it was announced by the company. The film has been set down for June release, making a total of three to be released next month by the company. The other two are "The Picture of Dorian Gray" and "Son of Lassie."

"Twice Blessed," MGM's production with Preston Foster, Gail Patrick and the Wilde Twins, will be tradeshown in all exchanges May 29.

Frawley Honored as Retiring President of Athletic Club

A testimonial dinner was held for Gilbert B. J. Frawley, Paramount executive, by members of the New York Athletic Club May 1 on the occasion of his retirement as president of the club after serving for two one-year terms. The toastmaster, State Supreme Court Judge James B. M. McNally, presented Mr. Frawley an order for the first television set to be manufactured for public sale by the Allen B. Du Mont Laboratories, Inc., after priorities are lifted.

Air Shipments Increase

An increase of 19.9 per cent in the number of air express shipments handled at LaGuardia Field during the first quarter of 1945 over the same period 1944 was reported today by the Air Express Division of Railway Express Agency. Air Express shipments forwarded and received at the field during the first three-month period totaled 194,893, compared with 162,430 for 1944, it was announced by the company.

IN NEWSREELS

Each of the five newsreels devoted all of its footage in the second issue of the current week to the surrender of Germany and V-E Day. The issues were: Movietone News, No. 72; News of the Day, No. 270; Paramount News, No. 73; RKO Pathe News, No. 75; Universal News, No. 396.

MOVIETONE NEWS—Vol. 27, No. 71—Debate at world peace parley to admit Argentina. . . . World criminal Hitler dead as Berlin falls. . . . Dying days of Nazi Germany. . . . Russian offensive that broke Nazi line in the east. . . . U. S. fleet defeats Jap air force off Okinawa.

NEWS OF THE DAY—Vol. 17, 269—Collapse of Germany. . . . Navy guns smash Jap air attack.

PARAMOUNT NEWS—No. 72—The Navy shows how to get the Japs. . . . Final Russian drive. . . . Adolph Hitler reported dead.

RKO PATHE NEWS—Vol. 16, No. 74—U. S. fleet smashes mass Jap air attack. . . . Red army drives into Germany.

UNIVERSAL NEWS—Vol. 18, 395—Reds rolling to Berlin. . . . Argentina invited to San Francisco parley. . . . U. S. Navy vs. Jap land planes.

ALL AMERICAN NEWS—Vol. 3, 133—Clare Booth Luce visits Italian fronts. . . . Flying fish help meat shortage. . . . Girls and boys reverse pursuits in St. Louis school. . . . Joseph Grew discusses highlights of conference. . . . Librarian and Ethiopian delegates welcomed to San Francisco. . . . Fly gas to supply General Patton's army.

Delay Inquiry in Senate Committee

Washington Bureau

Plans of the Senate Small Business Committee to get its investigation of the motion picture industry under way were delayed last week, as the committee, in anticipation of an early V-E Day, devoted its attention to matters of importance in the immediate future.

A proposed meeting of the committee staff, called by Dewey Anderson, counsel, who has himself been heading the preliminary inquiries, was called off in order that the situation in machine tools, light metals and other things entering into the early reconversion program might be dealt with expeditiously.

At the same time, it was learned that committee staff members who had been discussing the motion picture problem with officials of some of the Federal agencies had not yet been able to develop all the material they desired, and it was indicated their inquiries would have to be prosecuted further before any members of the industry could be called before the committee for questioning.

Mr. Anderson said that as a result of the publicity given Mr. Murray's announcement of the intention to investigate the film industry some communications had been received from exhibitors, but he refused to estimate the number of complaints received or to indicate whether it was substantial. Mr. Anderson pointed out that the committee had not invited complaints and that those which had come in were submitted voluntarily.

Although other problems of small business and returning veterans would first occupy the committee's attention, it was not proposed to delay the motion picture investigation unduly, it was said.

Kenmore, N. Y., House Awarded Reduction in Clearance

The Colvin theatre, Kenmore, N. Y., has been awarded reduction in clearance against RKO, by John L. Heider, Buffalo arbitrator for the American Arbitration Association. The theatre, owned by the Basil Brothers, had clearance of the North Park theatre reduced from 17 to 10 days, and 10 days' clearance of the Kenmore reduced to three. The Atlantic Amusement Company, operating the Empire theatre, Fall River, Mass., has filed a complaint against RKO with the Boston tribunal, charging that company with refusing to license the picture, "It's a Pleasure."

Hines Purchase Of GPE Stock Is Reported by SEC

Washington Bureau

Trading of officers and directors of corporations in and connected with the motion picture industry in the stocks of their own companies was relatively light in March, the Securities and Exchange Commission disclosed last week.

Stocks of only six companies were involved in such activities, and the total transferred failed to reach 10,000 shares.

The largest single transaction was the purchase of 6,000 shares of General Precision Equipment Corporation capital stock by Earle C. Hines, president, increasing his interest to 15,500 shares. Next largest was the purchase of 2,200 shares of Warner Brothers common stock by Harry M. Warner, president, giving him a total of 146,260 shares. The only other purchase was of 64 shares of Loew's Boston Theatres common stock by Loew's, Inc., giving it 121,405 shares.

The sales reported included 900 shares of Consolidated Film Industries part preferred stock by Herbert J. Yates, Jr., reducing his holdings to 2,182 shares; 100 shares of Paramount Pictures common stock by Henry Ginsberg, vice-president, leaving him with 900 shares, and 500 shares of Loew's, Inc., common stock by Charles C. Moskowitz, vice-president, reducing his holdings to 500 shares.

A report on Columbia Broadcasting System showed that Isaac D. Levy, director, sold 800 shares of Class A common stock, leaving him with 35,876 shares, and Joseph W. Iglehart, director, bought a like amount in the same class through W. E. Hutton & Company, representing his total indirect holding.

Altec Establishes Pension Plan for Employees

Altec Service Corporation has announced the establishment of a retirement pension plan. The plan has been approved by the board of directors and stockholders and Treasury Department approval has been obtained.

Under the plan an employee is eligible for retirement at age 60 (females age 55) provided the employee has 20 years or more of service. Approval has been obtained for granting past service credit for services rendered by those previously employed by Electrical Research Products, Inc., and who transferred to Altec upon its formation in December, 1937.

Altec is assuming the entire cost of the plan which will provide a retirement income equal to approximately 25 per cent of present salaries. In announcing the plan, G. L. Carrington, president, said, "Ever since its formation, Altec has realized the importance of providing protection and security not only for its customers but for its employees as well. Early in its history a group insurance plan was inaugurated. Later, group hospitalization was added, including surgical benefits."

Fanchon To Produce Series Of Musicals for Troops

Fanchon, Hollywood production supervisor, arrived in New York this week to produce a series of musical comedies for the entertainment of service men. Following her Government work she will resume duties at the Republic studios, with which she recently signed a long term contract. Fanchon was formerly under contract to Paramount and 20th Century-Fox and has been associated with the stage and screen over a long period of years.

Starr Gets OCR Post

Milton Starr of Nashville, circuit operator in the south, was appointed assistant vice-chairman of the Office of Civilian Requirements May 5. Since 1943 he has been special assistant to William Y. Elliot, OCR director.

NOW IT CAN BE SHOWN!

The Secret Film released at last

The Secretary of War presents

"TWO DOWN AND ONE TO GO"

IN TECHNICOLOR

PRODUCED BY THE ARMY PICTORIAL SERVICE
FOR GENERAL STAFF, U. S. ARMY

This most interesting film of the day is guaranteed for attendance. It reveals what every one of us wants to know about the future personnel plan for winning the war.

Released through the Office of War Information and distributed by M-G-M for the War Activities Committee—Motion Picture Industry

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

LEAVE IT TO BLONDIE: Penny Singleton, Arthur Lake—Did nice weekend business. The Blondie series still has a good following. Played Friday, Saturday, April 27, 28.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SERGEANT MIKE: Larry Parks, Jeanne Bates—It doesn't always take a big picture to please our people. Good down-to-earth entertainment like this is what they seem to want. Played Monday, Tuesday, April 16, 17.—Elaine George, Liberty Theatre, Condon, Ore. Rural and small town patronage.

STRANGE AFFAIR: Allyn Joslyn, Evelyn Keyes—Very few comments but they seemed to be satisfied. Business fair. Played Sunday, April 8.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

STRANGE AFFAIR: Allyn Joslyn, Evelyn Keyes—A very good comedy-mystery and my customers really liked it. Played Saturday, April 28.—Garland C. Lamb, Rex Theatre, Minlen, La. Small town and rural patronage.

TONIGHT AND EVERY NIGHT: Rita Hayworth, Lee Bowman—Good picture of the musical type. It has good Technicolor and a fair story and good musical numbers. Played Friday-Thursday, April 13-19.—Robert Busch, Uptown Theatre, Oklahoma City, Okla. General patronage.

U-BOAT PRISONER: Bruce Bennett, Erik Rolf—We expected that this might attract more people but somehow they seem war-weary. Played it on Sunday midnight. Business only average. Played April 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Film Classics

COWBOY AND THE LADY: Gary Cooper, Merle Oberon—Rather old but Gary Cooper's pictures are always good here. Enjoyed by all attending. Business fair for this season of the year. Played Sunday-Wednesday, April 22-25.—Robert Busch, Uptown Theatre, Oklahoma City, Okla. General patronage.

Metro-Goldwyn-Mayer

BATHING BEAUTY: Esther Williams, Red Skelton—This was a good show with Red Skelton at his best. Esther Williams should go places. It stood up well at the box office. We had a lot of good comments on this picture. The Technicolor was beautiful.—Herman A. Petersen, Irene Theatre, Irene, S. D. Rural patronage.

DRAGON SEED: Katharine Hepburn, Walter Huston—This was a good show and it did all right at the box office but wasn't strong. It was a little too long.—Herman A. Petersen, Irene Theatre, Irene, S. D. Rural patronage.

GASLIGHT: Ingrid Bergman, Charles Boyer—Played currently with Academy Award announcement and held a four-day run to seven days. Well enjoyed by all attending. Excellent grosses. Played Sunday-Saturday, April 1-7.—Robert Busch, Uptown Theatre, Oklahoma City, Okla. General patronage.

MEET THE PEOPLE: Dick Powell, Lucille Ball—It was a fair show and did all right for a midweek show.—Herman A. Petersen, Irene Theatre, Irene, S. D. Rural patronage.

MRS. PARKINGTON: Greer Garson, Walter Pidgeon—Not as good as the public has grown to expect from this team, but satisfactory. Played Friday, Saturday, April 20, 21.—Elaine George, Liberty Theatre, Condon, Ore. Rural and small town patronage.

NATIONAL VELVET: Mickey Rooney, Jackie Jenkins—Pictures don't come any better than this one for my money. It pleased 100 per cent and it did a smash business, beating everything in this theatre except "Going My Way," which we played last autumn. Horse lovers particularly will turn out for it. It will stand all the praise you can heap on it. Played Sunday-Tuesday, April 8-10.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SEVENTH CROSS, THE: Spencer Tracy, Signe Hasso—This was Tracy, but to these eyes, not at his best. Played to average Sunday business. March of Time came up with this one and made the program too heavy. Played Sunday-Tuesday, April 22-24.—Elmer Bohlig, Lake Theatre, Big Lake, Minn. Small town and rural patronage.

THIRTY SECONDS OVER TOKYO: Spencer Tracy, Van Johnson—This picture really will bring them in at the box office. It lives up to all the expectations of the box office, and more. There were no comments that it was the best picture people had ever seen but they all seemed very pleased. The manager was very well pleased and glad to greet her patrons as they left the theatre. Played Wednesday, Thursday, April 11, 12.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

THIRTY SECONDS OVER TOKYO: Spencer Tracy, Van Johnson—This seems to be tops in bringing in the patrons. Aside from being a little too sentimental in spots, it is all we could ask for regarding Doolittle's bombing of Tokyo. Business was about the best yet. Played Sunday-Tuesday, April 22-24.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

Paramount

HERE COME THE WAVES: Bing Crosby, Betty Hutton, Sonny Tufts—Pictures such as this one are just what the public wants. It is excellent and Betty Hutton handles the double role right up to the hilt. Also her songs were very well put over and not in the raucous voice she had in some previous pictures. I reckon the director toned her down.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

ONE BODY TOO MANY: Jack Haley, Jean Parker—Used on the second half of a double bill with negligible results. Played Friday, Saturday, April 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RAINBOW ISLAND: Dorothy Lamour, Eddie Bracken—Our patrons seem to go for this type of thing over a super-musical. Everyone just sat back and enjoyed himself. Had a few complaints because the Legion of Decency rating was "B." Played Sunday-Tuesday, April 15-17.—Elmer Bohlig, Lake Theatre, Big Lake, Minn. Small town and rural patronage.

RKO Radio

BELLE OF THE YUKON: Randolph Scott, Gypsy Rose Lee—A fairly good picture but not as good as expected. Customers said, "It is nothing to brag about." We had a better crcwd the first night than any other time. Played Wednesday-Friday, April 25-27.—Garland C. Lamb, Rex Theatre, Minden, La. Small town and rural patronage.

BRIDE BY MISTAKE: Laraine Day, Alan Marshall—Good comedy which did average business. Played Sunday, Monday, April 15, 16.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRINCESS AND THE PIRATE: Bob Hope, Virginia Mayo—We tied up with a local manufacturer, which proved very helpful. It did outstanding business. Played Monday, Tuesday, April 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SHOW BUSINESS: Eddie Cantor, George Murphy—My patrons really took to this one. Saturday business was below normal due to spring field work but word-of-mouth advertising made up for it on Sunday, bringing the weekend total a little above normal in spite of the rush season. Played April 14, 15.—Johnnie Hynes, Community Theatre, Conde, S. D. Rural and small town patronage.

SPITFIRE: Leslie Howarl, Rosamund John—This picture was very poor and the title was misleading.—Dick Howard, Bison Theatre, Oklahoma City, Okla.

TALL IN THE SADDLE: John Wayne, Ella Raines—Good super Western and good business, too. Played Wednesday, Thursday, April 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

SAN FERNANDO VALLEY: Roy Rogers, Dale Evans—Give me a Rogers picture every weekend and I will be satisfied, as are my patrons. His pictures and his popularity are growing here. More Rogers reissues. Played Friday, Saturday, April 20, 21.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

SING, NEIGHBOR, SING: Ruth Terry, Llulubelle anl Scotty—When the cash register rings more happily the second night than it does the first, and in the middle of the week, they like it. Played Monday, Tuesday, April 23, 24.—Elaine George, Liberty Theatre, Condon, Ore. Rural and small town patronage.

Twentieth Century-Fox

EVE OF ST. MARK, THE: Michael O'Shea, Anne Baxter—A mess. Everything about it is backwards. Star characters in secondary roles. The title had little or no connection with the picture. It had a happy start and a sad ending and it sent my people away in a morbid, suicidal mood. Will take two weeks' profits spent on publicity to get them back. It is supposed to be a tribute. It was a tribute to my poor buying judgment. Played Saturday, Sunday, April 21, 22.—Johnnie Hynes, Community Theatre, Conde, S. D. Rural and small town patronage.

IN THE MEANTIME, DARLING: Jeanne Crain, Frank Latimore—We did not consider this so hot. Weekend business off. Played Friday, Saturday, April 20, 21.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MOLLY AND ME: Monty Woolley, Gracie Fields—This one failed to bring them in. Not good enough for Sunday change and was entirely out of place for our weekend trade. For houses having a midweek change this one might get by. Played Thursday-Sunday, April 19-21.—Elmer Bohlig, Lake Theatre, Big Lake, Minn. Small town and rural patronage.

SULLIVANS, THE: Anne Baxter, Thomas Mitchell—We don't have a contract with 20th-Fox so we played this one for their 30th anniversary. I am not sorry that I gave this feature my best playing time, although it was an old picture. As far as the picture goes, I don't think it could have been beaten. The actors and the actresses played their parts perfectly. The comments on this picture were many and great. Some people said it was the best picture they had ever seen and I don't think thy were stretching it, either. I had SRO the two nights I played it and it would not have been a bad idea to hold it over. The picture out-grossed any picture I have played in the last five years, even though it was played late and it had been played all around me. So, thanks, 20th-Fox, for this superb picture. Played Sunday, Monday, April 14, 15.—Herman A. Petersen, Irene Theatre, Irene, S. D. Rural patronage.

SUNDAY DINNER FOR A SOLDIER: Anne Baxter, John Hodiak—An hour and 27 minutes of real entertainment for the whole family. It was very well liked by everyone. Played Monday, Tuesday, April 23, 24.—Garland C. Lamb, Rex Theatre, Minden, La. Small town and rural patronage.

SUNDAY DINNER FOR A SOLDIER: Anne Baxter, John Hodiak—We played this on Sunday and it went over in a big way. The acting is very good and the story is excellent. Play it and you will please everyone. Played April 22.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

WILSON: Alexander Knox, Charles Coburn—Played this one day. Special tickets printed at discount price for student matinee. Received grand cooperation from the schools in town nearby. Teachers recommended the picture, and the kids really turned out. Road show prices, however, were too much for the adults. At the very least this was a terrific good will promotion. Played Wednesday, April 18.—Elmer Bohlig, Lake Theatre, Big Lake, Minn. Small town and rural patronage.

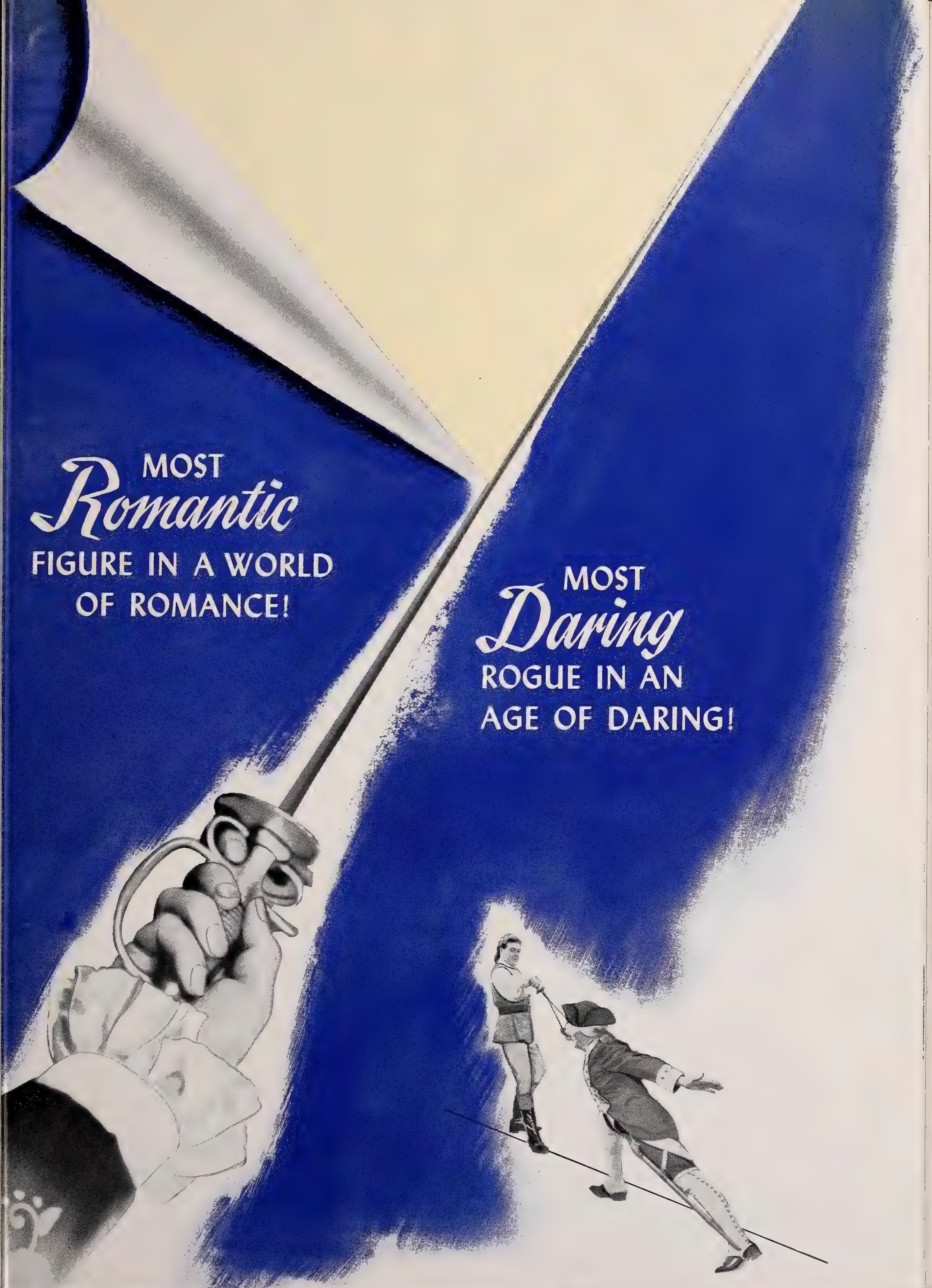
WILSON: Alexander Knox, Charles Coburn—Strictly out of this world. Cannot be described. Regardless of your political beliefs, you owe it to your patrons as an American citizen to play it. Varied comments, but all agreed that it was worth the advanced roadshow admission. Concentrated on schools with 100 per cent results. Played Wednesday, April 11.—Johnnie Hynes, Community Theatre, Conde, S. D. Rural and small town patronage.

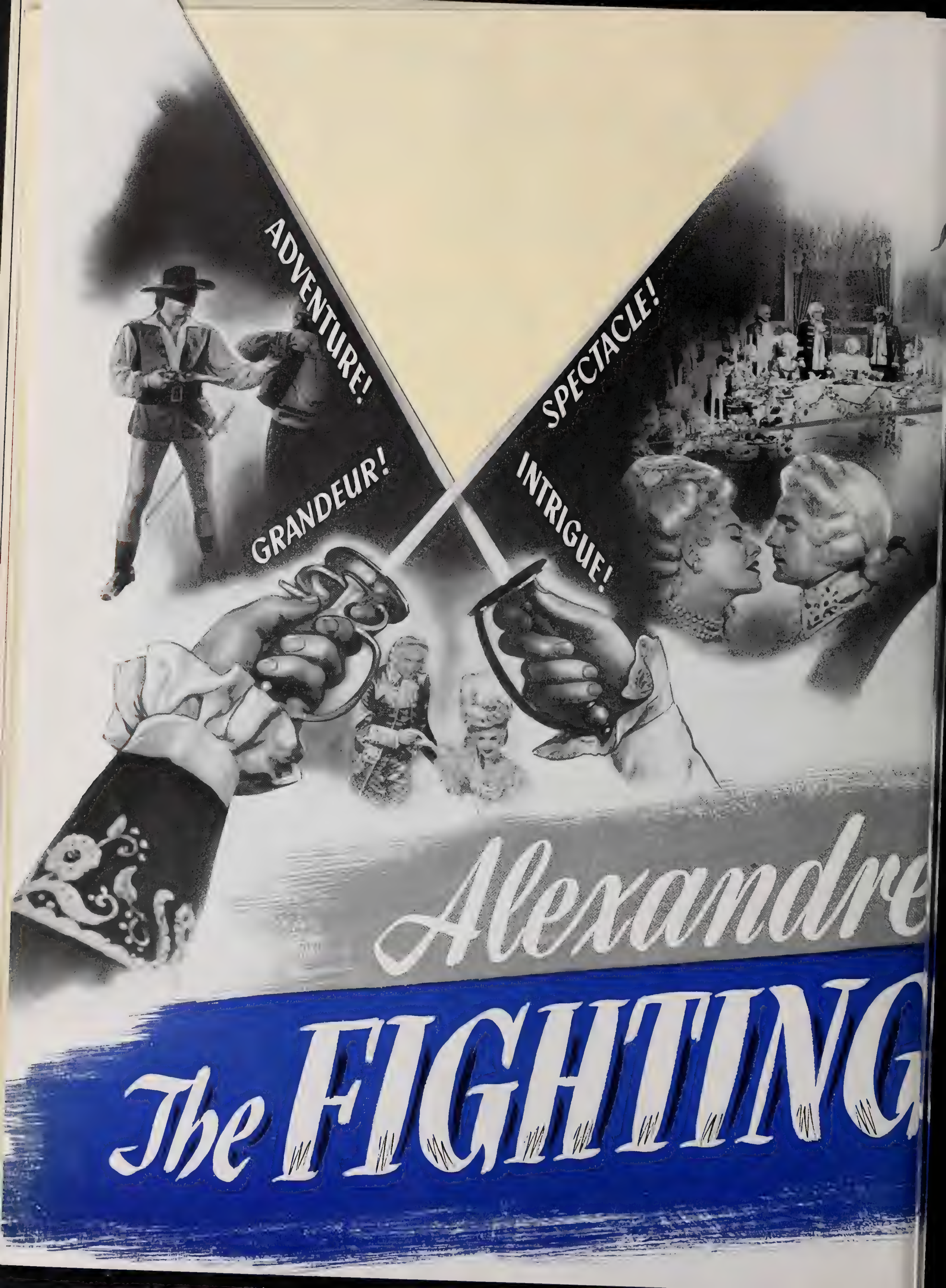
WINGED VICTORY: Edmund O'Brien, Jeanne Crain—An excellent attraction that did very good business on Easter Sunday and Monday. It never has a dull moment in spite of its unusual length. Our audience was deeply impressed with it. There are no war scenes in it. Played April 1, 2.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

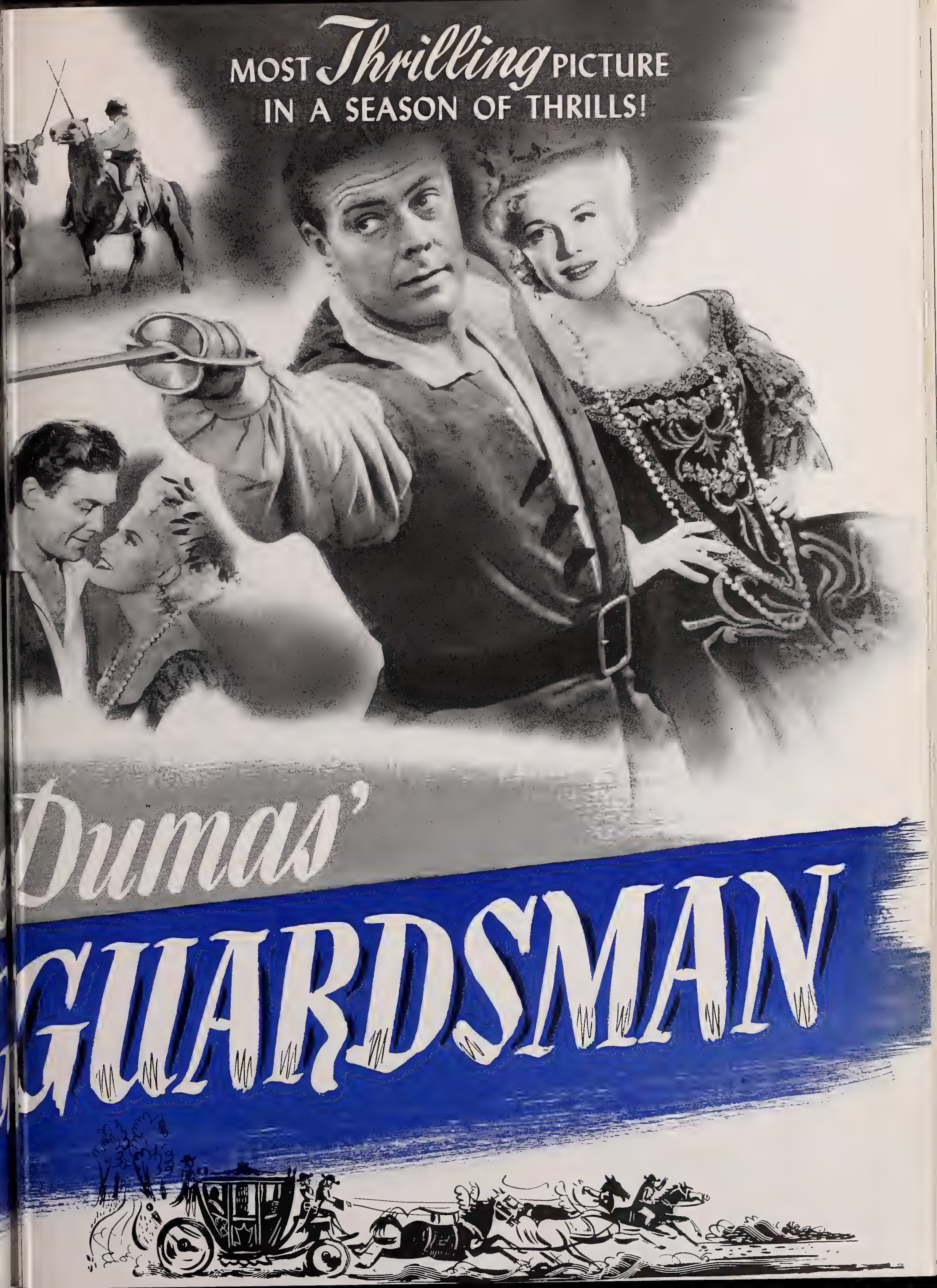
United Artists

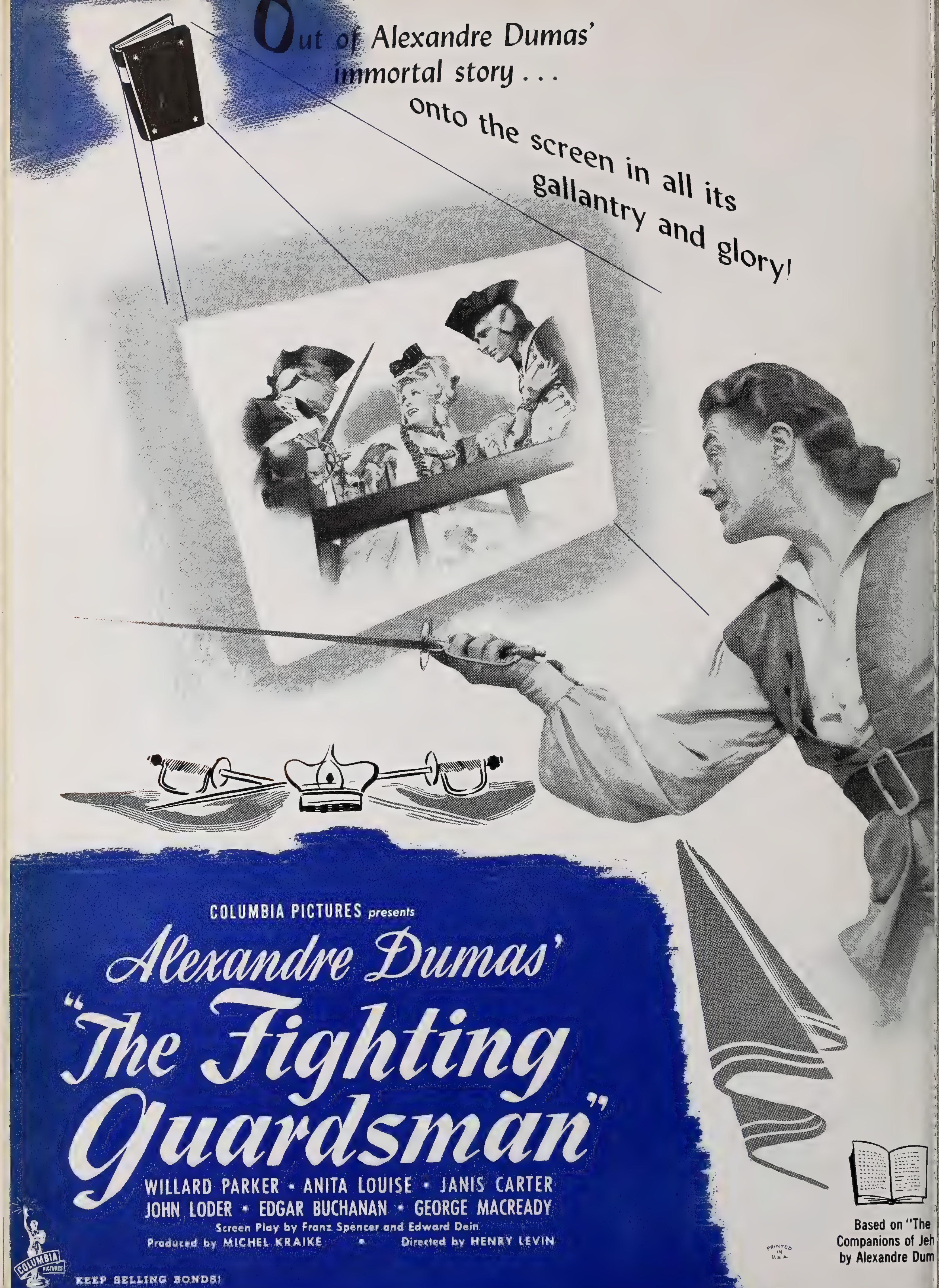
3 IS A FAMILY: Marjorie Reynolds, Charles Ruggles—A very good audience picture, full of laughter and

(*Continued on page* 43)


MOST
Romantic
FIGURE IN A WORLD
OF ROMANCE!
MOST
Daring
ROGUE IN AN
AGE OF DARING!


ADVENTURE!
GRANDEUR!
SPECTACLE!
INTRIGUE!
Alexandre
The FIGHTING


MOST Thrilling PICTURE
IN A SEASON OF THRILLS!
Dumas'
GUARDSMAN



Out of Alexandre Dumas' immortal story . . .
onto the screen in all its gallantry and glory!

COLUMBIA PICTURES *presents*

Alexandre Dumas'
"The Fighting Guardsman"

WILLARD PARKER • ANITA LOUISE • JANIS CARTER
JOHN LODER • EDGAR BUCHANAN • GEORGE MACREADY
Screen Play by Franz Spencer and Edward Dein
Produced by MICHEL KRAIKE • Directed by HENRY LEVIN

Based on "The
Companions of Jeh
by Alexandre Dum

PRINTED IN U.S.A.

KEEP SELLING BONDS!

Short Product in First Run Houses

NEW YORK—Week of May 7

ASTOR: Clock Watcher .... ***RKO***
Feature: The Enchanted Cottage .... RKO

CAPITOL: Shooting of Dan McGoo .... ***MGM***
Passing Parade .... ***MGM***
Feature: The Clock .... MGM

CRITERION: It Looks Like Rain .... ***MGM***
Your National Gallery .... ***Universal***
Woody Dines Out .... ***Universal***
Feature: Salome, Where She Danced .... Universal

GLOBE: When I Yoo Hoo .... ***Vitaphone***
Glamour in Sports .... ***Vitaphone***
Feature: Tarzan and the Amazons .... RKO

HOLLYWOOD: It Happened in Springfield ***Vitaphone***
Musical Mexico .... ***Vitaphone***
Unruly Hare .... ***Vitaphone***
Feature: The Corn Is Green .... Warner Bros.

RIALTO: In the Public Eye .... ***Paramount***
Feature: Gentle Annie .... MGM

RIVOLI: Bombalero .... ***Paramount***
Seeing El Salvador .... ***MGM***
Feature: The Affairs of Susan .... Paramount

ROXY: Mother Goose Nightmare .. ***20th Cent.-Fox***
Alaskan Grandeur .... ***20th Cent.-Fox***
Feature: Diamond Horseshoe .... 20th Cent.-Fox

STRAND: Are Animals Actors? .... ***Vitaphone***
Bikes and Skis .... ***Vitaphone***
Feature: Horn Blows at Midnight .... Warner Bros.

CHICAGO—Week of May 7

APOLLO: Lulu at the Zoo .... ***Paramount***
Land of 10,000 Lakes .... ***20th Cent.-Fox***
Feature: A Song to Remember .... Columbia

GARRICK: It Happened in Springfield . ***Vitaphone***
Feature: This Man's Navy .... MGM

GRAND: Thunderbolt Hunters ... ***General Electric***
Features: The Prisoner of Zenda .... United Artists
The Garden of Allah .... United Artists

ORIENTAL: Let's Go Fishing .... ***Vitaphone***
Sadie Hawkins' Day .... ***Columbia***
Feature: Strange Illusion .... PRC

PALACE: Thunderbolt Hunters .. ***General Electric***
Features: The Enchanted Cottage .... RKO
Song of the Sarong .... Universal

ROOSEVELT: Hollywood Scout .... ***MGM***
Feature: I'll Be Seeing You .... United Artists

STATE LAKE: I Won't Play .... ***Vitaphone***
Feature: National Velvet .... MGM

UNITED ARTISTS: Kings of the Fairway . ***Columbia***
Feature: Music for Millions .... MGM

WOODS: Goofy News Views .... ***Columbia***
Flicker Flashbacks, No. 2 .... ***RKO***
Feature: Flame of Barbary Coast .... Republic

(*Continued from page 38*)

funny situations. Hattie McDaniel is particularly well cast. We did fair business on a double bill with "Pearl of Death." Played Friday, Saturday, April 6, 7.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SUMMER STORM: George Sanders, Linda Darnell—Leave this one with the producers if you haven't bought it. So far as we could learn no one liked it and many walked out on it, and that hurts.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Universal

BOSS OF BOOM TOWN: Rod Cameron, Vivian Austin—Average Western drama that pleased on Friday and Saturday. Played April 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CAN'T HELP SINGING: Deanna Durbin, Robert Paige—Our highest praise to this picture. We did the best business in months on it and this was completely unexpected, for Deanna Durbin's pictures run just about average with us. This picture has much to commend it, including the beautiful music and coloring. Played Sunday-Tuesday, April 15-17.—B. Schmitt, Ewing Theatre, Millothian, Ill. Suburban patronage.

CLIMAX, THE: Susanna Foster, Boris Karloff—This picture did not satisfy my patrons. Some people thought that this was a good show but many thought differently.—Herman A. Petersen, Irene Theatre, Irene, S. D. Rural patronage.

CLIMAX, THE: Susanna Foster, Boris Karloff—This Technicolor picture is very good and in the "different" class. Those who like a little horror and mystery were especially pleased. Business good. Played Wednesday, April 18.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

COBRA WOMAN: Jon Hall, Maria Montez—It was very good anl a good choice. It was mystifying for Jon Hall to find out who was the real Maria Montez.—Dick Howard, Bison Theatre, Oklahoma City, Okla.

IN SOCIETY: Abbott and Costello—I just can't see why the public go for them so strong. There is so little change in their business from one picture to another. Much of it is repetitious, but they still draw. I suppose it is corn the public want. If it is corn they want, it is corn they will get.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

PEARL OF DEATH: Basil Rathbone, Nigel Bruce—A very entertaining mystery story enacted in the usual high-class Rathbone-Bruce manner. Played to fair business on a double bill with "3 Is a Family." Played Friday, Saturday, April 6, 7.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Warner Bros.

ALWAYS IN MY HEART: Kay Francis, Walter Huston—The song "Always in My Heart" had a very good tune. It was a good show.—Dick Howard, Bison Theatre, Oklahoma City, Okla.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith—A small crowd found much to laugh at. Some found it too far-fetched. Business below midweek level. Played Wednesday, Thursday, April 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

FRISCO KID: James Cagney, Margaret Lindsay—Took these Cagney reissues with some misgivings. However, I hope I make more mistakes like this one. Gate proved that. New or old, Cagney rates here. Played Wednesday, April 18.—Johnnie Hynes, Community Theatre, Conde, S. D. Rural and small town patronage.

GOD IS MY CO-PILOT: Dennis Morgan, Raymond Massey—A picture that was great in every way. It outdrew any picture we have had in a long while. It holds you spellbound. One word will express this one. It is "great." Play it and you won't be sorry. Played Monday-Wednesday, April 23-25.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

HOLLYWOOD CANTEEN: Warner Star Revue—Without a doubt this picture brings in a crowd. Plenty of stars, music and fun. It is just what the average patron wants. Business very good. Played Thursday-Saturday, April 19-21.—R. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

JANIE: Joyce Reynolds, Robert Hutton—A very enjoyable picture which appealed to the younger set. It did exceptional midweek business. Played Wednesday, Thursday, April 25, 26.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ROUGHLY SPEAKING: Rosalind Russell, Jack Carson—Well received. The only criticism could be considered a compliment. Quite a number thought the first husband should have met his "come-uppance" after that splendid family was grown. Played Sunday, April 22.—Elaine George, Liberty Theatre, Condon, Ore. Rural and small town patronage.

THEY MADE ME A CRIMINAL: John Garfield, Ann Sheridan—Did nice business on this reissue, which featured the Dead End Kids. Good picture for a small town. Played Tuesday, April 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TO HAVE AND HAVE NOT: Humphrey Bogart, Lauren Bacall—The acting of Bogart was, in our estimation, the only strong feature about the picture. Miss Bacall was also good but we failed to find anything sensational about her work. The picture was certainly lucky to get by the Hays office. We do not believe that it is good for children to see a female character wandering in and out of a man's room, with a whiskey bottle and an invitation to whistle if he wants her. Played Sunday, Monday, April 15, 16.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TORRID ZONE: James Cagney, Ann Sheridan, Pat O'Brien—A reissue but we picked it up to get out from under what we knew was a lemon and our judgment was right, for it did more than average business, as all better reissues have done. I think that I know why a lot of the program pictures have been so weak. It is very evident that with the shortage of raw stock they are leaving in scenes that would have gone on the cutting room floor in normal times. This clinches my argument that good reissue would be better than a lot we have played this season.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

VERY THOUGHT OF YOU, THE: Dennis Morgan, Faye Emerson—This picture caused more talk than any picture I have ever played from Warner Bros. Everyone liked it, and many came back the second time to see it. I have already had a request to bring it back. Don't miss playing it. Played Monday, Tuesday, April 9, 10.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

Short Features

Metro-Goldwyn-Mayer

CALLING ALL KIDS: Our Gang Comedies—Good Our Gang comedy with good musical specialties.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MOVIE PESTS: Pete Smith Specialties—A short every theatre should play. You will enjoy showing your patrons some of the things they do in the theatre that they don't realize.—J. C. Balcom, Jr., Gray Theatre, Gray, Ga.

WAR DOGS: Technicolor Cartoons—Entertaining Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Paramount

CATCH 'EM AND EAT 'EM: Sportlights—Interesting although out of season. Try and keep the audience in check when those steaks are on the screen.—Elmer Bohlig, Lake Theatre, Big Lake, Minn.

CILLY GOOSE: Noveltoon—This one is about the goose that discovered she could lay a golden egg. Funny and worth playing.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

GABRIEL CHURCHKITTEN: Noveltoon—Just a fair cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ISLE OF TABU: Musical Parade—Good two-reel musical—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

MALLARD FLIGHT: Sportscope—A natural if you have sportsmen as patrons. If you hunt, buy it for your own enjoyment. The exhibitor is entitled to have pleasure, too. It contains better "kill" shots than I have on some of my private home-made 16mm and I live in the heart of the pheasant belt, where you can get plenty of excellent footage.—Johnnie Hynes, Community Theatre, Conde, S. D.

Twentieth Century-Fox

GANDY'S DREAM GIRL: Terrytoons—Just another cartoon. Laughs few and far between. Skip this and you won't miss a thing.—Elmer Bohlig, Lake Theatre, Big Lake, Minn.

GANDY'S GHOST TOWN: Terrytoons—More from the same barrel.—Elmer Bohlig, Lake Theatre, Big Lake, Minn.

GIRLS PREFERRED: Sports Reviews—Excellent for any type program. The subject matter was well diversified and the photography was well done. If you like girls and sports this is for you.—Elmer Bohlig, Lake Theatre, Big Lake, Minn.

MIGHTY MOUSE AND THE PIRATE: Terrytoons—Another lively cartoon from Paul Terry. Mighty Mouse has grown in popularity here during the past year.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

NOVA SCOTIA: Sports Reviews—A very good Technicolor subject which entertained our audience. Lovely scenes of fishing in the ocean.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

UNCLE SAM, MARINER: March of Time—A very interesting 20-minute discourse on the position of our country in the field of sea-going ships. Well received here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

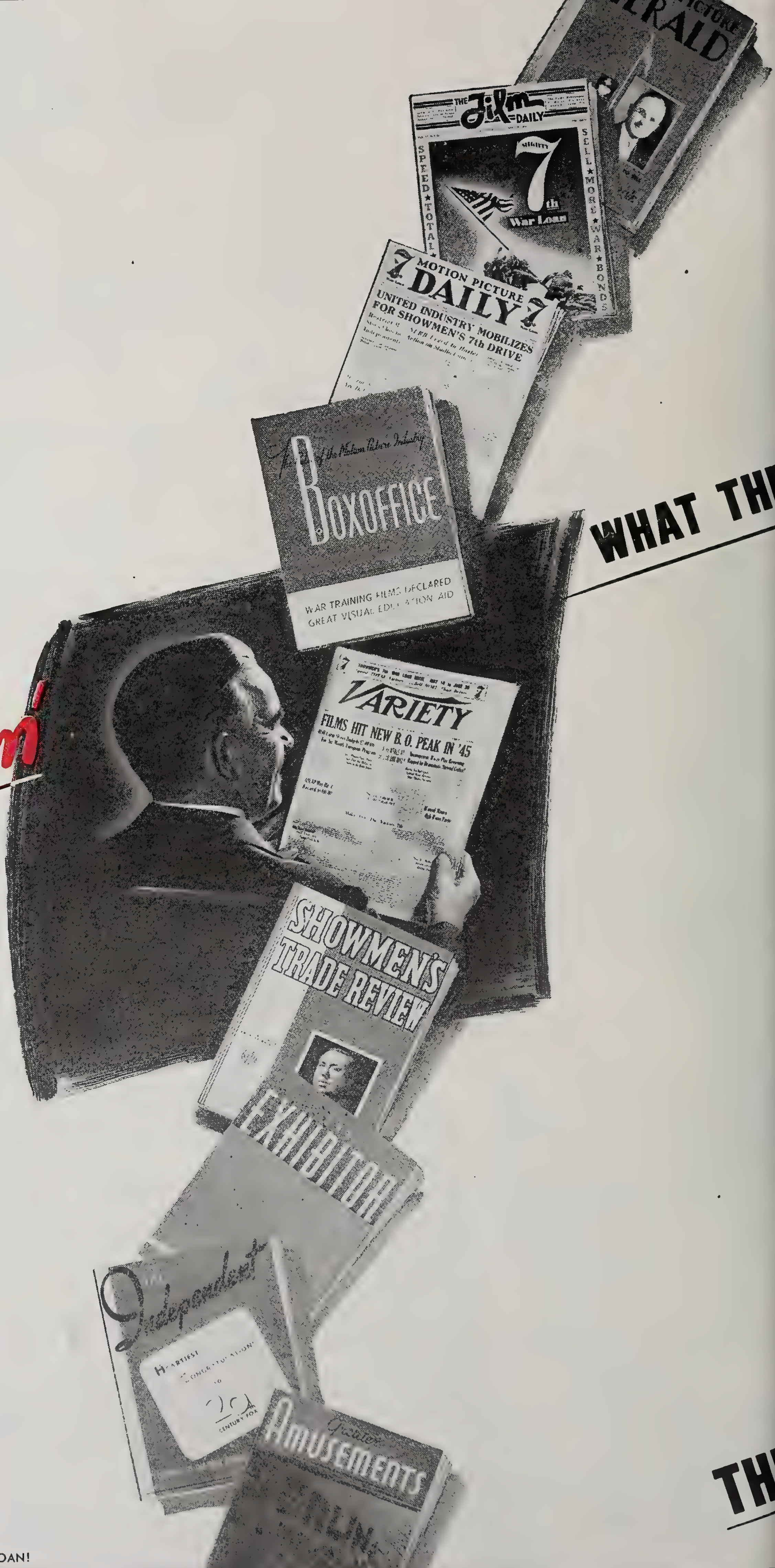
Universal

HARMONY HIGHWAY: Name-Band Musicals—This is hardly the type of two-reel subject which we would like to have on our screens today. It is dull and lacks action. The shorts in this series are lacking in the pace set by others.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PIED PIPER OF BASIN STREET: Swing Symphonies—A better than average Technicolor cartoon with plenty of lively action.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Victory Films

FURY IN THE PACIFIC: Released by Warner Bros.—An excellent 20-minute subject of the war action in the Pacific area and one which, in my opinion, should be shown everywhere to drive home the thought that the war is far from won.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.


ERALD
THE Film DAILY
MIGHTY 7th War Loan
SPEED ★ TOTAL
SELL ★ MORE ★ WAR ★ BONDS
MOTION PICTURE DAILY
UNITED INDUSTRY MOBILIZES FOR SHOWMEN'S 7th DRIVE
of the Motion Picture Industry
BOXOFFICE
WAR TRAINING FILMS DECLARED GREAT VISUAL EDUCATION AID
VARIETY
FILMS HIT NEW B. O. PEAK IN '45
SHOWMEN'S TRADE REVIEW
EXHIBITOR
The Independent
HEARTIEST CONGRATULATIONS TO 20 CENTURY FOX
Greater AMUSEMENTS
FILM

HE'S *Readin'* WHAT THE

THE

SPEED TOTAL VICTORY! THE MIGHTY 7th WAR LOAN!

'Ritin' ABOUT BOXOFFICE 'Rithmetic!

—AND IT ADDS UP TO A

Terrific Performance Story

SMASH!

BILLY ROSE'S **DIAMOND HORSESHOE** IN TECHNICOLOR

LUSTY!

ERNST LUBITSCH'S **A ROYAL SCANDAL**

SOCKO!

BETTY SMITH'S **A TREE GROWS IN BROOKLYN**

HELD OVER!

MARY O'HARA'S **THUNDERHEAD SON OF FLICKA** IN TECHNICOLOR

STURDY!

FRANZ WERFEL'S **THE SONG OF BERNADETTE**

EADLINERS

ARE ALWAYS FROM 20th CENTURY-FOX

30th ANNIVERSARY

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

A SONG TO REMEMBER (Col.)

Final Report:

Total Gross Tabulated	$1,657,200
Comparative Average Gross	1,529,300
Over-all Performance	108.3%

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	113.2%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	91.1%
BOSTON—Orphuem, 1st week	112.6%
BOSTON—Orpheum, 2nd week	96.3%
BOSTON—Orpheum, 3rd week	108.4%
BOSTON—State, 1st week	223.0%
BOSTON—State, 2nd week	138.4%
BOSTON—State, 3rd week	107.7%
BUFFALO—Lafayette, 1st week (DB) One Mysterious Night (Col.)	140.5%
BUFFALO—Lafayette, 2nd week (DB) One Mysterious Night (Col.)	123.1%
BUFFALO—Lafayette, 3rd week (DB) Shadows in the Night (Col.)	74.3%
CHICAGO—Apollo, 1st week	143.9%
CHICAGO—Apollo, 2nd week	106.0%
CHICAGO—Apollo, 3rd week	125.0%
CINCINNATI—RKO Capitol, 1st week	164.9%
CINCINNATI—RKO Capitol, 2nd week	117.6%
CINCINNATI—RKO Capitol, 3rd week	88.2%
CINCINNATI—RKO Shubert, MO 1st week	75.4%
*CLEVELAND—Warner's Hippodrome	139.6%
*CLEVELAND—Warner's Lake, MO 1st week	145.1%
CLEVELAND—Allen, MO 2nd week	100.0%
DENVER—Denver	137.3%
DENVER—Esquire	147.5%
DENVER—Aladdin, MO 1st week	136.5%
DENVER—Aladdin, MO 2nd week	85.5%
DENVER—Rialto, MO 3rd week	75.9%
KANSAS CITY—Midland	86.3%
LOS ANGELES—Hillstreet, 1st week	130.9%
LOS ANGELES—Hillstreet, 2nd week (DB) Under Western Skies (Univ.)	129.7%
*LOS ANGELES—Hillstreet, 3rd week (DB) A Guy, a Gal and a Pal (Col.)	108.1%
*LOS ANGELES—Hillstreet, 4th week (DB) Sergeant Mike (Col.)	95.2%
*LOS ANGELES—Hillstreet, 5th week (DB) Leave It to Blondie (Col.)	77.2%
LOS ANGELES—Pantages, 1st week	125.0%
LOS ANGELES—Pantages, 2nd week (DB) Under Western Skies (Univ.)	130.9%
*LOS ANGELES—Pantages, 3rd week (DB) A Guy, a Gal and a Pal (Col.)	107.1%
*LOS ANGELES—Pantages, 4th week (DB) Sergeant Mike (Col.)	97.3%
*LOS ANGELES—Pantages, 5th week (DB) Leave It to Blondie (Col.)	71.4%
*MILWAUKEE—Palace (DB) Leave It to Blondie (Col.)	97.4%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	106.1%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	106.1%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	109.7%
NEW YORK—Music Hall, 4th week (SA) Radio City Music Hall Stage Presentation	104.4%
*NEW YORK—Music Hall, 5th week (SA) Radio City Music Hall Stage Presentation	84.1%
*NEW YORK—Music Hall, 6th week (SA) Radio City Music Hall Stage Presentation	84.0%
OMAHA—Brandeis (DB) What a Blonde (RKO)	98.6%
PHILADELPHIA—Aldine, 1st week	122.8%
PHILADELPHIA—Aldine, 2nd week	122.7%
PHILADELPHIA—Aldine, 3rd week	101.6%
PHILADELPHIA—Aldine, 4th week	112.0%
PHILADELPHIA—Aldine, 5th week	106.3%
PITTSBURGH—Harris, 1st week	111.1%
PITTSBURGH—Harris, 2nd week	85.4%
PITTSBURGH—Senator, MO 1st week	108.1%
PROVIDENCE—Strand, 1st week	147.1%
PROVIDENCE—Strand, 2nd week	91.3%
SAN FRANCISCO—Orpheum, 1st week	100.6%
SAN FRANCISCO—Orpheum, 2nd week	137.7%
SAN FRANCISCO—Orpheum, 3rd week	113.7%
SAN FRANCISCO—Orpheum, 4th week	78.7%
SAN FRANCISCO—Orpheum, 5th week	84.8%
SAN FRANCISCO—Orphuem, 6th week	73.0%
*SAN FRANCISCO—Orpheum, 7th week	72.7%
ST. LOUIS—Loew's State, 1st week	95.9%
ST. LOUIS—Loew's State, 2nd week	110.4%
ST. LOUIS—Loew's Orpheum, MO 1st week	123.0%
TORONTO—Shea's, 1st week	140.7%
TORONTO—Shea's, 2nd week	102.3%
WASHINGTON—Earle (SA) Vaudeville	99.5%

●

NATIONAL VELVET (MGM)

Final Report:

Total Gross Tabulated	$1,559,900
Comparative Average Gross	1,504,900
Over-all Performance	103.6%

BALTIMORE—Century, 1st week	102.2%
BALTIMORE—Century, 2nd week	90.9%
BOSTON—Orpheum, 1st week	122.2%
BOSTON—Orpheum, 2nd week	122.2%
BOSTON—State, 1st week	117.6%
BOSTON—State, 2nd week	163.3%
*BUFFALO—Great Lakes, 1st week	109.8%
*BUFFALO—Great Lakes, 2nd week	76.9%
*CHICAGO—State Lake, 1st week	101.0%
*CHICAGO—State Lake, 2nd week	104.3%
*CHICAGO—State Lake, 3rd week	104.3%
*CINCINNATI—RKO Palace	90.0%
CINCINNATI—RKO Shubert, MO 1st week	90.2%
CINCINNATI—RKO Shubert, MO 2nd week	94.3%
*CLEVELAND—Loew's State, 1st week	118.3%
*CLEVELAND—Loew's State, 2nd week	79.7%
*CLEVELAND—Loew's Stillman, MO 1st week	85.6%
INDIANAPOLIS—Loew's 1st week	135.2%
INDIANAPOLIS—Loew's, 2nd week	94.2%
KANSAS CITY—Midland, 1st week	150.2%
KANSAS CITY—Midland, 2nd week	125.6%
LOS ANGELES—Egyptian, 1st week	130.1%
LOS ANGELES—Egyptian, 2nd week	105.4%
LOS ANGELES—Egyptian, 3rd week	82.2%
LOS ANGELES—Egyptian, 4th week	86.5%
LOS ANGELES—Los Angeles, 1st week	152.8%
LOS ANGELES—Los Angeles, 2nd week	103.3%
LOS ANGELES—Los Angeles, 3rd week	81.4%
LOS ANGELES—Los Angeles, 4th week	55.7%
LOS ANGELES—Ritz, 1st week	125.5%
LOS ANGELES—Ritz, 2nd week	107.1%
LOS ANGELES—Ritz, 3rd week	85.7%
LOS ANGELES—Ritz, 4th week	69.0%
MILWAUKEE—Wisconsin (DB) Escape in the Fog (Col.)	110.5%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	102.6%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	116.6%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	124.7%
NEW YORK—Music Hall, 4th week (SA) Radio City Music Hall Stage Presentation	92.9%
NEW YORK—Music Hall, 5th week (SA) Radio City Music Hall Stage Presentation	84.0%
NEW YORK—Music Hall, 6th week (SA) Radio City Music Hall Stage Presentation	88.4%
PHILADELPHIA—Boyd, 1st week	151.5%
PHILADELPHIA—Boyd, 2nd week	88.3%
PHILADELPHIA—Arcadia, MO 1st week	130.0%
PHILADELPHIA—Arcadia, MO 2nd week	66.6%
PITTSBURGH—Penn, 1st week	134.0%
PITTSBURGH—Penn, 2nd week	82.4%
PITTSBURGH—Warner, MO 1st week	97.8%
SAN FRANCISCO—Warfield, 1st week	104.1%
SAN FRANCISCO—Warfield, 2nd week	77.6%
SAN FRANCISCO—State, MO 1st week (DB) Forty-Eight Hours (AFE)	79.3%
SEATTLE—Fifth Avenue	79.3%
SEATTLE—Music Box, MO 1st week	120.6%
ST. LOUIS—Loew's State, 1st week	118.9%
ST. LOUIS—Loew's State, 2nd week	102.7%
ST. LOUIS—Loew's Orpheum, MO 1st week	92.3%

**Post-midnight performances discontinued because of curfew.*

To Open House in Jonesboro

A building has been leased in Jonesboro, Tenn., by Earl Nidiffer and Paul Walser, both of Johnson City, Tenn., which will be opened as a film house as soon as a permit for remodeling can be obtained.

Pact Ends Series Of Strikes Hitting Mexican Circuit

by LUIS BECERRA CELIS

in Mexico City

Exhibition difficulties in the Mexican picture i dustry, allegedly caused by sabotage resultin from the split in the pioneer labor organizatio the National Cinematographic Industry Worke Union, with the formation of another union, hav partially ended with a pact that stopped the seri of sitdown strikes against the Rodriguez Brothe theatre circuit in the northern tiers, centering Monterrey.

The agreement, approved by the Federal Boar of Conciliation and Arbitration, pledges the exhib tors to abide strictly by their working contrac and the attaches, members of section 26 of t National Union, to adhere rigidly to the contract The attaches had claimed that the Rodriguezes ha not lived up to the contracts and said that the si down strikes had been ordered by the nation headquarters here. They contended it had nothin to do with the conflict and that section 26 w acting of its own accord in the dispute and th staging of the sitdown strikes.

▽

Producers are heartened by an indication th the film censors are becoming more tolerant. T censors recently modified their order that the bus ness of a barely dressed artist's model be delete from Clasa Films' "Crepusculo" ("Twilight" starring Arturo de Cordoba and now a hit at t Cine Chapultepec, the newest first run theat here. The picture is now for adults only. T censor board now includes a poet, Renato Ledu

▽

A law has been enacted whereby the Feder Government, through the Ministry of Public Ed cation, will award a national Arts and Scienc prize of $4,000 cash, and a diploma for the be motion picture scenario screened, the best wo of literature (novel, poem, essay, or biography sculpture, painting, drawing, engraving or arch tecture, music and other fields. The first su prize is to be awarded next year for the best wor of 1945. The Secretary of Public Education w be the chairman of the committee.

▽

Mexican pictures do so well in the southweste United States where there is a large Mexica and other Spanish-speaking population, that the pay from 25 to 40 per cent of their productio costs, their producers say.

▽

With the object of making Brazil a big mark for its pictures, Clasa Films has established a exchange in Rio de Janiero and is arranging dub several of its pictures in Portuguese, Brazil official language.

▽

The picture industry has now a second bank its own, with the organization of the Banc Radiocinematografico, S. A., headquarters which are here. This bank, capitalized for $200 000, is also financing the radio industry. In th latter aspect, it is the first bank in Mexico of i kind. The picture industry has been served f seven years by its pioneer bank, the Banc Cinematografico, S. A. It also has two financin societies and has considerable help from sever general banks.

▽

Mauricio de la Serna, a leading producer, preparing to produce this year a picture unique f Mexico, combining seven different plots, each fe turing seven ranking film players, including "Ca tinflas," Jorge Negrete, Maria Felix, Sara Garci Fernando Soler and Andrea Palma. The pictu will be titled "Siete Milagros" ("Seven Mira cles").

Jorge Negrete, important player, announces th next year he is to launch his own production co pany which he expects will make six pictures 1946. He will play the lead in all of them.

Antonio Moreno is here from Hollywood und contract to Film Mundiales as actor and directo

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
in MOTION PICTURE HERALD *for mutual aid and progress*
CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Home Front Veterans

Beside the thrilling tableaux depicting the raising of the American flag on Iwo Jima, which highlighted the Seventh War Loan breakfast for theatremen in the New York area earlier this week, remarks made by two of the guest speakers sounded the keynote of incentive for every exhibitor and manager during the important drive scheduled to open May 14.

Frederick W. Gehle, New York War Finance division director of the Treasury, spoke of our two enemies: the Japs and over-optimism or over-confidence.

Sam Rinzler, co-chairman of New York's War Activities Committee, addressed the assemblage as veterans of six previous Bond drives.

Briefly, the dictionary defines "veteran": grown old in experience, long exercised or practised in anything, especially in military life.

Since V-E Day has been officially declared, over-optimism and over-confidence has been least noticeable among veterans returned from the battlefronts.

It is to be expected that the home front veterans will share this attitude through support of the War Loan effort.

△ △ △

Consideration For Patrons

In a recent issue of the Herald, exhibitors expressed their ideas on current problems intended to aid and guide other showmen who have had similar difficulties.

We note that Mr. Boris Bernardi, general manager of the Midwest Theatres Company at Detroit prescribes a remedy for vandalism and rowdyism, and we take exception.

"We have found," he reported, "that in each theatre area there exists a gang of ruffians; that disturbances generally are created by the same gang. It is our experience that the only means of suppressing them is to work through someone inside their own ranks.

"We make it our business to find the leaders, offer them part-time work, or give them some sense of local authority. It is remarkable how soon these leaders find an interest in controlling the situation and ending vandalism and rowdyism. Give a youngster the opportunity to exert his authority and you can be assured he can use it for good as well as bad."

About a year ago a New England exhibitor gained considerable prominence through this device, which was said to have changed an audience of downright delinquents into a well-behaved, mannerly assembly of theatre patrons. The manager's plan was well publicized by the lay press and the trade press and lauded for its effectiveness.

At that time we pointed out that the success of the plan might not endure, that such action was in the form of concessions which could have an opposite effect.

We were not attempting to give counsel gathered from text-books or psychology studies. We were merely passing along our own experiences as well as that of other exhibitors who have tried to overcome the problem.

Juveniles do seem to respond when they are given authority but, unfortunately, the ties and bonds which are created through association with other youngsters through months or years is far stronger than any sense of responsibility which can be instilled by appeal to their better instincts.

When the temporary sense of authority granted the youngsters in New England had expired, the situation returned to normal and then proceeded to get worse. So much worse did it become eventually that the intelligent citizens of the town, outraged at the deportment of the youngsters, demanded that the police intervene in the operation of the theatre.

As may be imagined, the theatre's receipts, as well as its reputation, were seriously impaired.

Mr. Bernardi concluded his recent report: "Kindness and consideration . . . is the keynote to goodwill. . . . "

The greatest consideration any theatreman can show to his patrons is to eject every known character of objectionable conduct and to bar him permanently from the premises.

△ △ △

The Schine circuit, with headquarters at Gloversville, N. Y., is encouraging its managers to support "I Am An American Week", May 14 to May 24.

In a special bulletin to managers of the Schine circuit, Seymour Morris, director of advertising and publicity, suggests the booking of two timely short subjects which are appropriate for the occasion. They are "It Happened in Springfield" and "I Am An American".

Veterans' organizations, civic and patriotic groups, as well as the press, are ready-made endorsers and sponsors for projects of this nature. The idea is a worthy one, deserving of promotion.

—CHESTER FRIEDMAN

Pearl

CH

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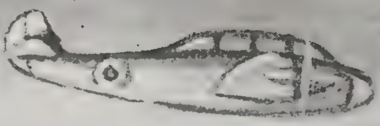


Stark terror explodes the civilized
emotions of a doctor, the woman he married
and the woman he wants . . . into
primitive flames of love, jealousy and hate!

STARRING

RANDOLPH SCOTT

ELLEN DREW

Produced by MAURICE GERAGH

Screen Play by Bre

RKO helps get the crowds for you . . . with full-page national coverage in magazines totalling

28,645,284
CIRCULATION

— publications like LIFE — WOMAN'S HOME COMPANION — McCALL'S — RED BOOK — LOOK — LIBERTY — TRUE STORY — WOMAN'S DAY — PIC and the entire FAN LIST.

SPEED TOTAL VICTORY!
THE MIGHTY 7th WAR LOAN

Buck's
NA
KY

RUTH WARRICK

WITH

ANTHONY QUINN · CAROL THURSTON

RICHARD LOO

Directed by RAY ENRIGHT

Weisberg and Joseph Hoffman

RKO RADIO PICTURES

EXPLOITATION

A CANÇAO DE BERNADETTE
PONGETTI
PALACIO

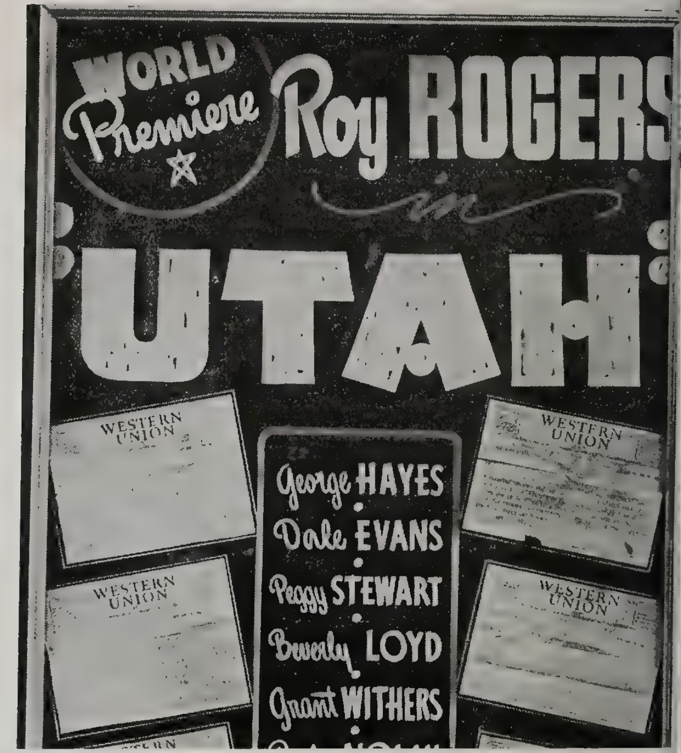
Strong exploitation emphasized the opening of "The Song of Bernadette" at the Palacio teatro, Rio de Janeiro, Brazil. Above shows a window tieup with one of city's leading bookshops.

PRIVILEGIO de MUJER
IRENE
Dunne
Charles
BOYER

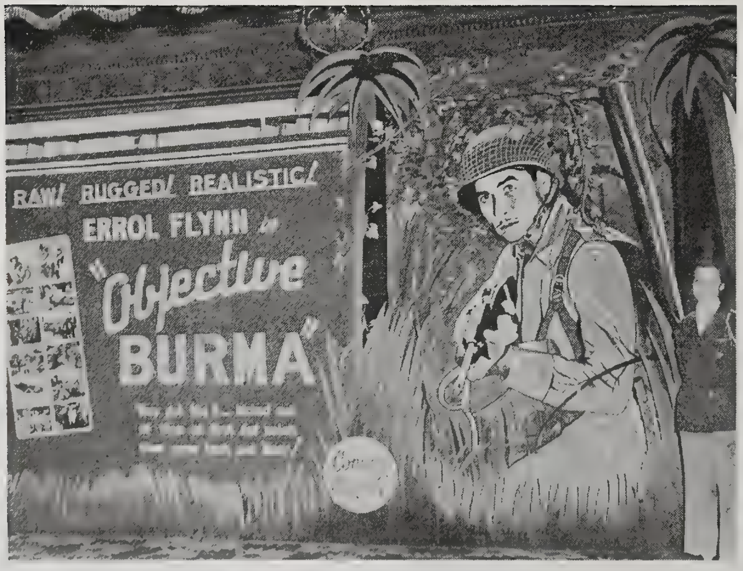
R. R. Cobian, owner of the Encanto theatre, Havana, Cuba, used this attractive front to exploit the engagement of "Together Again" during recent engagement there.

BORIS KARLOFF
LON CHANEY
JOHN CARRADINE
J. CARROL NAISH
HOUSE OF FRANKENSTEIN

"Monster" blowups were framed and made into effective front by manager Dick Feldman to exploit "Frankenstein" at the Paramount, Syracuse, N. Y. That's Mr. Feldman standing next to the box office.


WORLD Premiere
Roy ROGERS
in
"UTAH"
WESTERN UNION
George HAYES
Dale EVANS
Peggy STEWART
Beverly LOYD
Grant WITHERS

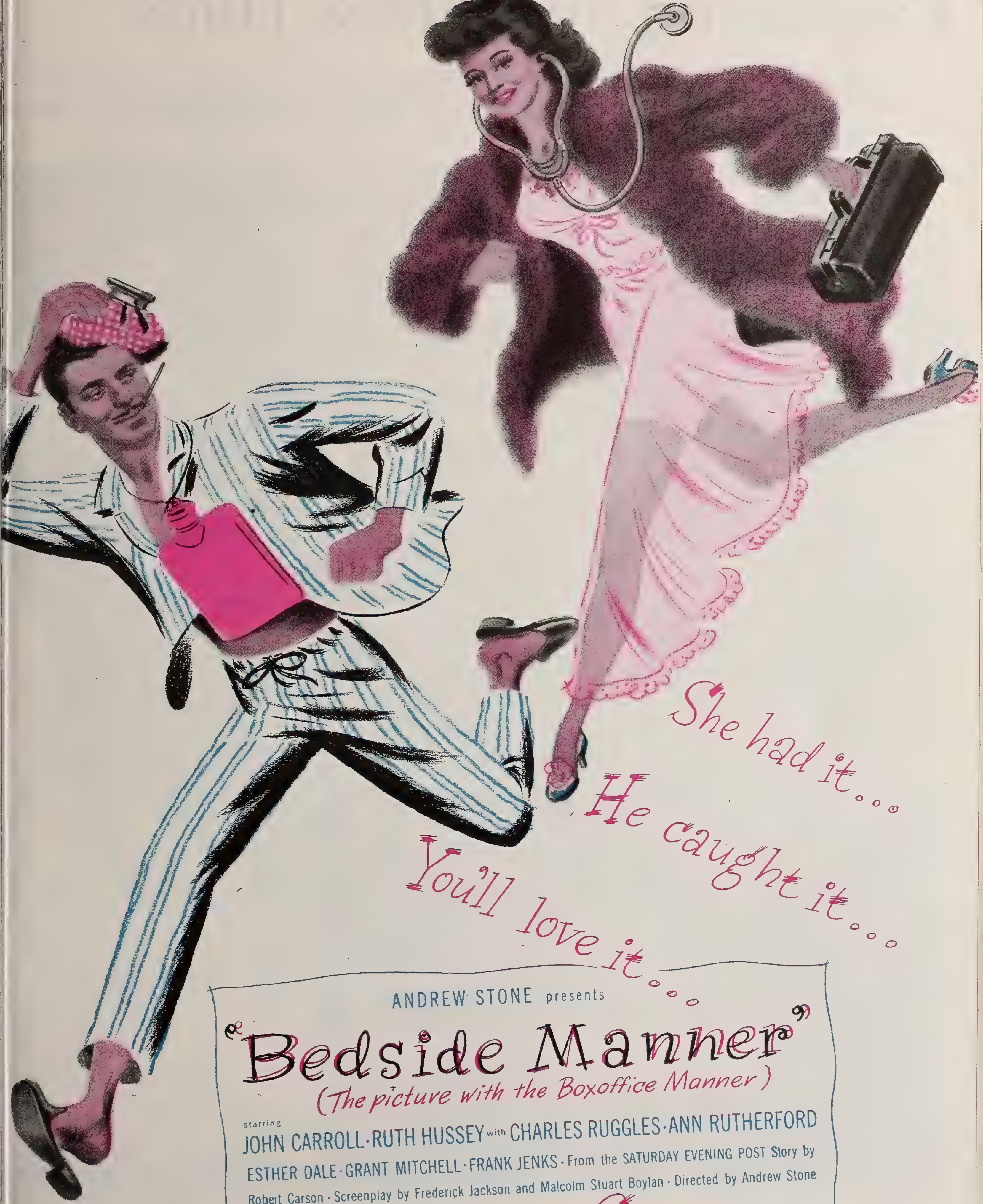
Wires from movie stars and principals of "Utah" were displayed on this 40 x 60 lobby board to promote world premiere of the production by Jerry Ross, manager of the Lyric in Salt Lake City.


RAW! RUGGED! REALISTIC!
ERROL FLYNN in
"Objective BURMA"

This elaborate display on "Objective, Burma" was built a month in advance of the picture's opening at the Newman theatre, Kansas City, by manager M. D. Cohn.

Right, at the Translux theatre, Boston, Mass., manager Norman Elson created effective front for "Crime, Inc.", using blowups against a background of newspaper headlines.

CRIME
ROGUES GALLERY
Crime


She had it...
He caught it...
You'll love it...

ANDREW STONE presents

"Bedside Manner"

(The picture with the Boxoffice Manner)

starring
JOHN CARROLL · RUTH HUSSEY with CHARLES RUGGLES · ANN RUTHERFORD
ESTHER DALE · GRANT MITCHELL · FRANK JENKS · From the SATURDAY EVENING POST Story by Robert Carson · Screenplay by Frederick Jackson and Malcolm Stuart Boylan · Directed by Andrew Stone

Get it at U.A.!

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

ENCHANTED COTTAGE

With every possible avenue of publicity and exploitation explored, manager Joe Alexander and publicity manager Nat Wise, of the RKO Albee theatre in Cincinnati, effected a well rounded campaign with almost 100 percent record of follow through for the engagement of "Enchanted Cottage."

A special screening was held prior to the opening for members of the press and radio which resulted in excellent advance notices. All RKO theatres in the city used cross trailers a week in advance and during the current run of the picture.

Augmenting the regular theatre advertising budget for radio promotion, teaser announcements were used beginning three weeks ahead on WCPO with special copy plugging the "whispering" angle.

A novel teaser card was prepared silhouetting two women in confidential conversation with copy; "People whispered . . . about their daring love affair in 'Enchanted Cottage.' . . . You'll know why when you see, etc., etc." The cards were distributed in public places.

An attractive display of a cottage with star heads, catchlines, etc., was used in the lobby and a special front was constructed for the picture's current showing.

Campaign Includes Outdoor Posting

Outdoor advertising included posting of 500 window cards; 200 bus cards; 200 additional bus cards for the current dates and a tieup with Royal Crown Cola by which their trucks were posted with announcements. One of the features of the newspaper publicity breaks garnered by the film was a six-column art layout in the *Enquirer*.

James J. King, publicity director for the RKO theatres in Boston, put over another sparking campaign in connection with the picture's opening at the Keith Memorial theatre, which was highlighted by a three way tieup between the theatre, the R. H. White department store and radio station WNAC.

The cooperating merchant furnished a six-room cottage in the furniture department complete with furnishings which was named "The Enchanted Cottage." A hostess was placed in constant attendance. An "Enchanted Cottage" contest was promoted with War Bond prizes offered to those submitting the best 100-word essays on "My ideas of an enchanted cottage in the post-war era."

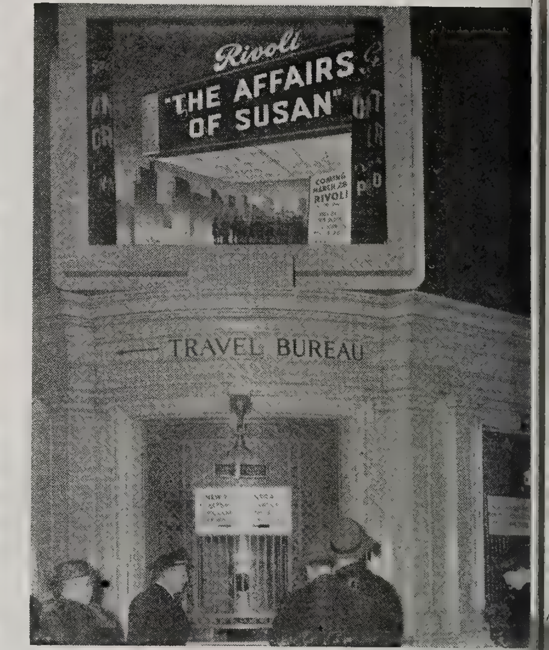
Radio Station Promotes Contest

Station WNAC tied up with this contest and used announcements urging listeners to visit the cottage at White's with full theatre and picture credits including a synopsis of the story for ten days in advance of opening. The initial broadcast emanated from the cottage in White's with subsequent plugs from the station's regular studio.

White's also used three full window displays giving a window-view of the cottage with furnishings closely resembling those in the film. Entry blanks for the contest were distributed by the cooperating merchant, the radio station, on request, and at the theatre.

King also tied up with Filene's department store and arranged two window displays filled with items suggested for the shopper's "Enchanted Cottage". The store's War Bond booth was named an "Enchanted Cottage" and purchasers of Bonds were awarded guest tickets to see the picture in return for which the store advertised the promotion including theatre credits, on counter displays and in newspaper display advertisements.

"Enchanted Cottage", on display at R. H. White's department store in Boston, is effective promotion for the engagement of film of that title at the RKO Keith Memorial theatre. James King arranged the tieup.



Animated screen display at Grand Centra Station is excellent plug for "Affairs of Susan' on exhibition at the Rivoli in New York

Lands Publicity, Tieups on Short

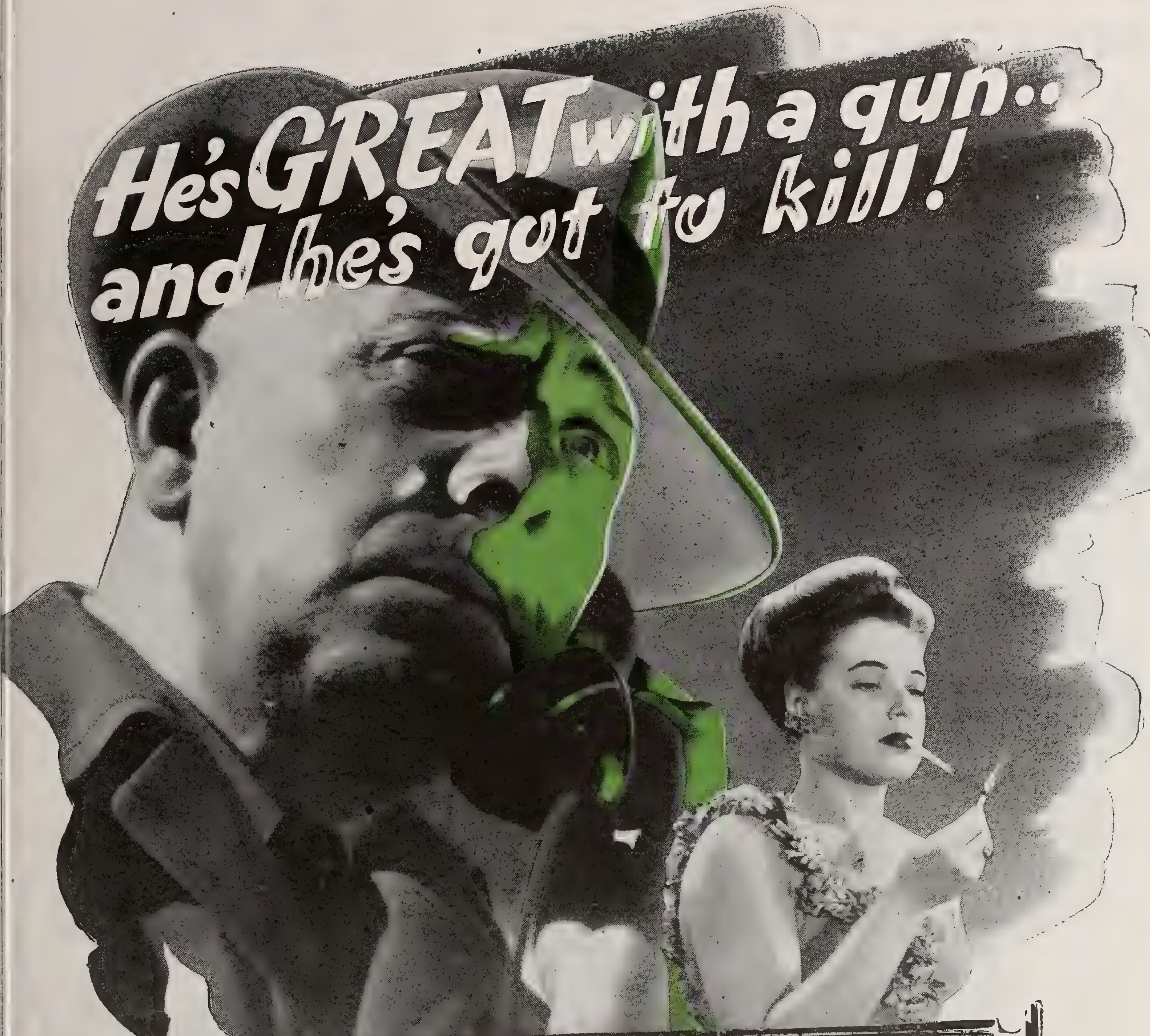
Taking advantage of the fact that the Clapp Baby Food Company of which Mr. H. W (Tex) Roden is president, is located in Rochester, Jay Golden, RKO city manager there staged a world premiere of the short subject "Author In Babyland," at the RKO Palace Mr. Roden is featured in the film.

The title of the picture was derived from th fact that Mr. Roden, aside from his duties a corporation executive, is also the author of bes selling mystery stories; therefore the campaig for the world premiere of the picture was base on a three-way tieup between the publishers the Clapp Baby Food Company and the theatre A few days in advance of the opening performance, Clapp sponsored a preview screenin of the subject at the Rochester Club inviting the press, including the motion picture, boo and food editors.

A lobby display was used for a week in advance of the showing. A trailer on the subjec was run for a week in advance.

Golden used a picture of Mr. Roden an copy about the picture in his newspaper advertising. Smaller ads carried just two lines o copy on the picture. Tieups were arranged wit book stores and book departments of the larg department stores.

Because of Mr. Roden's prominence i Rochester, the *Democrat and Chronicle* gave half column story to this subject. Other storie were obtained in the *Times Union*, and *Democrat and Chronicle*, based on the fact that number of youngsters from Rochester wer shown in some scenes of the picture. This provided a good local angle for the papers.


He's GREAT with a gun..
and he's got to kill!

ERICH VON STROHEIM · MARY BETH HUGHES

The Great FLAMARION

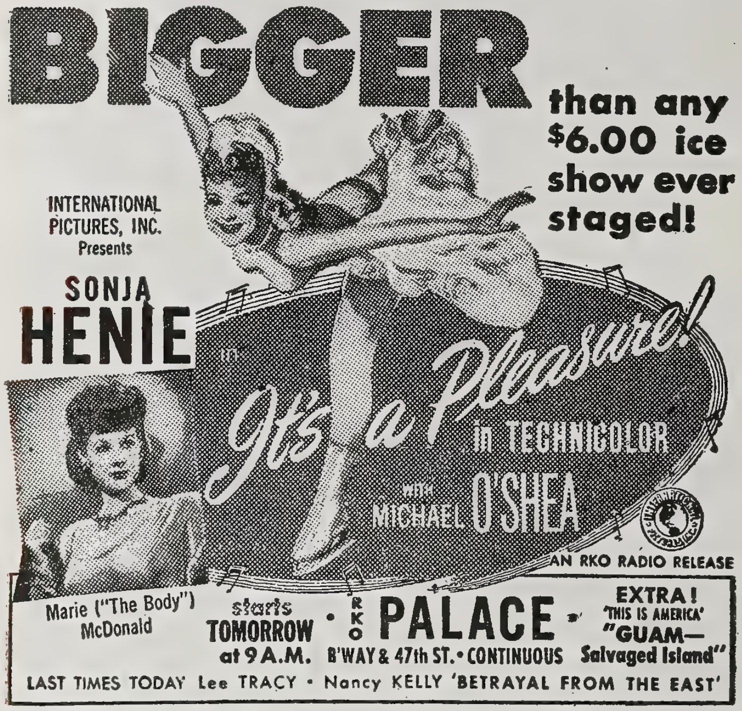
"GREAT WITH A GUN"

with DAN DURYEA • STEPHEN BARCLAY

ANTHONY MANN—Director • Screen Play by ANNE WIGTON, HEINZ HERALD, RICHARD WEIL • Story by ANNE WIGTON
Based on a character "BIG SHOT" by VICKI BAUM from Collier's Magazine • Producer—WILLIAM WILDER
A REPUBLIC PICTURE

ADVERTISING RECENT BROADWAY RELEASES

By a rather unusual coincidence these days, five new pictures received openings in New York's Times Square area within two days. Here on reduced scale are the display ads which appeared simultaneously in the daily newspapers of May 2, illustrating how the various pictures were presented to the public in the big city.



BIGGER than any $6.00 ice show ever staged!

INTERNATIONAL PICTURES, INC. Presents

SONJA HENIE in

It's a Pleasure! in TECHNICOLOR

with MICHAEL O'SHEA

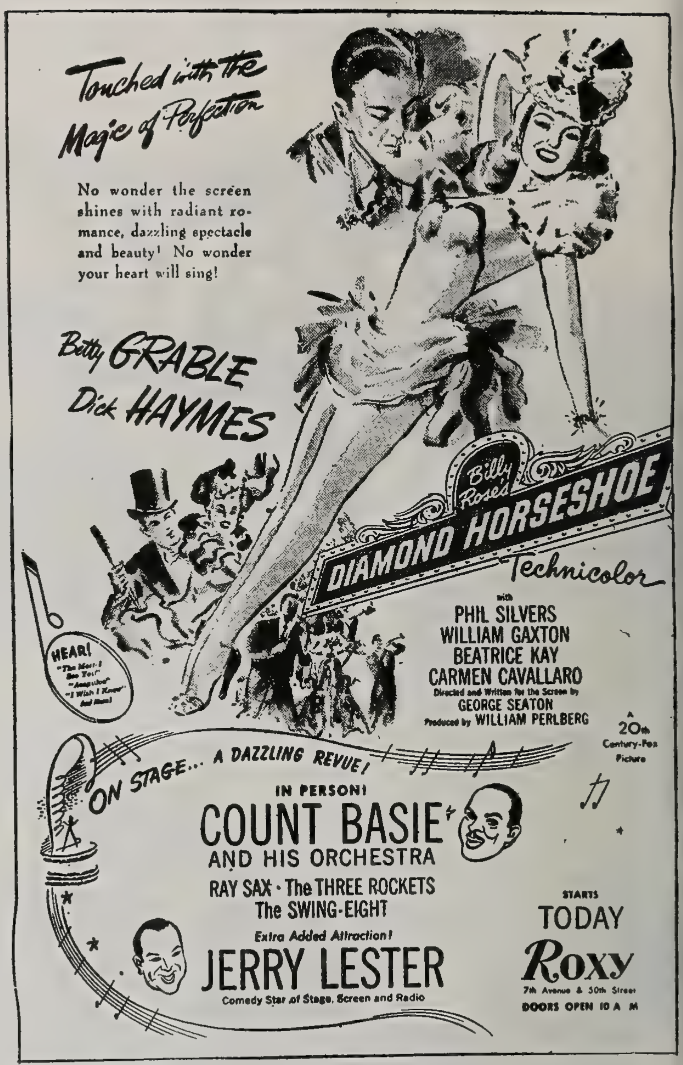
Marie ("The Body") McDonald

AN RKO RADIO RELEASE

starts TOMORROW at 9 A.M. · RKO PALACE B'WAY & 47th ST. • CONTINUOUS

EXTRA! 'THIS IS AMERICA' "GUAM—Salvaged Island"

LAST TIMES TODAY Lee TRACY • Nancy KELLY 'BETRAYAL FROM THE EAST'



Touched with the Magic of Perfection

No wonder the screen shines with radiant romance, dazzling spectacle and beauty! No wonder your heart will sing!

Betty GRABLE

Dick HAYMES

Billy Rose's DIAMOND HORSESHOE

Technicolor

with

PHIL SILVERS

WILLIAM GAXTON

BEATRICE KAY

CARMEN CAVALLARO

Directed and Written for the Screen by GEORGE SEATON

Produced by WILLIAM PERLBERG

A 20th Century-Fox Picture

HEAR! "The More I See You" "Acapulco" "I Wish I Knew" And More!

ON STAGE... A DAZZLING REVUE!

IN PERSON!

COUNT BASIE AND HIS ORCHESTRA

RAY SAX · The THREE ROCKETS

The SWING-EIGHT

Extra Added Attraction!

JERRY LESTER

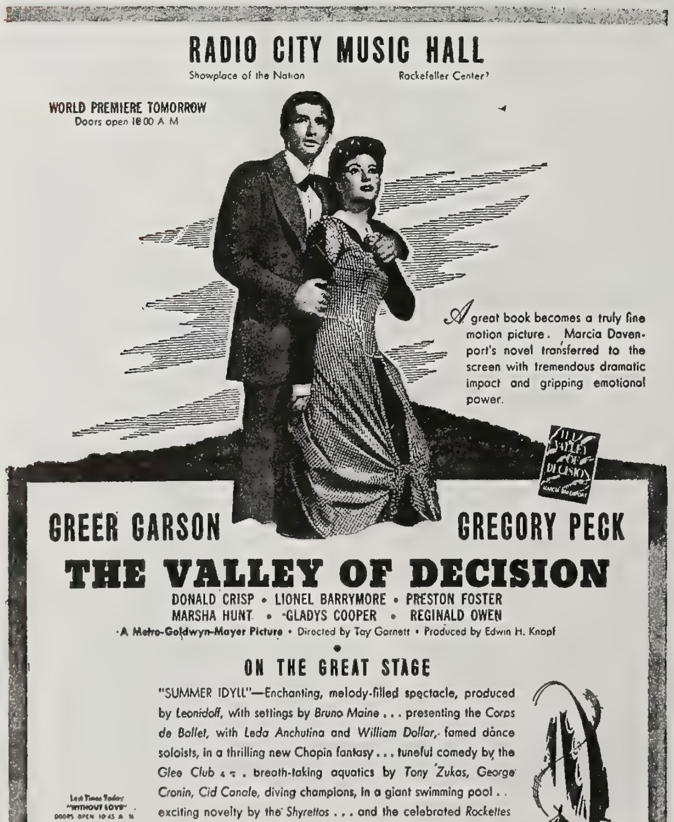
Comedy Star of Stage, Screen and Radio

STARTS TODAY

Roxy

7th Avenue & 50th Street

DOORS OPEN 10 A. M.



RADIO CITY MUSIC HALL

Showplace of the Nation — Rockefeller Center

WORLD PREMIERE TOMORROW

Doors open 10:00 A M

A great book becomes a truly fine motion picture. Marcia Davenport's novel transferred to the screen with tremendous dramatic impact and gripping emotional power.

GREER GARSON — GREGORY PECK

THE VALLEY OF DECISION

DONALD CRISP • LIONEL BARRYMORE • PRESTON FOSTER

MARSHA HUNT • GLADYS COOPER • REGINALD OWEN

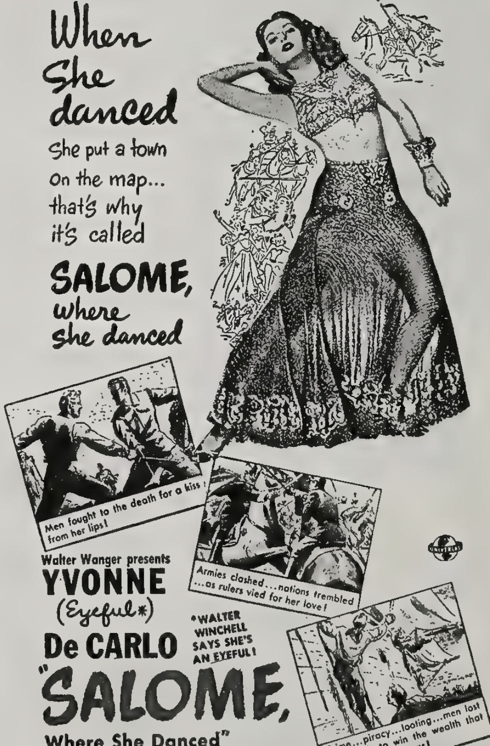
A Metro-Goldwyn-Mayer Picture • Directed by Tay Garnett • Produced by Edwin H. Knopf

ON THE GREAT STAGE

"SUMMER IDYLL"—Enchanting, melody-filled spectacle, produced by *Leonidoff*, with settings by *Bruno Maine* . . . presenting the Corps de Ballet, with *Leda Anchutina* and *William Dollar*, famed dance soloists, in a thrilling new Chopin fantasy . . . tuneful comedy by the Glee Club . . . breath-taking aquatics by *Tony Zukas, George Cronin, Cid Canale*, diving champions, in a giant swimming pool . . exciting novelty by the *Shyrettos* . . . and the celebrated *Rockettes*. For the overture the Symphony Orchestra, direction of *Erno Rapee*, plays Tschaikowsky's "Capriccio Italien".

Last Times Today "WITHOUT LOVE" DOORS OPEN 10:45 A. M. Picture at 11:05, 1:42, 4:16, 7:11, 9:53 Stage Show at 12:58, 3:34, 6:29, 9:08

Reserved seats may be purchased IN ADVANCE by mail or at box office



When She danced she put a town on the map... that's why it's called SALOME, where she danced

Men fought to the death for a kiss from her lips!

Armies clashed...nations trembled ...as rulers vied for her love!

Crime...piracy...looting...men lost their souls to win the wealth that might buy her charms!

Walter Wanger presents YVONNE (Eyeful*) De CARLO

*WALTER WINCHELL SAYS SHE'S AN EYEFUL!

"SALOME, Where She Danced"

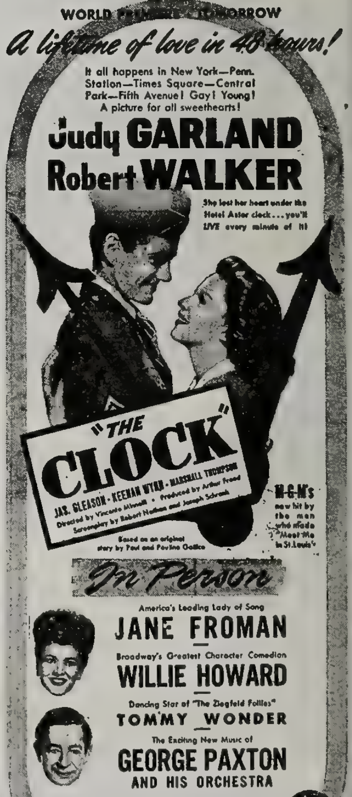
with ROD CAMERON • DAVID BRUCE

WALTER SLEZAK • ALBERT DEKKER

A UNIVERSAL PICTURE

TODAY AT 9 A. M. LOEW'S CRITERION

BUY WAR BONDS — Broadway at 45th Street



WORLD PREMIERE TOMORROW

A lifetime of love in 48 hours!

It all happens in New York—Penn. Station—Times Square—Central Park—Fifth Avenue! Gay! Young! A picture for all sweethearts!

Judy GARLAND

Robert WALKER

She lost her heart under the Hotel Astor clock... you'll LIVE every minute of it!

"THE CLOCK"

JAS. GLEASON • KEENAN WYNN • MARSHALL THOMPSON

Directed by Vincente Minnelli • Produced by Arthur Freed

Screenplay by Robert Nathan and Joseph Schrank

Based on an original story by Paul and Pauline Gallico

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JANE FROMAN

Broadway's Greatest Character Comedian

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Dancing Star of "The Ziegfeld Follies"

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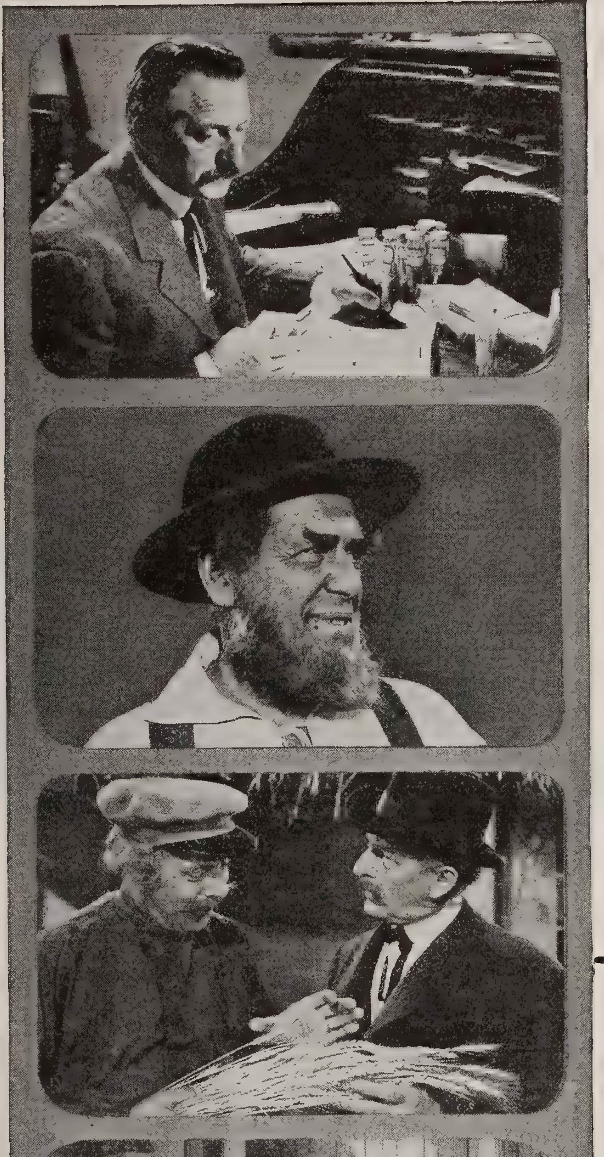

Timely!

"GOLDEN GLORY"

A PATRIOTIC

THOUGHT-PROVOKING

UNFORGETTABLE

ONE REEL SHORT-SUBJECT

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COLUMBIA PICTURES

Cooperating in the

NATIONAL NUTRITION PROGRAM
WAR FOOD ADMINISTRATION

Produced by

B. K. BLAKE

The inspiring story of Mark Carleton, world famous scientist who journeyed to the Russian Ukraine at the turn of the century. It's a picture all Americans will love. Full of adventure and pioneering that made America grow. Don't miss it!

AVAILABLE GRATIS . . . . . through all Columbia Exchanges in Cooperation with the National Nutrition Program, War Food Administration.

THIS ADVERTISEMENT CONTRIBUTED BY B. K. BLAKE, INC., IN THE INTEREST OF THE NATIONAL NUTRITION PROGRAM, WAR FOOD ADMINISTRATION

Bombers Swarm Over City For 'Winged Victory'

Of no mean proportions was the tieup effected by P. E. McCoy in advance of his engagement of "Winged Victory" at the Miller theatre, Augusta, Ga., with the city's leading department store, Davison's, which resulted in a full page color ad and an attractive window display.

The full page was printed in vibrant red with airplanes soaring over the top; underneath the planes scattered throughout the ad the title appeared. At the bottom left corner of the ad the wing, symbol of the Air Force, appeared in two-tone. McCoy reports that it was the first ad of its type ever used by the paper, the store had to order a special type ink and the cost was $350 to the store.

Davison's also came through with an effective window display made up of a brilliant red, white and blue background. In front appeared the American eagle perched on a mammoth wing. The eagle was especially made up of vibrant red papier-mache. A streamer of cutout planes, looking as though they were taking off from an air field, was suspended from the ceiling.

In one corner of the window an air strip, with hangars, planes, etc., appeared. Merchandise in the radiant American color "Winged Victory" added to the colorful atmospheric display. As another promotional feature, McCoy tied up the nearby Air Base and the Command had several large bombers swarm over the city in salute to the opening of the film. Special art and color displays were set up in the lobby well in advance of the playdate and later moved to the street front on playdate.

Tieup with Local Concern Results in Sell-Out

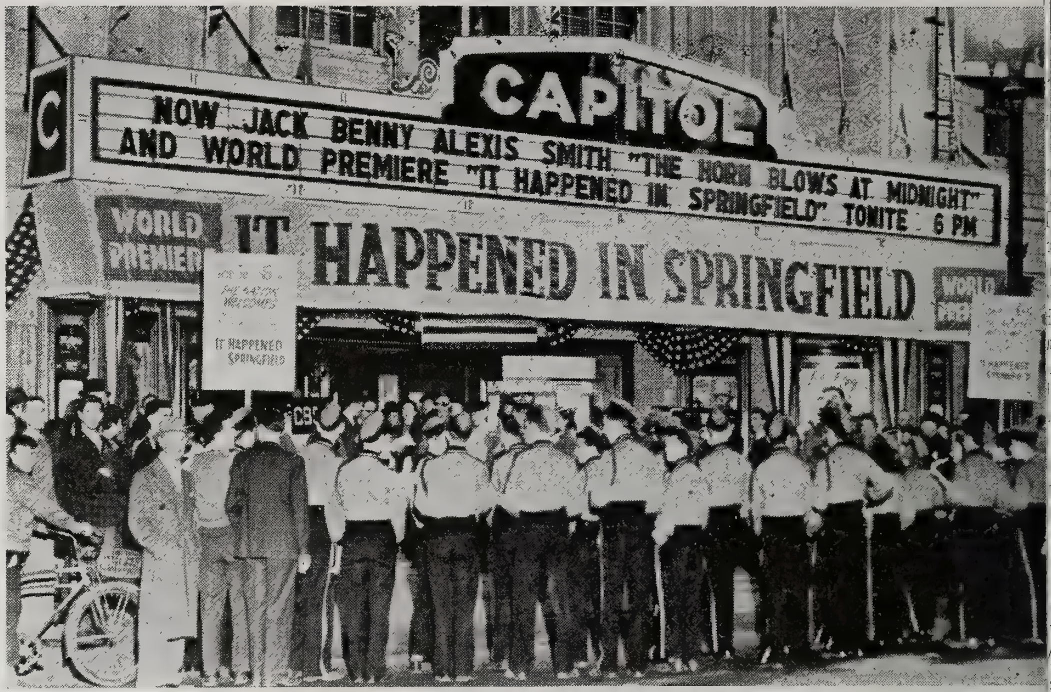
William Hartnett, manager of the Embassy theatre in Waltham, Mass., did a great promotion job in cooperation with the Waltham Watch Company recently, which resulted in that company buying out his entire theatre for one performance.

The Company had been awarded the Army-Navy "E," and Hartnett arranged to have the presentation ceremonies take place on the stage of his theatre.

A pre-view showing of "Kismet" was set-up coincidental with the ceremony and the Waltham Company purchased 2,500 tickets at the regular admission price and distributed them to employees.

The publicity which resulted from the promotion reflected itself in better than average admission during the run of the picture.

Civic, Educational Tieups Promote "It Happened in Springfield"


CAPITOL
NOW JACK BENNY ALEXIS SMITH "THE HORN BLOWS AT MIDNIGHT"
AND WORLD PREMIERE "IT HAPPENED IN SPRINGFIELD" TONITE 6 PM
WORLD PREMIER
IT HAPPENED IN SPRINGFIELD
IT HAPPENED SPRINGFIELD

Since the subject content of the film is considered strongly educational, a program of events in keeping with the nature of the subject was arranged coincidental with the premiere of "It Happened in Springfield", at the Capitol theatre, Springfield, Mass.

Andrew Sette, manager of the Capitol, and John Hesse, zone manager for the Warner circuit in the area, arranged a buffet supper for civic officials, members of the board of education, teachers and press representatives preceding the premiere. Crane Wilbur, who wrote and directed the picture was among the guests.

The Tech High School Band played in front of the theatre on opening night, and "sidewalk interviews" were broadcast over Station WMAS. Mayor J. Albin Anderson, Jr., of Springfield, was among those interviewed.

The Merchants' Bureau, Chamber of Commerce, the superintendent of public schools and the mayor cooperated in planning and carrying out the premiere by distributing promotional literature and setting up window displays in more than a score of prominent shops.

Brochures and booklets were distributed to schools, libraries, discussion groups and to several thousand important citizens. Bulletin-boards in public gathering places were also utilized to promote the film.

Display ads aided in focusing attention to the picture, and special announcements containing a message from Harry M. Warner were used on the day prior to and on opening day.

Sherred's Shopping Bag

As part of his advance exploitation on "Song to Remember" at the Maryland theatre, Cumberland, Md., Carl B. Sherred had paper shopping bags distributed with copy reading: "To save paper 'Remember' to carry this bag every day. For a great picture remember to see," etc. etc. This was followed by title and playdates.

Jeweler Promotes Contest For Sommers on "Tokyo"

On "Thirty Seconds Over Tokyo" at the Madison, Richmond, Bud Sommers had a window display and contest at a local jeweler's based on the idea "when will the eight day clock stop." Three articles of jewelry and passes were awarded as prizes to those who were able to guess most nearly correct. . . . Bud also had a window in a local drug store, displaying 25c editions of the book.

ATTENTION PRODUCERS

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THE BRITISH FILMS do BRASIL Ltda

Rio de Janeiro

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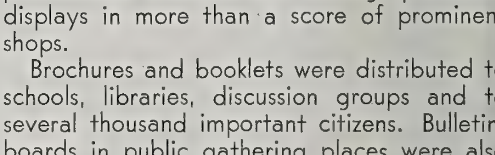
320 Broadway, New York 7, N. Y **Phone WOrth 2-5262**


When You Want QUICK ACTION On..
SPECIAL TRAILERS
Call FILMACK
Trailer Makers For America's Leading Showmen!
1327 S. WABASH AVE. . . CHICAGO 5, ILL.

Newspaper, Radio Promotions For "Be Seeing You"

Approximately 6300 lines of co-op ads, an nusual amount of free radio plugs, 52 window splays, posters, tent cards, menus, business ubs and other organizations, helped round it an extensive exploitation campaign in connection with the opening of "I'll Be Seeing ou" at the Capitol theatre in New York.

The campaign was executed by Ben Serkaich, advertising and publicity director for the apitol and Jack Goldstein, Eastern director of ublicity and exploitation for Vanguard Films.

Highlighting the campaign was the Harman atch tieup, whereby local radio stations ayed one minute spot transcriptions 40 times day for 3 weeks, a 600 line co-op ad in the ama section of the *New York Times,* and the stribution of 300 display cards to authorized ealers plus five special window displays arnged with dealers.

Another tieup which gave the picture plenty space was one with the Arnold Constable ore which placed approximately 3300 lines of -op ads giving full picture credits. They deoted two full window displays in their best ifth Avenue locations.

New York stores which gave the picture ecial window displays were: G. Schirmer, ewis & Conger, Spear & Company (5), anning Florist, F. W. Woolworth's (3), hil Cooper Cleaning establishments (8), Ritz leaning Chain of 11 stores and Wise Shoes 5). The latter also placed approximately 00 lines of co-op ads.

SHOWMEN PERSONALS

In New Posts: C. Harry Schreiber, RKO city manager in Columbus, Ohio, has been appointed district theatre manager in Cleveland. He succeeds Clem Pope. E. C. Benjamin, RKO publicity manager, Detroit, Mich. Fred Strief, Palmer Park, Highland Park, Mich.

C. R. Hall, State theatre, Coca, Fla. Gus DePauw of the Schine Capitol, Newark, N. Y., is doubling into Rochester as supervisor of 11 theatres there. Art Castner, manager Madison, Rochester, succeeding Charles Holland, resigned. Jack White, Dixie, Rochester; Bob Emery, Riviera, Rochester.

C. C. Young, manager Schine's Geneva, Geneva, N. Y., becomes city manager, succeeding William Selman. Tom Farnum, Schine's Lake, Rochester, succeeds Ralph Oatman, resigned.

Happy Birthday: R. E. Archibald, Nat Holt, Elmer W. Johnson, Cary A. Reeves, Meyer Phillips, Jack Goldman, Miguel R. Ortiz, David W. Saifer, Jack Cooper, H. E. Rehfield, H. A. Winkler, Wilbur Peterson, Harold E. Snyder, Sigmund S. Harrison, J. Glenn Caldwell, S. R. Franker, John Thomason.

Arthur R. Cooper, Frank P. Bryan, Jr., James L. Brosius, P. Clifford Tolmie, Joseph Lourie, W. M. Troxell, Albert Spargus, Gus Hoenscheidt, Robert S. Sweeten, J. Frank Gephart, John J. Hamilton, Frank V. Kennebeck, Wally Allen, Lou Mitchell.

A. Kent Craig, Saul J. Kleinerman, William E. Burton, Paul G. Robinson, John T. Ward, P. A. Jordan, Jr., Gus F. Morris, Arthur Warner, Harry Goldberg.

Bell's "Woman" Window

Effective window displays were promoted by James Bell at the Penn theatre in New Castle, Pa., in advance of his date on "Woman in the Window," creating plenty of attention. The background of the showcase featured a window through which a mannequin was seen standing. A neat tiein card was featured in the front of the window reading "For suspense see," etc., etc. Scene stills were flanked at the base of the display.

Sales Sponsors Old Clothes Drive

Alex Sales, manager of the Fabian' Palace theatre in Albany, N. Y., recently held a special kiddie morning show at which children were admitted upon presentation of a bundle of old clothes.

Barrett Uses Student Coupons For "Wilson" Engagement

Concentrating on his juvenile patronage at the Capitol theatre in Willimantic, Conn., Russell Barrett issued special students' coupons and distributed them at all local schools. These exchanged at the box-office were good for regular admission tickets at a special price. Arrangements were also made for all schools to allow the pupils to be dismissed at 2:30 in time for the matinee.

Teaser ads were used in the local newspapers a week in advance; store windows were had with ample display of scene stills and a tieup with the public library system also brought displays. Through the cooperation of the American Legion Post, members were urged to see the picture and notices were posted on the bulletin boards of two local colleges.

The Series That Keeps 'Em Laughing --And Keeps 'Em Coming!
MONOGRAM PICTURES presents
THE EAST SIDE KIDS
LEO GORCEY • HUNTZ HALL
GABRIEL DELL • BILLY BENEDICT
IN 3 RIOTOUS NEW HITS!
MONOGRAM PICTURES

Ready Now..."DOCKS OF NEW YORK"
Coming Soon..."COME OUT FIGHTING"
On the Way.."MR. MUGGS RIDES AGAIN"

Produced by SAM KATZMAN and JACK DIETZ

You Get The Series That BUILD From MONOGRAM!

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

STUDIO EQUIPMENT

CONTINUOUS CONTACT 16 MM. PRINTERS, PICture, Track or both, $1,375; Miles 16mm. Recorder Reproducer, $195; Berndt Maurer 16mm. Recording Systems, latest improvements, $1,995; modernized Akeley Newsreel Sound Camera, Amplifier, Magazines; 3 Lenses, matched finders; tripod; $13,000 value, reduce to $6,995. Send for Spring Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

VENTILATING EQUIPMENT

ACTUALLY DROP YOUR TEMPERATURE WITH new Air Washers, rotary spray mat type, work with any Blower, easily installed. 5,000 cfm, $115; 7,000 cfm, $140; 10,000 cfm, $170; 15,000 cfm, $200; 20,000 cfm, $230. New prewar Blowers, starting at $106.50 for 5,500 cfm; also Diffuser Grilles, from $21.80. AA-5 MRO Priority required. Send for Air Conditioning catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

1/6 TO 3HP MOTORS, HYDRAULIC VARIABLE speed pulleys, exhaust Fans for booth and theatre boxoffice, Fans 3 speed. SOUTHERNAIRE, P. O. Box 838, Atlanta, Ga.

USED EQUIPMENT

ALL YOU NEED TO OPEN—COMPLETE SIMPLEX booth outfits consisting Projectors, Lamphouses, Lens, Soundheads, Motors, Amplifier, Speakers and Soundscreen. Rebuilt and guaranteed one year—$1,500. Why pay more? S. O. S. CINEMA SUPPLY CORP., New York 18.

ASHCRAFT SUPREX ARC LAMP, $195; Forest twin 65 amp. Rectifier, as is, $95; rebuilt Simplex Mechanisms, $250; Footlights, 5' sections, $17.50; Candy Machine, $79.50; commercial Vacuum Cleaner, $119.50; Brandt Coin Changers, from $75; Water Cooler, DC only, $77.50; Low Intensity Arc Lamps, $75. Spring Bulletin now ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

MORE THAN 12,000 CHAIRS AVAILABLE—LOOK—600 American fully upholstered velour back, squab springless cushion Chairs, good as is, $5.50; 575 Heywood-Wakefield heavy panel back, squab cushion Chairs, steel tubular standards, excellent condition, as is $4.35; 500 Heywood-Wakefield heavy panel back, box spring cushion Chairs, excellent condition, $5.95; 786 Irwin rebuilt newly upholstered fully padded back, reupholstered box spring cushion Chairs, like new, $8.95; 300 solid Oak Auditorium Chairs, refinished, $3.95. Wire now for stock list. S. O. S. CINEMA SUPPLY CORP., New York 18.

SERVICES

FIRE EXTINGUISHER AND DOOR CLOSERS. ALL types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

NEW EQUIPMENT

NEW POPPERS—NO PRIORITY REQUIRED. THEatre chains such as Fox are buying as high as 40 at a time of the new Page Corn Poppers to replace other makes. These wet type poppers use less fuel, power and labor than any other make. They pop 50 to 60 lbs. per hour and one girl easily operates four machines and pop over 1,600 pounds per day. Gleaming stainless steel and polished brass in welded-steel, black enameled frames and driven by back geared motors and ball bearing drives. They look beautiful and are sturdy and long wearing. The WPB says "No priority required," but we must fill orders "First Come First Served." So phone or address PAGE ENGINEERING CO., 419 So. Coronado, Los Angeles 5, Calif.

PRINTING

PROGRAM PLUGGERS, ILLUSTRATIONS FURnished free. Write for price list. AD ART ADVERTISING COMPANY, 121 N. 7th St., Minneapolis 3, Minn.

POSITIONS WANTED

MANAGER—NOW EMPLOYED, WISHES CHANGE. 15 years experience. Thoroughly familiar with chain and independent operation. Experienced buying, booking, exploitation. Can handle one or several operations. Available May 1st. Address BOX 1857, MOTION PICTURE HERALD.

PROJECTIONIST—DUE TO THEATRE CLOSING. 25 years' experience. Draft exempt, single, sober, reliable. Go anywhere. ARTHUR BLAIR, Box 22, Marshall, Mich.

HELP WANTED

EXPERIENCED MOVIE MAN WHO CAN ORGANize, produce and handle distribution of long-range educational and institutional film program. Position open covers complete handling of extensive internal and external program by a large, well-known national organization. Give full experience, age, photograph, present salary. Inquiry will be confidential. BOX 1858.

MANAGER WANTED. MARRIED, DRAFT EXEMPT. State salary. Include snapshot. Theatre in Illinois. BOX 1859, MOTION PICTURE HERALD.

WANTED—LONG EXPERIENCED PROJECTIONIST, also assistant manager. Tops in work and references. Seashore. No Sundays. June through October. Tell all first letter. HUGHSON, Neptune, N. J.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

AIR CONDITIONING, WHETHER YOUR THEAtre has 300 or 3,000 seats, this book has all the answers on air conditioning. Explains various codes and laws, concerning installation. Common sense charts. Indexed. Covers air conditioning as it relates to all branches of film industry, $4, postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE SHOOTING - CHARTS, THE little book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

SIGN PAINTING

SIGN PAINTING; EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

THEATRES

WANT TO BUY PROFITABLE THEATRE IN Southern state, $25,000 or less. Ready to do business. E. E. HOSCH, 1705 N. 2nd Ave., Birmingham, Ala. Phone 4-7684.

WILL LEASE OR BUY MOTION PICTURE THEAtre in New York, New Jersey, Connecticut or Pennsylvania. BOX 1860, MOTION PICTURE HERALD.

Over 3,000 Employees of 20th-Fox in Services

More than 3,000 employees of Twentieth Century-Fox, including subsidiaries, are in the armed forces, according to a compilation completed last week by officials of the company. It also was reported that 32 former members of the company had died in the service of their country. Eleven, presumably prisoners of war, are missing. These figures do not include many more thousands in the various armies of the United Nations, from countries like Great Britain, Canada, India, France, Poland and other countries at war with the Axis.

OBITUARIES

Ryan, Warner Purchasing Agent, Dies at 65

C. C. Ryan, 65, purchasing agent for Warner Bros. exchanges and head of the company's advertising accessories department, died May 5 at his home in New York. He had been ill for some time. Mr. Ryan had been a member of the Warner organization since 1924. Funeral services were held Wednesday night at Frank E. Campbell's Funeral Church, New York, with burial Thursday in Kensico Cemetery.

Dooley, Was Warner Theatre Manager in New Jersey

Charles L. Dooley, 67, recently with the Warner Bros. circuit in New Jersey, died May 6 at his home in Glen Rock, N. J. A professional ball player, he retired from active baseball when he became associated with Jacob Fabian in the film industry. When the Fabian treatres were bought by Warner Bros., he continued with the company and became manager of their Passaic and Bergen County theatres. Surviving are his wife, Mrs. Emily Dooley; a son, Cameron; two brothers and two sisters.

Arthur Kirwan, Purchasing Manager for RKO, 48

Arthur J. Kirwan, 48, general manager of the purchasing department of Radio-Keith-Orpheum Corporation, New York, died Monday night of a heart attack in White Plains Hospital, White Plains, N. Y. A resident of Scarsdale, N. Y., Mr. Kirwan had been with RKO for 18 years. Surviving are his wife, Mrs. Zaida Harriman Kirwan, and two daughters, Mrs. Kathleen Barton and Joan Kirwan.

Lieut. R. W. Curfman

Lieutenant Robert W. Curfman, manager of the State theatre, Westerville, Ohio, before entering the service, was killed in action in Germany February 3, 1945. The son of Mr. and Mrs. A. Dwight Curfman, he was a platoon leader with the Ninth Division of the First Army.

Lieutenant Balk

Lieutenant Byron Balk, 27, son of Henry Balk of Monogram's exchange in Los Angeles and a member of the 414th U. S. Infantry Division operating in Holland, was killed in action last October 26, according to notification received by his father.

Warners Schedule Two Films For Release in June

Warners' release schedule for June will include two features, it has been announced by Ben Kalmenson, general sales manager. "Pillow to Post" with Ida Lupino, Sydney Greenstreet, William Prince and Stuart Erwin will be released June 9. "Conflict," starring Humphrey Bogart, is set for national distribution June 30.

Albany Film Service To Resume Shortly

Smith-Howell film delivery service of Albany, N. Y., which suspended operation on the southern route in the Albany territory about the first of the year, notified local bookers it intended to resume shortly. Smith-Howell, which once ran three routes in the district, has recently been serving only one.

Clark Leaves Delivery Post

William J. Clark, vice-president and treasurer of Highway Express, film delivery service in Philadelphia, has resigned. After a brief vacation, he will announce future plans. Mr. Clark had returned to his Highway post several months ago after serving as regional director for the office of Defense Transportation in New York and New Jersey, and New England. He is a brother of James P. Clark, Highway Express head and city Democratic committee chairman.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS CHART

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Corpus Christi Bandits

Republic—Superior Western

"Republic Pictures," according to the company's slogan, "create happy hours." Associate Producer Stephen Auer and Director Wallace A. Grissell have created here a happy hour indeed, every minute of it crammed with excitement.

Allan Lane turns in a fine performance in a dual role. At the story's start, and at its end, he appears briefly as a veteran of World War II. But the major part of Norman S. Hall's screenplay concerns the adventures of a Civil War veteran who, returning to the post-war world of 1865, finds his home destroyed and all legitimate means of livelihood closed to him. In desperation he robs a stagecoach to obtain money to make a fresh start. His subsequent struggle to redeem himself in the eyes of society, and to recover his own self-respect, forms the basis for a story replete with action and interest.

All the members of the cast give a good account of themselves, with Helen Talbot and Jack Kirk deserving special mention.

Seen at Hollywood's Hitching Post theatre, where the audience registered approval. Reviewer's Rating: Good.—THALIA BELL.

Release date, April 20, 1945. Running time, 55 min. PCA No. 10,676. General audience classification.

Captain James Christie	Allan Lane
Corpus Christi Jim	Allan Lane
Dorothy	Helen Talbot

Jack Kirk, Twinkle Watts, Roy Barcroft, Tom London, Kenne Duncan, Bob Wilke, Ruth Lee, Francis McDonald, Ed Cassidy, Emmett Vogan, Dickie Dillon.

Great Day

RKO Radio—Village Ructions

Ostensibly concerned with all the petty ructions which mark the descent on an English village of Mrs. Roosevelt, this piece becomes nigh-memorable in the performance of Eric Portman. That actor, in his time, has submitted a score of nice impersonations but none so surely marked as this with authentic sensitiveness, with assured appeal to audiences high and low.

It's a ticklish feat he essays. He's that sorry, pathetic, misfit, the officer of the last war clinging with tragic vanity to his rank, losing shred by shred the tattered semblance of his self-esteem, sinking to the ultimate degradation of snatching a ten-shilling bill from a girl's handbag.

Credit is due Victor Hanbury and director Lance Comfort, not only for their discreet handling of situations which might have tumbled in acute embarrassment between bathos and sentimentality, but for the impeccable quality of their casting.

Flora Robson plays opposite Portman with her own private brand of accomplishment. Newcomer Sheila Sim contributes a display of lyric youthfulness. There is also Marjorie Rhodes. This department has had previous occasion to note the work of Miss Rhodes. Pulchritude is by no means her long suit but she has that indefinable elusive spark. Hollywood should mark well the blousy homely competence exhibited by Miss Rhodes herein. She is without question a character actress of singular distinction.

We saw this exhibit twice; at a morning trade show and at a public viewing in the Empire, Leicester Square. Audience reaction at both establishments in frequent laughter and a little weeping betokened its appeal. The film will warm the hearts of neighborhood audiences hereabouts. It should, also, it may be surmised, on account not only of the accomplishment of its acting but of the cunning fashion with which cameraman Erwin Hillier has captured the placidity and comeliness of England's countryside in Spring, have a similar appeal in America.

Seen at the Studio One, London, trade show. Reviewer's Rating: Good.—PETER BURNUP

Release date, not set. Running time, 80 min. General audience classification.

Captain Ellis	Eric Portman
Mrs. Ellis	Flora Robson
Margaret Ellis	Sheila Sim

Walter Fitzgerald, Philip Friend, Marjorie Rhodes, Margaret Withers, Maire O'Neill, Beatrice Varley, Isabel Jeans.

They Were Sisters

Gainsborough - G.F.D.—James Masonry

Compounded exactly in accordance with proven success receipt, this latest submission from the Gainsborough stable will enrich the Rank coffers to the same satisfying degree as did its immediate predecessors, "Madonna of the Seven Moons" and "Waterloo Road."

Which is not to say that "Sisters" is one of those machine-made formula things. It has imagination, fine moments, heart-searching interludes. It is motivated always by rare human understanding. What is more—and here's the secret, as we see it, of the inevitable success at the local box offices, not only of this one but of "Madonna," "Waterloo Road," et al—the Gainsborough folk have got down to essentials. They found a moving picture on a swiftly moving story.

Author here is Dorothy Whipple, widely read compounder of tales of the romantic heart. Miss Whipple's sisterhood is three in number: wayward Vera, hapless Charlotte, maternally-minded Lucy. Charlotte marries early in life a cold, selfish, charming cad. In essence the film concerns itself with her inevitable spiritual and physical decline at his cruel instance. But the tragedy thereof is set against a continually lively tapestry of idyllic happiness in Lucy's home and some flighty naughtiness on the part of Vera.

But one thing of itself will draw all Britain's fans to "Sisters"; the fact that James Mason plays the callous cad of a husband. Mr. Mason's sway over cinema addicts this side mounts towards the fantastic. In a variety of roles he packs them in. This is just another sample of his remarkable versatility. Cold-blooded cruelty, domestic sadism, were never more faithfully depicted on the screen. There's not a woman in the land who will not enthusiastically loathe the person Mason plays.

Aso, there is Miss Phylis Calvert to play the worthy Lucy; though, without ungallantry, we insist it's Mason's film.

Arthur Crabtree directed. He also made "Madonna," unchallenged all-time record-grosser to date in the British box office.

Seen at the Leicester Square Theatre trade show. Reviewer's Rating: Good.—P. B.

Release date, not set. Running time, 115 min. General audience classification.

Lucy	Phyllis Calvert
Geoffrey	James Mason
Terry	Hugh Sinclair
Vera	Anne Crawford
William	Peter Murray Hill
Charlotte	Dulcie Gray

Pamela Kellino, Barrie Livesey, Ann Stephens, Helen Stephens, John Gilpin, Brian Nissen, David Horne.

MGM ANNOUNCES FILMS FOR MAY AND JUNE

After scheduling no releases for the month of April, MGM has set three pictures for release during May and as many for June. Five of them now constitute the eleventh block.

"Without Love," is scheduled for release the first week in May. "Gentle Annie," a western drama will be released during the third week and "The Clock," the fourth week of this month.

June releases will include "The Picture of Dorian Gray," from the Oscar Wilde novel; "Son of Lassie," a Technicolor sequel to "Lassie Comes Home," and "Valley of Decision," a drama with Greer Garson and Gregory Peck.

Boston Blackie Booked on Suspicion

Columbia—Mystery Comedy

The eighth installment in Columbia's Boston Blackie series meanders along the familiar path of mystery comedies, against a background of first edition book counterfeiting. Chester Morris in the title role of the reformed thief, carries on dashingly, although somewhat hampered by the occasionally trite dialogue and unoriginal turns of plot.

Impersonating a famous auctioneer in an honest effort to aid a friend, Blackie soon finds himself hip-deep in trouble when he auctions a fake Dickens first edition for a tidy sum.

The bold impersonation creates a certain degree of suspense and comedy, which, although often lacking in credibility, is not likely to arouse serious objections from fans of this fare.

The complications become compounded when a murder develops, and Blackie, for self-acquittal, goes adventuring to clear things up for Richard Lane, the near-sighted police inspector.

Lynn Merrick, in an unsympathetic role, holds up the feminine end in Michel Kraike's production, with the well-remembered George E. Stone, popping in and out of scenes.

Arthur Dreifuss directed from Paul Yawitz's screenplay based on a story by Malcolm Stuart Boylan.

Seen at Loew's Metropolitan in Brooklyn, where an afternoon audience received it impassively. Reviewer's Rating: Fair.—MANDEL HERBSTMAN.

Release date, May 10, 1945. Running time, 67 min. PCA No. 10789. General audience classification.

Boston Blackie	Chester Morris
Gloria Mannard	Lynn Merrick

Richard Lane, Frank Sully, Steve Cochran, George E. Stone, Lloyd Corrigan, George Carleton, George Meader.

SHORT SUBJECTS
reviews and synopses

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 2437-2438.

Running times are those furnished by the distributor.

AIN'T THAT DUCKY (WB)

Looney Tunes (1705)

Daffy Duck has a brush with a hunter and escapes without much damage, but a small duckling arouses his sympathy. Offering his protection, he finds himself refused by the spunky youngster who carries a briefcase tucked carefully under his wing. Curiosity makes Daffy team up with the hunter in try to discover the secret. They are too much for the little fellow, but get small satisfaction from their victory.

Release date, May 19, 1945 7 *minutes*

GRUESOME TWOSOME (WB)

Merrie Melodies (1706)

Two gay Lotharios of the tomcat family are rivals for the hand of a gorgeous pussy. Unable to make up her mind, she promises herself to the first suitor bringing her a bird. Just then Tweety flits past. Both cats lunge and scamper without success. The smart bird plays one against the other until rescue is in sight. The toms find themselves face to face with a mean-looking bulldog.

Release date, May 26, 1945 7 *minutes*

FLICKER FLASHBACKS, NO. 7 (RKO)

54,207

One of the early comedies which first brought Charlie Chaplin fame and fortune opens this reel of cuts from the silent films. In "The Floorwalker" Charlie has himself a time with the escalator and the boss, both working at cross purposes. The second abridged drama is a heartthrob entitled "Message of the Violin" in which the added soundtrack is a decided asset. That violin would win any girl's heart. Assorted slides of general interest complete the reel.

Release date, May 25, 1945 10 *minutes*

FALL GUY (MGM)

Crime Doesn't Pay Special (*A*-502)

The "fall guy" appears at first to be the teller in a bank whose innocence, in the face of evidence of embezzlement and murder, cannot be established. The guilty man is a cashier who has laid careful plans to escape detection. He might have gotten away with it if it hadn't been for the detectives of the firm insuring the bank deposits. The role of the fall guy is switched in time.

Release date, April 14, 1945 18½ *minutes*

THE LAST INSTALLMENT (MGM)

Crime Doesn't Pay Special (*A*-503)

A convict, just finishing his term in the penitentiary, has been following with interest and envy the life story of a racketeer of former days which has been running serially in a magazine. He aims to try out the technique as soon as he is released. But the warden is not unaware of the man's intentions. On his last day he offers the convict the story's final installment. The hero is serving a life term. The convict changes his mind.

Release date, May 5, 1945 18 *minutes*

AUTHOR IN BABYLAND (Univ.)

Person Oddity (9375)

The featured personality in this reel is a man of diverse interests and talents. H. W. Roden of Rochester is president of a canned food company and a writer of best-selling detective stories as well. Other highlights are a woman in Texas who is an artist with hooked rugs, an athletic demonstration by handicapped jumpers and a club founded for the running of a model toy railway.

Release date, May 14, 1945 9 *minutes*

DRESS PARADE (RKO)

This Is America (53,107)

Frederic Ullman, Jr., who produces RKO's "This Is America" series, has achieved a screen treatment of feminine fashions which has much to interest the masculine audience as well. While including a parade of models in costumes of the moment, it places much emphasis on the professional and business aspects of fashion. There are interesting sequences devoted to design inspired by ancient Egyptian art and medieval costumes, as well as a glimpse of the process of silk screen printing. Chicago, Dallas, Los Angeles and St. Louis all come in for a share of attention, although New York's huge garment industry steals the show. Here exclusive designs from expensive salons are cut and sewn by machine to dress the working women and housewives of the nation in smart copies of $200 originals. This, the producer suggests, is democracy and America.

Release date, May 4, 1945 16 *minutes*

CIRCUS BAND (WB)

Melody Masters (1608)

The band's the thing in this circus short, but all the color and excitement of the big top are present. First there's the parade down Main Street, then the barker outside the big show and finally a succession of acrobats, clowns, animal trainers, equestrians, elephants and men on the flying trapeze. Through all this the band plays on tirelessly.

Release date, May 5, 1945 10 *minutes*

LET'S GO STEPPING (RKO)

Leon Errol (53,704)

Mrs. Errol is weary of the humdrum life of a housewife and wants to go out dancing in the evening when Leon is tired. Her husband's twin, however, would be a willing partner. When Leon decides to try it out once, getting all dressed up for a night on the town, she mistakes him for his twin brother and agrees to go along. This is Leon's opportunity to test her affection. He is satisfied in this, but then has the problem of returning home without allowing her to discover the secret. He doesn't.

Release date, not set 17 *minutes*

SCREEN SNAPSHOTS NO. 9 (Col.)

6859

This is a reel devoted to screen comedians both past and present. The list of those included is long and varied, stretching all the way from Fatty Arbuckle and Mabel Norman to Fibber McGee and Molly. Such favorites as Charlie Chaplin, Buster Keaton, Marie Dressler, Eddie Cantor, Jack Benny, Fred Allen, Abbott and Costello, Edgar Bergen and Charlie McCarthy, the Marx Brothers and Bob Hope are in there, too.

Release date, May 17, 1945 9½ *minutes*

WOODY DINES OUT (Univ.)

Lantz Cartune (9238)

Woody Woodpecker is about to meet the fate of other fine-feathered friends. Thinking he is in a restaurant, he presents himself to a taxidermist. The opportunity for stuffing is muffed, however, when Woody gets to the elevator first, pursued of course by the stuffer, and manages to trap him in the elevator shaft.

Release date, May 14, 1945 7 *minutes*

GOLDEN GLORY (Col.-WAC)

War Food Administration

This is the story of the great upsurge of wheat in this country. For many years the plant had withstood our climate but poorly and the crop was a new gamble every year. Mark Carleton got the idea of transplanting the Russian variety to our mid-west and finally persuaded the farmers to try it. The success of the experiment is marked by our wheat supply today. The film was made with the cooperation of the War Food Administration.

11 *minutes*

PLANTATION MELODIES (WB)

Featurette (1111)

A brief account of the life of Stephen Foster told in a series of flashbacks from the time of his death highlights the favorite and familiar Foster melodies. Ten of the most popular are played throughout the film: "Come Where My Love Lies Dreaming," "Open the Lattice, Love," "Old Uncle Ned," "Oh, Susanna," "De Camptown Races," "Old Dog Tray," "Jeanie with the Light Brown Hair," "Old Black Joe," "Old Folks at Home" and "Beautiful Dreamer."

Release date, May 12, 1945 20 *minutes*

OVERSEAS ROUNDUP, NO. 2 (WB)

Vitaphone Varieties (1405)

This assembly of shots of servicemen overseas features battle action as well as moments of relaxation. Beginning on a convoy where the Navy sinks a sub, the camera switches to a rat-catching contest in the South Pacific. An aviation engineer battalion sets to work and the medical corpsmen follow closely on the heels of the first invasion troops. Initial success is celebrated with religious services and the construction group gets busy on quarters. The finale is a G. I. rodeo in Australia.

Release date, May 26, 1945 10 *minutes*

HOLLYWOOD SCOUT (MGM)

Pete Smith (S-560)

The scout is a woman and a smart judge of dogflesh. It's her job to round up canine talent for the Pete Smith films. Some of the troupes put on their shows, among them the famous performers of Paul Sydell. There's a trained bear that gets in for some fancy capers.

Release date, April 14, 1945 8 *minutes*

THE SEESAW AND THE SHOES (MGM)

Passing Parade

John Nesbit takes up two inventions of enormous benefit to mankind. The first is the stethoscope which was suggested to an imaginative physician while watching a group of children playing on a seesaw. The second is Charles Goodyear's discovery of the properties of rubber when he was experimenting with the waterproofing of a pair of shoes.

Release date, not set 10 *minutes*

TIMBER DOODLES (RKO)

Sportscope (54,309)

The object of the hunting party is woodcock, that small bird of delectable flavor. The hunters are Dr. Roy Chapman Andrews, naturalist, explorer and sportsman; his wife, and Eltinge Warner, publisher of *Field and Stream.* With such accomplished gamesters, of course, the expedition is a success and a fine demonstration of technique.

Release date, April 20, 1945 7½ *minutes*

MARSHAL STALIN'S REPORT (Artkino)

Russian Short Subject

This commemorates the 27th anniversary of the Russian Revolution with an address by Marshal Stalin asking for world security after the war. The film, two reels in length, has been fitted with English titles for general distribution.

18 *minutes*

THE PEACE BUILDERS (Brandon)

National Film Board of Canada

Here is a survey of the peace planning so far for non-theatrical distribution on 16 mm film. There are glimpses of the Atlantic Charter meeting, the conferences in Ottawa, Cairo, Teheran, Yalta, and other steps in the building of a world peace organization. The material has been gathered from newsreel recordings of the events.

10 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2437-2438, issue of May 5, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2435, issue of May 5, 1945.

						— REVIEWED —			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	82m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Affairs of Susan, The	Para.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	....
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	2406
Along Came Jones	RKO	....	Gary Cooper-Loretta Young	Special	....	....	....	2278	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
Angel Comes to Brooklyn, An	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	....	....	2384	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Not Set	....	....	....	2418	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Back to Bataan (formerly Invisible Army)	RKO	....	John Wayne-Philip Ahn	Block 5	....	....	....	2242	....
Bandit of Sherwood Forest (col.)	Col.	....	Cornel Wilde-Anita Louise	Not Set	....	....	....	2434	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Beautiful Cheat, The (formerly It's Never Too Late)	Univ.	....	Noah Beery, Jr.-Bonita Granville	Not Set	....	....	....	2384	....
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	....	....	2250	....
Behind City Lights	Rep.	....	Lynne Roberts-William Terry	Not Set	....	....	....	2418	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Aug.,'45	...	....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of Rosarita	Rep.	....	Roy Rogers-Gabby Hayes	Not Set	....	....	....	2403	....
Bells of St. Mary's, The	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	....	....	....	2434	....
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	2406
Bewitched (formerly Alter Ego)	MGM	....	Phyllis Thaxter-Edmund Gwenn	Not Set	...	.. ..	....	2310	....
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Apr. 27,'45	....	....	...	2354	..
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Blithe Spirit (British)	Two Cities-GFD	...	Rex Harrison-Constance Cummings	Not Set	96m	Apr. 28,'45	2425	....	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2194	2142	2342
Blonde from Brooklyn	Col.	....	Robert Stanton-Lynn Merrick	June 21,'45	....	....	....	2403	....
Blonde Ransom	Univ.	....	Donald Cook-Virginia Grey	June 1,'45		....	....	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	94m	May 5,'45	2433	2230	....
Bluebeard	PRC		John Carradine-Jean Parker	Nov. 11'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2342
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Bordertown Trail	Rept.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
Both Barrels Blazing	Col.	....	Charles Starrett	May 17,'45	....	....	....	2403	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 11,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Apr. 7,'45	79m	Mar. 17,'45	2361	2142	....
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	....
Bring On the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	....
Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	....
CAN'T Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Oct.,'45	....	....	....	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Not Set	....	....	....	2353	....
Captain Tugboat Annie	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set	....	....	....	2403	....
Caribbean Mystery	20th-Fox	....	James Dunn-Sheila Ryan	Not Set	....	....	....	2366	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	...	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	....	Don Barry-Lynne Roberts	Not Set	68m	Feb. 17,'45	2319	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	....
China's Little Devils	Mono.	....	Harry Carey-Paul Kelly	May 27,'45	75m	May 5,'45	2433	1994	....
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	...	Joan Leslie-Robert Alda	Not Set	....	....	...	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid Returns, The	Mono.		Duncan Renaldo-Martin Garralaga	Feb. 9,'45		......	..	2242	..
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Blimp (British) (color)	UA	....	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	....	....
Colonel Effingham's Raid	20th-Fox	.....	Charles Coburn-Joan Bennett	June,'45	....	....	...	2259	....
Come Out Fighting	Mono.	..	Leo Gorcey-Huntz Hall	Sept. 14,'45	....	....	....	2366	....
Conflict	WB	..	Humphrey Bogart-Alexis Smith	June 30,'45	....	....	...	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	..	Bette Davis-John Dall	Not Set	114m	Mar. 31,'45	2381	2007	....
Corpus Christi Bandits	Rep.	465	Allan Lane-Helen Talbot	Apr. 20,'45	55m	May 12,'45	2445	2353	....
Counter-Attack	Col.	....	Paul Muni-Marguerite Chapman	Apr. 26,'45	89m	Apr. 7,'45	2393	2216	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Intruder, The	PRC	....	Charles Arnt-Veda Ann Borg	Not Set	....	....	....	2418	....
Dangerous Journey	20th-Fox	504	Burma travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	...
Dark Waters	UA	..	Merle Oberon-Franchot Tone	Nov. 10,'44	89m	Nov. 4,'44	2165	1983	2406
Dawn Over France (French)	Famous Int.	....	Raimu-Berval	Mar. 15,'45	72m	Mar. 31,'45	2382	....	....
Dead Men's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2338	2250	2406
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	...	....	...	2216	....
Diamond Horseshoe	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	....
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 2,'45	72m	Mar. 17,'45	2361	2166	....
Divorce	Mono.	....	Kay Francis-Bruce Cabot	June 1,'45	....	....	....	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Dolly Sisters, The	20th-Fox	....	Betty Grable-John Payne	Sept.,'45	....	....	....	2384	....
Don Juan Quilligan	20th-Fox	....	William Bendix-Joan Blondell	July,'45	....	....	....	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Dragonwyck (color)	20th-Fox	....	Gene Tierney-Vincent Price	Nov.,'45	....	....	....	2403	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2366	....
Duffy's Tavern	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	....	....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	
Earl Carroll Vanities	Rep.	413	Dennis O'Keefe-Constance Moore	Apr. 5,'45	91m	Mar. 10,'45	2349	2242	2406
Early to Wed	MGM	....	Lucille Ball-Van Johnson	Not Set	....	....	....	2366	....
Easy to Look At	Univ.	....	Gloria Jean-Kirby Grant	Not Set	....	....	....	2418	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	....
Enchanted Forest (color)	PRC	...	Edmund Lowe-Brenda Joyce	Not Set	....	....	....	2279	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	59m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 18,'44	2181	2166	....
Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	81m	Apr. 28,'45	2425	2092	....
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	....	...	2310	....
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	Apr. 28,'45	2426	2007	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2406
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.		Gloria Jean-John Qualen	Not Set	....	....	....	2279	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	2406
Falcon in San Francisco, The	RKO	..	Tom Conway-Rita Corday	Not Set	....	....	....	2366	....
Fashion Model	Mono.	...	Robert Lowery-Marjorie Weaver	Mar. 2,'45	61m	Apr. 7,'45	2394	2230	....
Fighting Guardsman, The	Col.	....	Willard Parker-Anita Louise	May 24,'45	....	....	....	2278	
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	2406
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Man into Tokyo	RKO	....	Tom Neal-Barbara Hale	Not Set	....	....	....	2366	....
Flame of the Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	91m	Apr. 21,'45	2413	1994	....
Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	May 26,'45	....	....	....	2353	....
Flight from Folly (British)	WB	....	Pat Kirkwood-Hugh Sinclair	Not Set	94m	Feb. 24,'45	2330	....	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	....
Forever Yours	Mono.	....	Gale Storm-Johnny Mack Brown	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
(formerly They Shall Have Faith)									
● For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	....
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	Not Set	....	....	....	2259	....
GANGS of the Waterfront	Rep.	....	Robert Armstrong-Stephanie Bachelor	Not Set	....	....	....	2403	....
Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	Mar. 10,'45	2350	....	...
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	....
Geo. White's Scandals	RKO	....	Joan Davis-Jack Haley	Block 5	....	....	....	2366	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....

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G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	....	....	2250	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	89m	Mar. 3,'45	2338	2203	2406
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sept. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan.. 20,'45	2277	2250	....
Great John L. The	UA	....	Linda Darnell-Greg. McClure	May 25,'45	96m	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	121m	Dec. 9,'44	2213	1983	2406
Guest Wife	UA	....	Claudette Colbert-Don Ameche	Not Set	....	....	....	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Mar. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	2406
Harvey Girls, The	MGM	....	Judy Garland-John Hodiak	Not Set	....	....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2406
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	2406
Her Highness and the Bellboy	MGM	...	Hedy Lamarr-Robert Walker	Not Set	....	....	....	2259	....
Her Lucky Night	Univ.	9021	Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	63m	Feb. 3,'45	2298	2250	....
Hi, Beautiful	Univ.	9031	Martha O'Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	....	Edward Arnold-Frances Rafferty	Not Set	....	....	....	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb.. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	....	Al Pearce-Dale Evans	Not Set	72m	Apr. 21,'45	2414	2250	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hold That Blonde (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	....	....	2259	....
Hollywood and Vine	PRC	..	James Ellison-Wanda McKay	Apr. 25,'45	58m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner Stars Revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead	Univ.	9028	Allan Jones-Grace McDonald	May 11,'45	60m	May 5,'45	2433	2278	....
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	80m	Apr. 7,'45	2393	1715	....
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	2406
Hotel Reserve (British)	RKO	...	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Baris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA		Ginger Rogers-Joseph Cotten	Jan. 5,'45	85m	Dec. 23,'44	2237	1913	2406
I'll Remember April	Univ.	9027	Gloria Jean-Kirby Grant	Apr. 13,'45	63m	Apr. 21,'45	2415	2230	....
I'll Tell the World	Univ.	....	Lee Tracy-Brenda Joyce	June 8,'45	....	....	....	2310	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old New Mexico	Mono.	....	Johnny Mack Brown	May 19,'45	....	....	....	2354	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Block 6	....	....	....	2216	....
It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	....
It's In the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	87m	Feb. 17,'45	2317	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	....	....	2279	...
Johnny Angel	RKO	....	George Raft-Signe Hasso	Block 6		....	...	2259	...
Jubilee (Russian)	Artkino	....	Comedy Feature	Feb. 21,'45	40m	Mar. 10,'45	2350	....	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	Not Set	....	....	....	2259	...
Junior Miss	20th-Fox	....	Peggy Ann Garner-Allyn Joslyn	Dec.,'45	....	....	....	2403	....
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	2406
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2342
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Not Set	....	....	....	2353	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
LADIES in the Green Hats (French)	Brill	....	French feature	Apr. 4,'45	93m	Apr. 28,45	2426	....	....
Lady Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	64m	Mar. 31,'45	2381	2354	....
Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Not Set	....	....	....	2403	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
•Law of the Valley	Mono.	..	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Lone Texas Ranger	Rep.	....	Bill Elliott-Alice Fleming	Not Set	....	....	....	2403	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	...
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	....	....	2242	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2230	....

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MADONNA of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	...
Magnificent Rogue, The	Rep.	....	Joseph Schildkraut-Billie Burke	Not Set	....	....	....	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	
Main Street Girl	Mono.	....	Doris Merrick-Eddie Quillan	Not Set	....	....	....	2418	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	
Mama Loves Papa	RKO	....	Leon Errol-Elisabeth Risdon	Not Set	....	....	....	2403	....
Man from Morocco, The (British)	A.B.P.C.-Pathe	....	Anton Walbrook-Margaretta Scott	Not Set	115m	Mar. 17,'45	2362	....	....
Man from Oklahoma	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	2418	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,'44	2150	1747	2406
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	65m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	...
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage (Russian)	Artkino	....	Comedy Feature	Feb. 21,'45	47m	Mar. 10,'45	2350	....	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Apr. 14,'45	2401	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2406
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
Missing Corpse, The	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	62m	Apr. 28,'45	2426	2354	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	...
Miss Susie Slagle's	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	....	....	2216	...
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	....
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	...
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Most Dangerous Game, The	RKO	....	John Loder-Audrey Long	Not Set	....	....	....	2384	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	93m	Sept. 23,'44	2110	....	2406
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 8,'45	....	....	....	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	June 8,'45	95m	Apr. 14,'45	2041	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	...
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2406
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	2406
Musicians of Heaven (French)	English	....	Michele Morgan-Rene Lefevre	Feb. 28,'45	94m	Mar. 17,'45	2362	....	....
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	521	Mickey Rooney-Jackie Jenkins	Apr.,'45	123m	Dec. 9,'44	2213	1763	2406
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2302
Naughty Nineties, The	Univ.	....	Abbott and Costello	Not Set	....	....	....	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	...
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	....	....	2279	....
Nob Hill (color)	20th-Fov	....	Joan Bennett-George Raft	July,'45	....	....	....	2131	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2406
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	....	....	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	2406
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	...	....	....	2093	...
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	.	...
Once Upon A Dream	Univ.	....	Robert Paige-Susanna Foster	Not Set	....	....	....	2434	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	.
One Exciting Night	Para.	....	William Gargan-Ann Savage	Not Set	....	....	....	2354	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	...
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	...
Passionate Ghost, The (formerly The Amorous Ghost)	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	....	....	2366	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	...
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	Not Set	....	....	....	2279	..
Phantom Speaks, The	Rep.	....	Richard Arlen-Lynn Roberts	Not Set	68m	Apr. 21,'45	2414	2354	....
Phantom of 42nd Street, The	PRC		Dave O'Brien-Kay Aldridge	May 2,'45	58m	Apr. 7,'45	2394	2279	....
Picture of Dorian Gray, The	MGM	525	George Sanders-Angela Lansbury	June,'45	111m	Mar. 3,'45	2337	1899	
Pillow to Post	WB	*	Ida Lupino-Walter Huston	June 9,'45	94m	....	....	2216	....
Place of One's Own, A (Br.)	Gains.	....	Margaret Lockwood-James Mason	Not Set	97m	Apr. 21,'45	2414	...	....
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	May 5,'45	2434	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2342
Pride of the Marines (formerly This Love of Ours)	WB	....	John Garfield-Eleanor Parker	Not Set	....	....	....	2250	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....

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Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Rebel, The (Mexican)	Clasa-Mohme	....	Jorge Negrete	Mar. 9,'45	112m	Mar. 24,'45	2374	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Return of the Durango Kid	Col.	6206	Charles Starrett-Jean Stevens	Apr. 19,'45	57m	May 5,'45	2434	2366	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	...
Rhythm Roundup	Col.	....	Ken Curtis-Cheryl Walker	June 7,'45	....	....	....	2434	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	....	....	2166	...
Road to Alcatraz	Rep.	....	Robert Lowery-Jane Storey	Not Set	....	....	....	2418	....
Road to Utopia	Para.		Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Rockin' in the Rockies	Col.	6222	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	....	....	....	2354	....
Rogues' Gallery	PRC	...	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	2406
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	....
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	....
Rustlers of the Badlands	Col.	....	Charles Starrett-Sally Bliss	Not Set	....	....	....	2418	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Saddle Serenade	Mono.	....	Jimmy Wakely-Lee White	Not Set	....	....	....	2434	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	....
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	....	2216	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	..
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	May 5,'45	65m	Apr. 28,'45	2425	2354	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Senorita from the West	Univ.	....	Allan Jones-Bonita Granville	Not Set	...	....	....	2418	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 19,'45	60m	Jan. 20,'45	2278	2230	....
Shadow of Suspicion	Mono.	.	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	..
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	...
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	..	
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66n	Jan. 6,'45	2257	2142	..
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	.
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	..
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	.
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Silver Fleet, The	PRC	....	Ralph Richardson	June 15,'45	62m	Mar. 20,'43	2401	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	July 20,'44	174m	July 22,'44	2095	1635	2218
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Block 6	....	....	....	2354	....
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	....
●Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	..
Song of the Sarong	Univ.	9040	Nancy Kelly-William Gargan	Apr. 20,'45	65m	Apr. 14,'45	2402	2278	....
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2406
Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	...
Southerner, The	UA	....	Zachary Scott-Betty Field	May 18,'45	91m	May 5,'45	2433	2216	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Block 6	....	....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	63m	Feb. 17,'45	2317	....	....
Sporting Chance, A	Rep.	....	Jane Randolph-John O'Malley	Not Set	...	....	....	2403	....
Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	May 10,'45	....	....	....	2418	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	...
State Fair (color)	20th-Fox	....	Dana Andrews-Jeanne Craine-Dick Haymes	Aug.,'45	....	....	....	2434	....
Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	Not Set	....	....	....	2278	....
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	June 15,'45	56m	Apr. 21,'45	2414	....	....
Strawberry Roan (Br.)	Br. Natl.-Anglo	....	Billy Hartnell-Carol Raye	Not Set	78m	Mar. 17,'45	2362	....	....
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	....
Summer Storm	UA	...	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2406
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	....
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	...
Swingin' on a Rainbow	Rep.	....	Brad Taylor-Jane Frazee	Not Set	....	....	....	2403	....
Swing Out, Sister	Univ.	9033	Rod Cameron-Arthur Treacher	May 18,'45	60m	May 5,'45	2434	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2406
Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	....
Tell It to a Star	Rep.	....	Robert Livingston-Ruth Terry	Not Set	....	....	...	2403	....
Ten Cents a Dance	Col.	....	Jane Frazee-Jimmy Lloyd	June 7,'45	....	....	....	2366	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	June 15,'45	....	....	....	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	...	....
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	....	....	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	2406

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED		Advance Synopsis Page	Service Data Page
						M. P. Herald Issue	Product Digest Page		
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2406
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	2406
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27,'45	2290	2203	....
Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	....
Thousand and One Nights, A (col.)	Col.	....	Cornel Wilde-Evelyn Keyes	July 5,'45	....	....	....	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	81m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	2406
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
Three in the Saddle	PRC	....	Tex Ritter-Dave O'Brien	June 29,'45	....	....	....	2434	....
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	....	....	2366	....
Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	....	....	....	2353	....
Thrill of a Romance (color)	MGM	..	Esther Williams-Van Johnson	Not Set	....	....	....	2203	....
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	....
Thunder Rock (British)	English	...	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2406
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	85m	Dec. 23,'44	2237	2007	2406
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2406
Too Young to Know	WB	....	Faye Emerson-Zachary Scott	Not Set	....	....	....	2384	....
Topeka Terror	Rep.	464	Allan Lane-Lina Stirling	Jan. 26,'45	55m	Jan. 27,'45	2290	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	2406
Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	May 24,'45	....	....	....	2418	....
Twice Blessed	MGM	....	Lee&Lyn Wilde-James Craig	Not Set	....	....	....	2354	....
Two O'Clock Courage	RKO	....	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
UNDER Western Skies	Uni	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	....
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	2406
VALLEY of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	....
Vampire's Ghost, The	Rep.	.	John Abbott-Peggy Stewart	Not Set	59m	Apr. 21,'45	2414	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	....	....	2242	....
WAIT for Me (Russian)	Artkino	....	Feature dubbed in English	Mar. 17,'45	79m	Mar. 24,'45	2374	....	....
Walk in the Sun, A	UA		Dana Andrews-Huntz Hall	Not Set	....	....	....	2242	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Waterloo Road (British)	Gains.-GFD	...	John Mills-Stewart Granger	Not Set	76m	Feb. 24,'45	2330	....	....
Wave, a Wac, a Marine, A	Mono.	...	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	....
Weekend at the Waldorf	MGM	.	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	....	....	2242	...
West of the Pecos	RKO	....	Bob Mitchum-Barbara Hale	Block 6	....	....	....	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb 3,'45	2298	2279	....
When Strangers Marry	Mono.		Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	..
•When the Lights Go on Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2302
Where Do We Go From Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	June,'45	....	....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29 44	55m	.... ..	....	2186	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	....	....	....	2418	....
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	....	....	2250	....
Wildflower (Mexican)	Clasa-Mohme		Dolores Del Rio	Jan. 15,'45	90m	Jan. 27 '45	2289	....	....
Wild Horse Phantom	PRC	..	Buster Crabbe-Al. St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Without Love	MGM	522	Katharine Hepburn-Spencer Tracy	May,'45	111m	Mar. 24,'45	2373	2242	....
Woman in Green, The	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	....	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	98m	Apr. 28,'45	2425	2093	....
World Owes Me a Living, The (British)	Br. Natl.-Anglo	....	David Farrar-Judy Campbell	Not Set	90m	Mar. 17,'45	2362	....	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOLANDA and the Thief	MGM	....	Fred Astaire-Lucille Bremer	Not Set	...	....	...	2354	....
You Came Along	Para.	....	Robert Cummings-Lizabeth Scott	Not Set	....	....	....	2354	....
You Can't Do Without Love (Br.)	Col.	....	Vera Lynn-Donald Stewart	Not Set	...	...	...	2418	....
Youth On Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	..	MGM Contract Stars	Not Set	....	....	....	1913	....
Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....
Zoya (Russian)	Artkino	....	War feature	Apr. 14,'45	85m	Apr. 21,'45	2415	....	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2435.

Time is woven, too,

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- ★ The BIG JOB of the Motion Picture Industry is the SHOWMEN'S SEVENTH...the War Loan Drive to Speed Total Victory!
- ★ 3 "sock" TRAILERS...to help you put over this tremendous campaign...have been produced by your industry...and are being distributed to all theatres by NATIONAL SCREEN SERVICE
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★ *Please* RETURN YOUR TRAILER IMMEDIATELY after its scheduled run! ... to your NATIONAL SCREEN EXCHANGE ... so that EVERY THEATRE RECEIVES ITS PRINTS! ★ DON'T DELAY! ★ YOUR COOPERATION IS ESSENTIAL! A missout on a trailer may mean UNSOLD BONDS. ★ The RETURN of WAR LOAN TRAILERS is an IMPORTANT PART of *your* BIG JOB in the SHOWMEN'S SEVENTH!

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REVIEWS

(*In Product Digest*)

- Pillow to Post
- Bells of Rosarita
- Escape in the Fog
- Springtime in Texas
- Flame of the West

Taxes versus Grosses for the War Years— and how they Rise

Circuits and Studios Eager to Tap Army Manpower Pool

WPB Reconversion Plan Brings Hope for Early Release of Materials

Showmen Open the Mighty Seventh War Loan Drive

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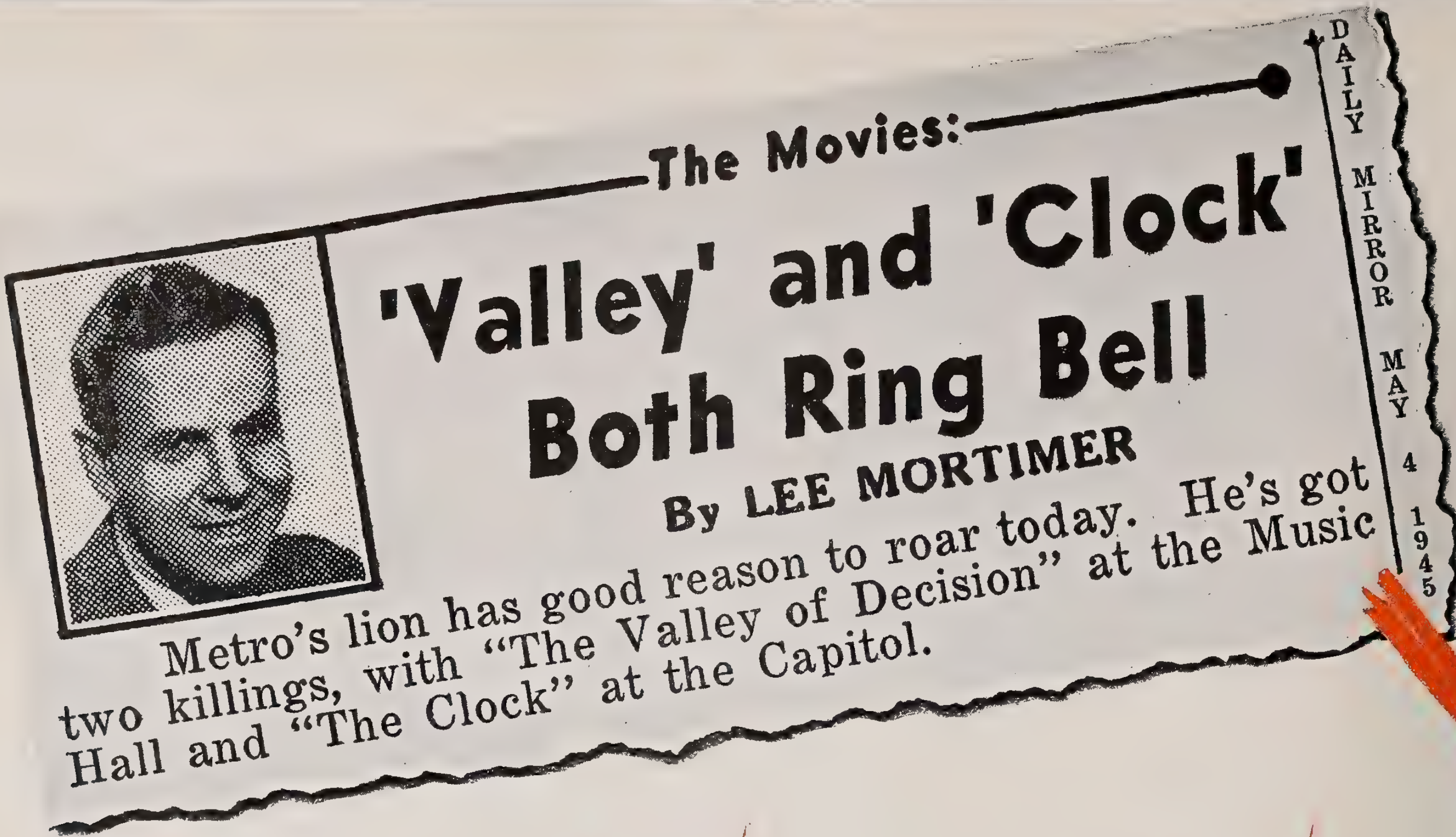


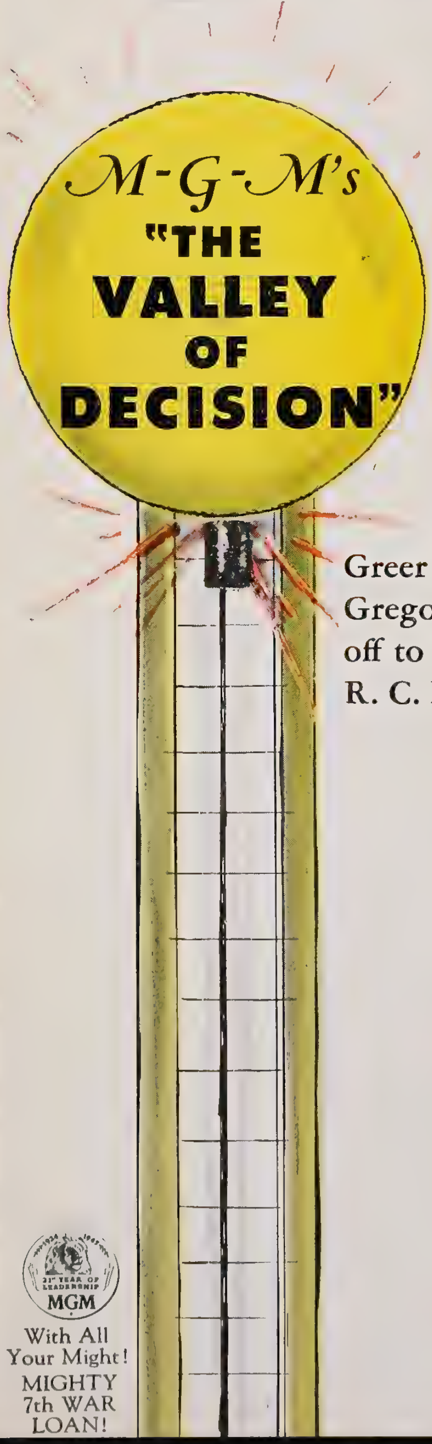
DAILY MIRROR MAY 4 1945

The Movies:

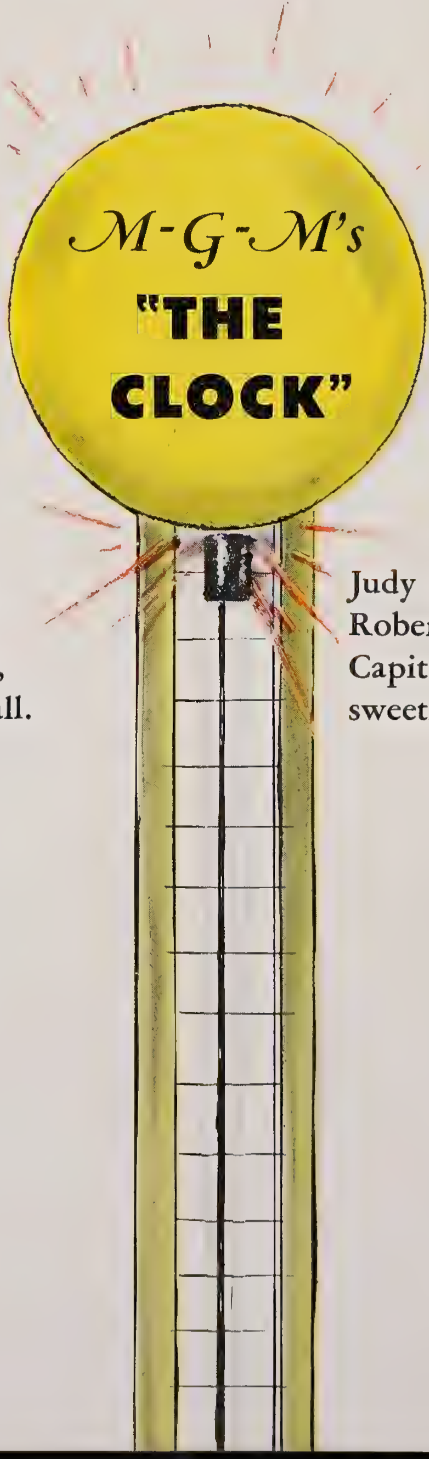
'Valley' and 'Clock' Both Ring Bell

By LEE MORTIMER

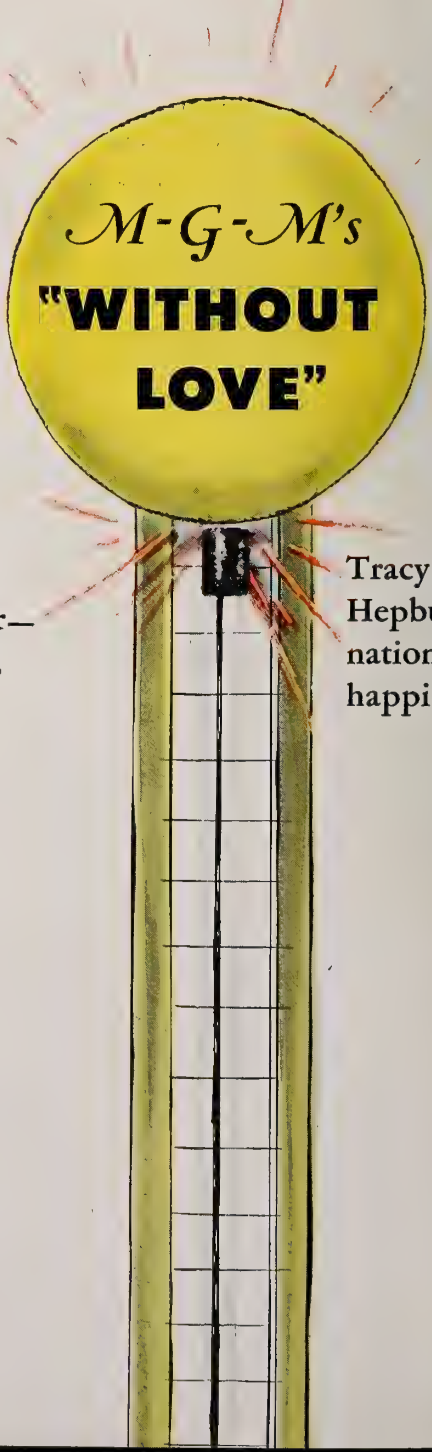
Metro's lion has good reason to roar today. He's got two killings, with "The Valley of Decision" at the Music Hall and "The Clock" at the Capitol.


M-G-M's
"THE
VALLEY
OF
DECISION"

Greer Garson,
Gregory Peck
off to long-run,
R. C. Music Hall.


M-G-M's
"THE
CLOCK"

Judy Garland,
Robert Walker—
Capitol, N. Y.,
sweethearts.

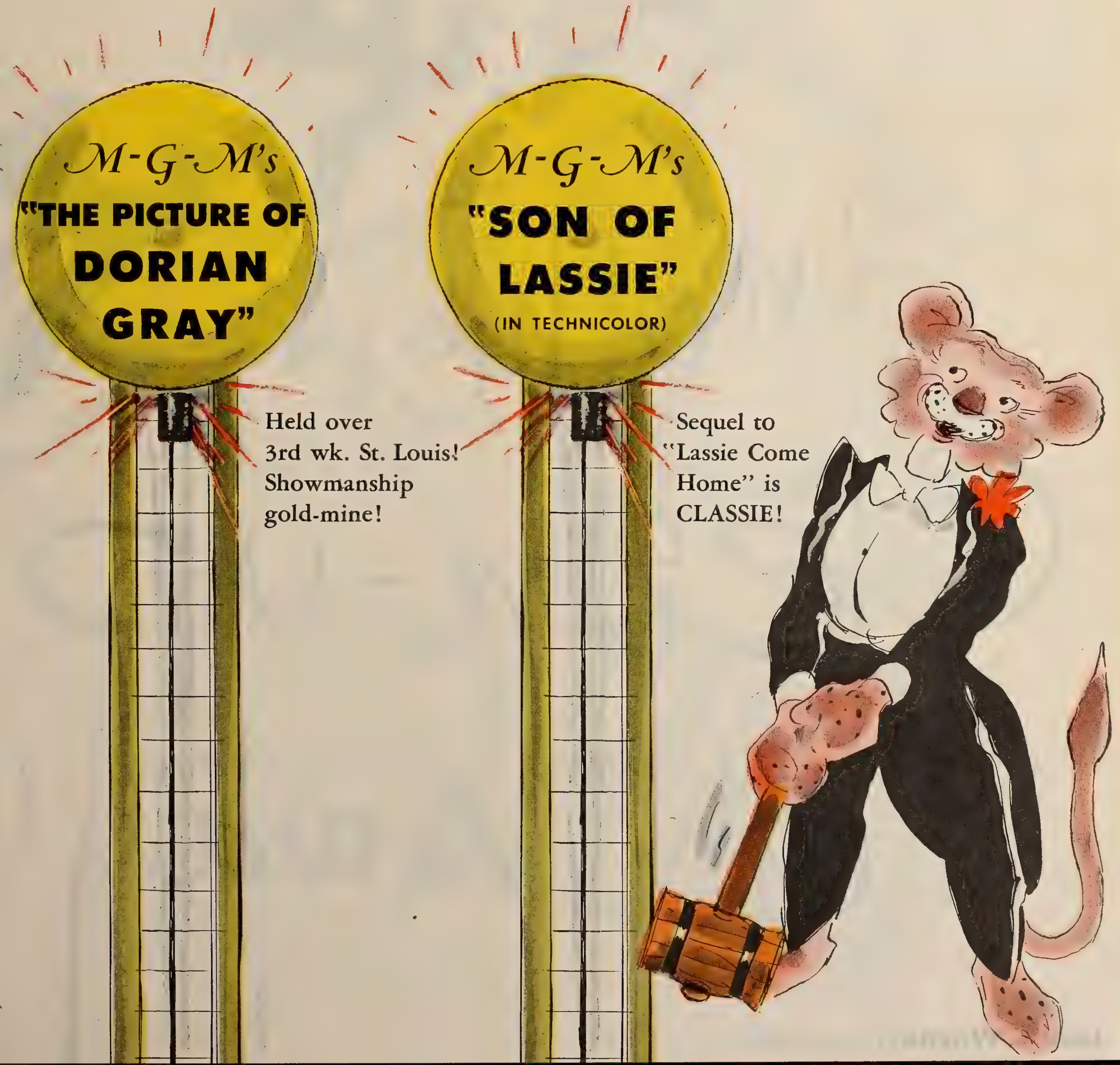

M-G-M's
"WITHOUT
LOVE"

Tracy and
Hepburn—
nationwid
happiness

21st YEAR OF LEADERSHIP
MGM

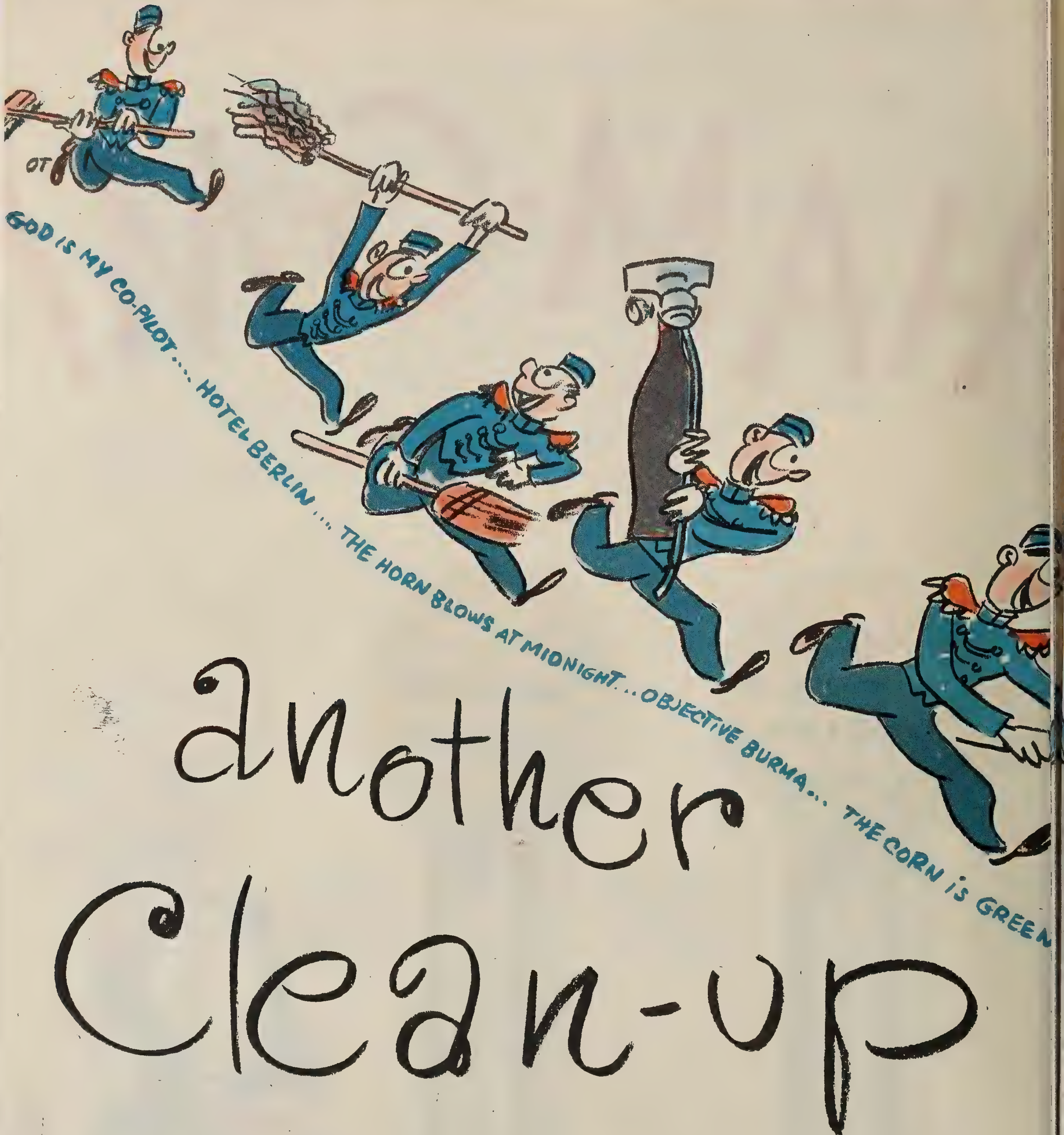
With All
Your Might!
MIGHTY
7th WAR
LOAN!

HAM-G-M!


M-G-M's
"THE PICTURE OF DORIAN GRAY"
M-G-M's
"SON OF LASSIE"
(IN TECHNICOLOR)

Held over
3rd wk. St. Louis!
Showmanship
gold-mine!

Sequel to
"Lassie Come
Home" is
CLASSIE!


OT
GOD IS MY CO-PILOT.... HOTEL BERLIN.... THE HORN BLOWS AT MIDNIGHT...OBJECTIVE BURMA... THE CORN IS GREEN

another Clean-up right Away!!

Jack L. Warner, *Executive Producer*

IT'S Right on Top

OF THE YEAR'S LIST OF LAUGH HITS!

They're crazy with Love - and it's crazy with Laughter!

IDA LUPINO

She loves to fight 'cause making up means making love!

SYDNEY

GREENSTREET

'The Fat Man'—he's a 300-pound blues-buster!

WM. PRINCE

The kid from 'Objective Burma' has a new objective-IDA LUPINO!

C'MON EVERYBODY IT'S **SOCK** ENTERTAINMENT!

WARNERS'

ADORABLE, ROARABLE HIT!

"PILLOW to POST"

with

STUART ERWIN • JOHNNY MITCHELL • RUTH DONNELLY • LOUIS ARMSTRONG AND HIS ORCHESTRA

Directed by VINCENT SHERMAN

Screen Play by Charles Hoffman From the Stage Play by Rose Simon Kohn

Produced by ALEX GOTTLIEB

GLITTERING GROSSES FIRST 56 DATES–

BETTY GRABLE AND DICK HAYMES in BILLY ROSE'S 'DIAMOND HORSESHOE' IN TECHNICOLOR!

Directed and Written by GEORGE SEATON · Produced by WILLIAM PERLBERG

Scores of other spots will soon be wearing diamonds from 20th Century-Fox

30th ANNIVERSARY

SPEED TOTAL VICTORY!
THE MIGHTY 7th WAR LOAN!

MOTION PICTURE HERALD

COLVIN BROWN, Publisher
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, Editor

Vol. 159, No. 7
May 19, 1945

AFTER CENSORSHIP?

APPARENTLY as a feeler to see what measure of public interest is stimulated, the American Civil Liberties Union has studiously caused it to be known that it is contemplating a test lawsuit as to whether the Motion Picture Producers and Distributors of America "has the right to censor all manuscripts".

In the first place, the attention of the Union may be directed to the fact which is obvious to any unprejudiced eye that, when a group of motion picture producers sets up a consultative and advisory agency to review scripts in keeping with standards specified by the producers themselves, it has not created a censorship system, nor is it being party to any act of censorship.

Censorship is the application of an involuntary and extraneous force. The industry's plan of self-regulation is not censorship and is susceptible to no such interpretation—except, possibly, to bogey hunters.

In the next place, the Union may be asked if it is making an assumption that motion picture producers have no civil rights. Certainly it must be recognized that the motion picture producer has a right to seek advice and guidance on a script from whatever source he chooses and, finally, to make a film in any manner he wishes to make it, provided that it does not violate the law of the land.

It is a curious development that, right at this time when humanity is in the throes of its greatest sacrifices in the cause of a decent world, an American association should attack—and by misrepresentation, at that—the industry's effort to maintain reasonable standards of decency in motion pictures that will influence the patterns of thought and behavior of vast millions in this country and throughout the world.

—M. Q.

■ ■ ■

UNITED FRONT

THE problems just ahead, and those to come, tend to require of the motion picture industry an order of unified cooperation in every practical direction.

The interests common to all branches of the industry, and their interests in each other, need effective recognition of an order which the inherent competitions of the normal conduct of business often tend to obscure. Important are:

Relations with the public.
Relations with our Government, all Governments.
Relations with the world market.

The screen is an organism and the success of any part of it is dependent on the other parts. There are, however, lines between the parts and the not infrequent tendency in the zeal of their separate interests to forget the whole.

The relations with public, Government and markets is all one fabric, but it employs many weavers, professional and volunteer. That sometimes confuses the picture.

There are rising again today groups and forces which would renew pressures to bring the screen under various orders of controls for various purposes—none of them to the benefit of the screen. Some of them are addressed at the creation of schisms in the art and the industry. "Divide and conquer" is a policy which we have seen make desperate inroads across the map of civilization. It can be applied anywhere that men try to work together. The motion picture can do with a unified front in its common interest.

* * * *

THE problems of the world being many, the motion picture will be having many. The extensive service of the screen, and the attentions of the organized industry with its War Activities Committee, in the causes of the war appear, with a certain inevitability, to suggest a number of assignments in the peace.

The dire compulsions of war have one clear objective, victory. The program is relatively simple.

The purposes of peace and the objectives are much more complex, and there are as many programs as there are experts, official and unofficial.

Just now a public relations officer is on a Hollywood sojourn to talk to producers about indoctrination of product, presumably as to its impact upon population in occupied territories.

One is to be reminded, now, with policies abroad so much a matter of concern at home, of a warning word from Mr. Winston Churchill in his Sunday address on the air in which he remarked: "There would be little use in punishing the Hitlerites . . . if totalitarian or police governments were to take the place of the German invaders."

Late last week it was indicated in the public prints that the military government of the U. S. portion of occupied Germany had laid down a program of control of all public expression and communication, forbidding even the importation of publications. At midweek it developed that this was all on the authority of the Office of War Information and its head, Mr. Elmer Davis, who has talked to personages of the Supreme Headquarters Allied Expeditionary Forces, but not high enough, which is to say General Eisenhower. Tuesday President Truman reversed Mr. Davis, announcing that General Eisenhower wanted a free press in Germany as soon as conditions warranted.

Mr. Davis had explained last week that "Germany is a sick man". It appeared to be his assumption that the OWI was the doctor, and ordained to prescribe, with the totalitarian authority of a physician.

It is a reasonable assumption that fundamental policy which President Truman has enunciated for the press shall apply to the screen.

For a transition period it is obvious that there need be controls addressed at completion of the peace and such assurances as may be had of realization of the objectives of victory. Beyond that is beyond the province of war.

For the broad purposes of the screen the proper control is by the democratic process of customer service among free peoples.

This great industry has come to greatness on its own, guided by skills developed in rich opportunity, operating in response to the common will.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

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EXHIBITION'S gross and the admission tax since 1941 Page 16
ON THE MARCH—Red Kann points to need for legislative alertness Page 18
WAR restrictions fade as WPB speeds conversion in many fields Page 24
"TARGET Tokyo" is vivid screen story of attacks by B-29s Page 26
RIGID controls of German activities will include motion pictures Page 26
SCREEN leads the nation's Bond march toward defeat of Japan Page 27
INDUSTRY has net out in readiness for rising tide of manpower Page 34
BRITISH industry union seeks to form international ties Page 42
SMPE holds annual spring technical meeting in Hollywood Page 44

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More Gore

THE five major newsreels in their releases of Wednesday this week all carried scenes of the mutilation of Mussolini's body and that of his mistress, Clara Petacci, by a mob in Milan. The film, 461 feet of it, showing the scene in detail including close-ups of the bleeding, gory bodies; the faces of the crowd distorted with rage and excitement, and the hanging of the bodies in a gas station, was supplied to the companies by the Army Signal Corps in the regular pool footage for the week.

Its arrival touched off day-long editorial debates in the home offices of the newsreels in New York. By make-up time Tuesday the opinion that the scenes, no matter how horrible, were news had prevailed, although judgment varied on how much of the more gruesome close-ups should be used. Movietone News used 100 feet of the less gory long shots; News of the Day, 125 feet; Paramount, 220 feet; Pathe, 133 feet, and Universal, 75 feet of the long shots.

The footage was shot by three Signal Corps cameramen who entered Milan with American troops the day the bodies were thrown into the public square there. The releases this week followed by two weeks the atrocity pictures of the Nazi concentration camps at Dachau and Buchenwald.

Windy City

CHICAGO has greeted the lifting of the curfew with horror—horror in films. A rash of such pictures is spreading. The Woods theatre is to play Republic's "The Vampire Ghost" and "The Phantom Speaks." RKO's Grand will feature "Crime, Inc." and "The Man Who Walked Alone." It has been playing "The Strange Death of Adolf Hitler" and "Escape in the Fog." Neighborhood theatre owners are said to be combing exchanges for horror pictures. Larry Stein, who resigned the other day from Warner Theatres publicity supervision there, has formed Horror, Inc., to produce pictures.

Flat

LOUISVILLE theatres always looked with favor on the famed Kentucky Derby run in their town. The hordes of visitors attended theatres. The 71st Kentucky Derby, however, will make little difference. Sale of tickets to the Derby, June 9, will be only to Louisville residents, under wartime travel restrictions.

In San Francisco

DARRYL F. ZANUCK, a frequent visitor to San Francisco during the United Nations security conference, has been lobbying there for the inclusion in the United Nations charter of a clause guaranteeing world freedom of the screen, along with radio and the press, Louella Parsons told readers of the Hearst papers this week. Miss Parsons said Mr. Zanuck had confided to her that he had discussed the matter with Secretary of State Edward R. Stettinius.

The columnist said further the producer had had two other purposes in visiting the conference, one of them a secret, at least from her. The one that could be told, she said, was that Mr. Zanuck had discussed with the delegates the feasibility of filming "One World," the book by the late Wendell Willkie.

Another report from Hollywood this week was that Mr. Zanuck had discussed with Mr. Stettinius the possibility of making a documentary picture on the life of the late Franklin Delano Roosevelt.

Trouper

WHERE USO troupers cannot go because of time and space factors, Major Melvyn Douglas' soldier entertainers go, in the India-Burma Theatre of War. The former screen star is chief of the Entertainment Production Unit there, which regularly supplies live shows staffed entirely by military personnel.

He has ten shows on the road, and several rehearsing.

The unit was formed in September, 1944, after it was found that even with motion picture shows and USO units, the territory, so vast and difficult, could not be covered sufficiently.

Prognosis

TELEVISION will improve the quality of films. This is how. "It will have a tremendous broadening effect on the intellectual horizons of the average family." It will decrease, therefore, the production of "Class B and C movies." And, finally, "a good number of small movie houses in cities" may close. The prognosis is by Joseph Gerl, president of Sonora Radio and Television Corporation, delivered in an address to the University of Chicago Sociology Club Monday, entitled "The Social Effects of Television."

One Man Show

HAL BURROWS, art director for MGM in New York, may be seen as an artist of different hue, in an exhibition of his water colors in the Grand Central Art Galleries in New York. The exhibition began Tuesday and runs through May 29. The water colors are "fantasies on legendary, classic, and aboriginal themes." Mr. Burrows, a member of the art staff of the original Army paper, *Stars and Stripes,* in France, in the last war, has contributed regularly to many publications, and studied in New York with Robert Henri and Mahouri Young, and in Paris.

The Free Irish

THE Irish may now see films and newsreels about the war; they may even see in newspapers the photographs of bomb-scarred Britain, and read about the Irish who served the British in this war. The Irish censorship is ended, after five years. Newspapers of Eire generally condemned the censorship editorially last week; some spoke of their "humiliation." Prime Minister Eamon de Valera's newspaper remarked:

"Countries at war had their own censorship; we had ours; and from the point of view of honesty and common sense ours will stand comparison."

Butch Again

NEW YORK CITY is doing something which is not expected to be a precedent for the film industry. Any investor, however remote, and all officers, managers, and partners in night clubs, must be fingerprinted, by order of Mayor LaGuardia, through the Police Department. The city's night club owners are raging mad. They had just recovered from curfew sickness.

ESTA SEMANA

IMPUESTOS cinematográficos aumentan considerablemente: de $10,479,000 en 1941 a $108,457,000 en 1944. Los impuestos de boletería marcan el curso del negocio a través de las taquillas. El Pres. Truman no ve esperanza de alivio pronto. Páginas 13 y 16

RESTRICCIONES decretadas por la Junta de Producción de Guerra se esfuman a medida que adelanta el programa de reconversión, pero la escasez de materiales impedirá la edificación de nuevos teatros. Página 24

LA ARMADA expide fotografías del comienzo de los bombardeos de Tokío y el Japón por aviones terrestres Página 26

CINEMATOGRAFISTAS comienzan la formidable campaña de la Séptima Emisión de Bonos de Guerra con procesiones y nuevos ángulos de publicidad Página 27

LOS ESTUDIOS y las cadenas de teatros están ansiosos de conseguir los nuevos empleados que hará disponible el plan de relevos del Ejército. Página 34

LA TELEVISION, auxiliar valioso de la cinematografía, ocupa lugar prominente en la conferencia de Primavera de la Sociedad de Ingenieros Cinematográficos. Página 44

Tax Hurdle

EXISTING income taxation is a restraint of trade on the personalities, in the experience of I. A. Ekerman, entertainment entrepreneur in Brazil, now in New York looking for top name personalities to appear at the prospering casinos of his country. Recently Mr. Ekerman completed ten years of representation of Columbia Pictures Corporation, with headquarters at Sao Paulo. He now contemplates independent operation in pictures and talent. "I find," he observes, "that the big name people are hard to interest because even when I say 'Write your own ticket' they answer: 'If you give me $20,000 for an appearance the taxes will take it all but $4,000—I can't afford to go.'"

On Regulation

IF THERE is going to be free travel by reporters in countries recently torn by war, the State Department and other agencies must examine and accredit the news gatherers. In the case of the motion picture industry, however, sponsorship by its organization of self-regulation, the Motion Picture Producers and Distributors of America, would suffice, Francis C. DeWolf, chief of the Department's communications divisions, said at a luncheon meeting on "World Freedom of Speech and Press" in New York Wednesday. Mr. DeWolf was chief speaker. The luncheon was under auspices of the American Civil Liberties Union.

In our approach to other nations, in the interchange of news and enforcement of a free press, we should not overlook the fact that we have not achieved complete freedom ourselves, Arthur DeBra, MPPDA, another guest speaker, observed. He cited political censorship, although slight, of newsreels by states and cities.

He also denied that newsreels have been, or would be, subject to review "under the industry's voluntary process of self-regulation" because newsreel editors have proved responsible persons.

The expected freedom of expression should be approached in principle so that it may apply to any new mediums, he added.

Morris Ernst, ACLU counsel, complained of the alleged control of the film industry by a few interests.

Star Roster

NINE new members were elected Tuesday by the Society of Independent Motion Picture Producers, in Hollywood. They are Jesse Lasky, Jules Levey, Arnold Pressburger, David Loew, Charles Rogers, Harry Sherman, Jack Skirball, International Pictures, and Andrew Stone.

The Record

WARNER Brothers Pictures, which in intra-industry debate has been a proponent of war films, this week pointed at the record. Four released the past season, and five the previous, which they cite, had playdates totaling more than 15,000 each. In each instance there were several thousand repeat bookings. Among the pictures are: "Destination Tokyo," now nearing 16,000 bookings, "Passage to Marseilles," "Watch on the Rhine," and "Edge of Darkness."

On to Hollywood

MICHAEL TODD, Broadway producer, plans to be "as important a factor in motion picture production as he is in stage production," his West Coast representative, Leonard Goldstein, said in New York Monday. Mr. Todd believes his stage properties aid his bid for film fame. Such properties are "Star and Garter," "Up in Central Park," "Mexican Hayride" and "Pickup Girl."

Dictum

NOW we have it on no less authority than a United States Court of Appeals judge that double features menace the public. During discussion in the Jackson Park Theatre conspiracy case, in Chicago, last week, Circuit Judge J. Earl Major observed:

"Double features are a conspiracy against the public."

UA Resigns

THE United Artists Corporation issued the following statement Tuesday:

"In view of the fact virtually all of the producers using the facilities of United Artists Corporation for distribution have joined the Society of Independent Motion Picture Producers, the owners of United Artists Corporation have deemed it to the best interest of the company to resign from the Motion Picture Producers and Distributors of America, the resignation becoming effective on or about September 21, 1945. They also have authorized United Artists Productions, the producing affiliate of the corporation, to become a member of the Society of Independent Motion Picture Producers so that its trade association activities will be carried on exclusively through the association to which its producers belong and which its affiliate has joined."

Because the by-laws of the MPPDA require six months' notice of resignation, it is to be presumed that the United Artists resignation was submitted on or about March 21.

The statement was issued by Edward C. Raftery, United Artists president, in Hollywood. Owners of the company are Mary Pickford, Charles Chaplin and David O. Selznick.

The company resignation is not expected to affect the status of several individual United Artists producers who are members of the MPPDA.

Warner Bros. Pictures, Inc., served notice of resignation from the MPPDA last November to become effective May 31, this year.

Johnston with Airline

Eric A. Johnston, president of the United States Chamber of Commerce, was elected to the board of directors of United Airlines, Monday in New York.

Early Bird

THOSE lilac scents, those blooming daffodils along the road, those near sultry winds wafted to the door prompted Neil Hellman to open his drive-in theatre along the Saratoga-Albany highway in April. Thursday, May 10, Mr. Hellman closed the house. He was forced to by impassable snow drifts and a swirling snowstorm. He informed the public on Albany radio programs he would reopen after shoveling.

War Work

PRODUCER of "The River," "The Plow that Broke the Plains" and other documentary films, Pare Lorentz, now a Lieutenant Colonel of the Air Transport Command, has been producing a different kind of picture, till now secret. He is in charge of the ATC Overseas Technical Unit. This group photographs, processes, and distributes "pathfinder" films; that is, it charts, in visual, emphatic effective terms the air paths over the world our transport flyers follow. Fledgling flyers may see in these films the run markers airports, and other essentials of their routes precisely as they will see them later.

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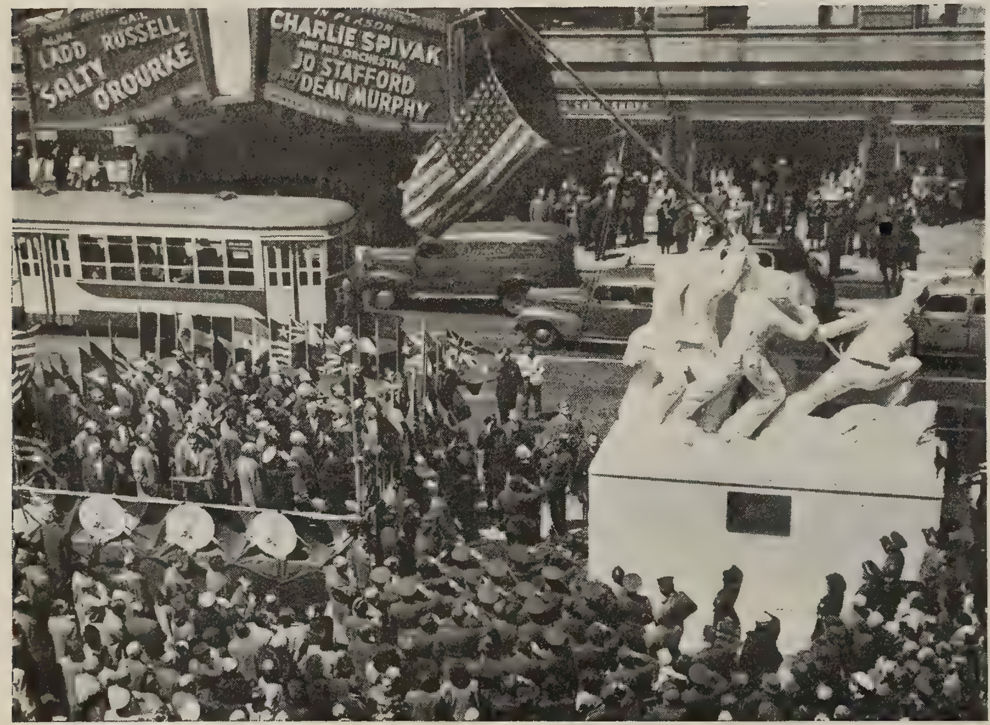
THIS WEEK the Camera reports:


LADD RUSSELL SALTY O'ROURKE
CHARLIE SPIVAK AND HIS ORCHESTRA JO STAFFORD DEAN MURPHY

RAISING THE FLAG on Mount Suribachi, Iwo Jima, a statue based on the famous photograph by Joseph Rosenthal, was presented to the Treasury Friday, May 11, by the War Activities Committee in New York's Times Square. The actual flag, above, was raised on the statue in ceremonies which drew thousands and were attended by film and stage personalities and Seventh War Loan leaders headed by Samuel Pinanski, national film chairman.

By Staff Photographer

FRED SCHWARTZ, owner of the Century Circuit, New York, will go shortly to Germany on a mission for the Office of War Information.

THE FIRST LADY of the theatre, Ethel Barrymore, is returning to Hollywood. Above, she discusses her film future with Harriet Parsons, left, producer for RKO, for whom Miss Barrymore appeared in "None But the Lonely Heart" and thereby won an Academy "Oscar", seen in the background, for the best performance by an actress in a supporting role.

VOLUNTEERS wanted, for the important job of maintaining morale among our soldiers in Europe convalescing or awaiting transfer to the Pacific. The personalities above discuss enrollment of stars by the Hollywood Victory Committee. They are Y. Frank Freeman, seated, and, left to right, standing, Olivia de Havilland, Sidney Strotz, Charles K. Feldman and Bob Hope. Among the stars thus far volunteering for the overseas work are Louise Allbritton, Joseph Cotten, Jinx Falkenburg, Charles Ruggles, Akim Tamiroff, Joan Blondell, Bette Davis, Joan Fontaine, Paul Muni.

AT THE PREMIERE of United Artists' "Blood on the Sun" at the United Artists theatre, San Francisco, were Mr. and Mrs. D. J. McNerney. Mr. McNerney is a partner in the Blumenfeld circuit.

FAREWELL AND GODSPEED to Mrs. N. Peter Rathvon, wife of the RKO president, is said in San Francisco by Robert Corbin, left, manager of the Golden Gate theatre, and Newton Jacobs, RKO branch manager there. Mrs. Rathvon is on active duty in the Pacific area for the American Red Cross.

PRESENTATION. Governor Horace A. Hildreth of Maine presents the March of Dimes Medal of Honor to John B. Carroll, state chairman in the 1945 campaign, and a district manager of the M. & P. Theatres.

By Staff Photographer

TRIBUTE. His fellows of the musical world gathered Tuesday in New York to plan a George Gershwin Jubilee Week, starting June 29, honoring the late composer, subject of Warners' coming "Rhapsody in Blue". Above, with Walter Damrosch accompanying, Paul Whiteman, Gladys Swarthout and Harry Richman sing.

DAVID L. STRUMPF, appointed motion picture advertising art director for Buchanan & Company. He was with RKO 21 years.

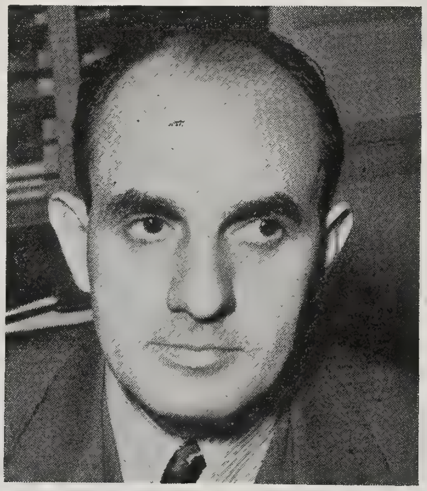
By Staff Photographer

WILLIAM CORREIA, of the Demerara Film Exchange, Demerara, British Guiana, and manager of the Astor theatre there, is visiting New York.

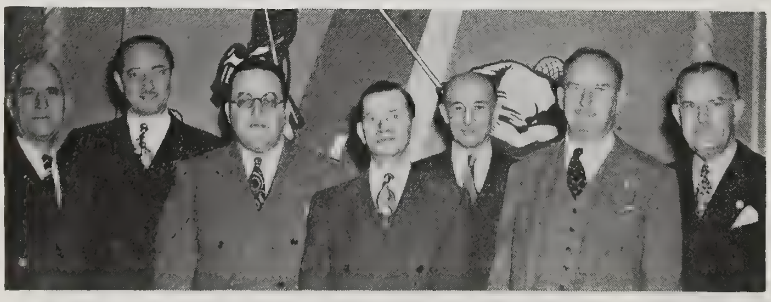
DRAWING, in Montreal, at the Associated Screen News Studio, for the Canadian Eighth Victory Loan, by stars Frances Dee and Joel McCrea, right. They are seen with Grace Blackburn, studio loan committee, and B. E. Norrish, Associated Screen president. The stars have aided Canada's loan drives.

CONGRATULATORY WIRES are read by Republic executives as the company celebrated its Tenth Anniversary. Perusing the telegrams are Walter L. Titus, Jr., supervisor of exchanges; James R. Grainger, president; Edward L. Walton, assistant general sales manager, and Herbert J. Yates, Sr., Republic founder.

OSA JOHNSON, of cinema and lecture fame—Solomons, Borneo, Africa, Kansas—opened the trout season on Furnace Creek, up in Vermont. The gentleman explaining is Dr. Arthur W. Farnsworth, father-in-law of Bette Davis. He is discussing fish. Osa Johnson (Mrs. Clark Getts) has the rainbow trout record for Kenya and is runner-up for the catfish record of Chanute.



PARAMOUNT probably will produce 16 or 17 pictures in 1945, costing almost $26,000,000, Henry Ginsberg, vice-president in charge of production, told trade writers at luncheon in New York's Hotel Astor, Monday. Mr. Ginsberg was in New York for home office conferences. The company will in addition release six films made by Pine-Thomas, three by Hazen-Wallis and two by B. G. DeSylva, he said.

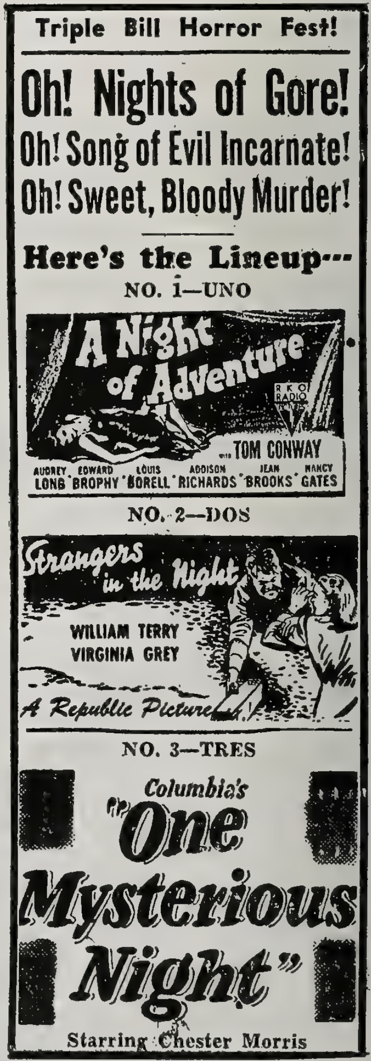


IN ALBANY, planners of the Seventh War Loan local campaign, at the meeting last week in the Ten Eyck Hotel: James Papayanakos, exhibitor; C. J. Latta, Warner zone manager, and area exhibitor chairman; Saul Ullman, Fabian circuit; Henry Grossman, exhibitor; Herbert Kneip, Treasury Department; Charles Gordon, exhibitor; Ray Smith, Warner branch manager.

Staff Photo

JAMES R. NAIRN, publicity and advertising director for the Famous Players Canadian circuit, was in New York this week, on vacation.

FROM HOLLYWOOD to New York, this week, came Mr. and Mrs. William Dozier. He is production assistant to Charles Koerner, vice-president in charge of RKO production.



Triple Bill Horror Fest!

Oh! Nights of Gore!
Oh! Song of Evil Incarnate!
Oh! Sweet, Bloody Murder!

Here's the Lineup---

NO. 1—UNO

A Night of Adventure
RKO RADIO
with TOM CONWAY
AUDREY LONG EDWARD BROPHY LOUIS BORELL ADDISON RICHARDS JEAN BROOKS NANCY GATES

NO. 2—DOS

Strangers in the Night
WILLIAM TERRY
VIRGINIA GREY
A Republic Picture

NO. 3—TRES

Columbia's
"One Mysterious Night"

Starring Chester Morris

YOU TAKE street car No. 12, San Diego, California, get off at Beardsley and Logan, and you're at the New Coronet theatre. And then you have fun, if you're in the mood, and are the type, and read these ads, and go to the theatre, and have fun.

INDUSTRY PAYS $788,602,572 IN TAXES IN FOUR YEARS

Over 1,000% Increase from Distributors; Theatres Pay $547,290,692

by WILLIAM G. FORMBY

Eight motion picture distributors paid $241,311,880 in Federal income and excess profits taxes for the four years of the war against Germany, and are continuing the pace in the prosecution of the conflict with Japan. The total represents almost 10 per cent of the gross intake of the motion picture corporations, which amounted to $2,520,966,459 for 1941, 1942, 1943 and 1944.

President Harry S. Truman, at a press conference in Washington, Tuesday, said there could be no reduction in taxes until the war with Japan was over.

The acceleration of tax demands is indicated by the fact that for 1941, the companies paid $10,479,184 on a total income of $469,050,812, less than four per cent, while in 1944 they were taxed $108,457,896 on an income of $806,012,509, almost 12 per cent of their gross.

The climb was sharpest in 1942, the year America really started to arm, with the increase in the bite of the excess profits tax. From $30,312,408 in taxes, of $537,312,266 in gross income for that year, the companies increased their payments to $92,062,392 in 1943 on gross intake of $708,590,872.

Three Companies Paid $157,447,981 In Four-Year Period

The "Big Three" in the high tax brackets were Twentieth Century-Fox, Loew's, Inc., and Paramount, in that order. Twentieth-Fox paid $61,075,162 in the four-year period, Loew's paid $51,605,908, and Paramount paid $44,766,911. This represents a total of $157,447,981 in payments from three companies. In addition to these three companies, figures are included in this study for Columbia, Monogram, RKO Radio, Universal and Warner Bros.

It is noted that although the income of the eight companies during the four-year period increased less than 100 per cent, from $469,050,812 in 1941 to $806,012,509 in 1944, Federal income and excess profits payments increased more than 1,000 per cent—from $10,479,184 in 1941 to $108,457,896 in 1944.

Of the three remaining corporations, United Artists does not issue detailed financial statements to the public, since it is owned by producer members; PRC Pictures is largely owned by Pathe Laboratories, Inc., and is included in that company's consolidated statement; Republic is an almost wholly owned subsidiary of Setay, Inc., which is a subsidiary of Consolidated Film Industries.

Exhibition Paid Total Of $547,290,692 in Three Years

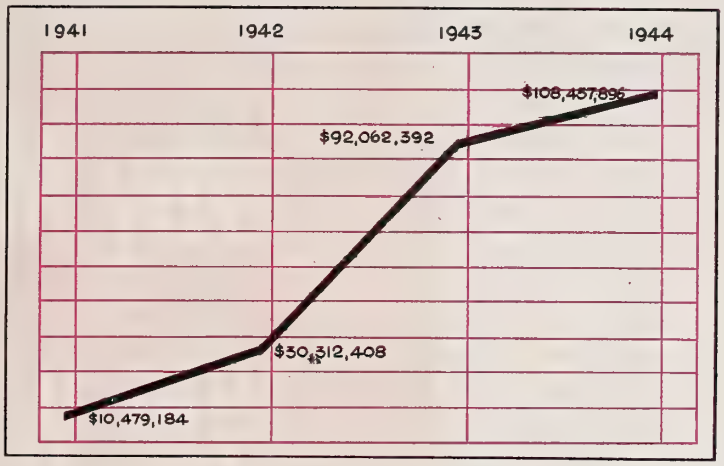
The distribution tax revenue is only a part of the income from the industry. It is an addition to the Federal amusement tax, collected at the source of income—the ticket windows of the nation's theatres. Over a period of three years—1942, 1943 and 1944—the Federal Government collected a total of $547,290,692 on a total theatre gross of $3,966,453,304.

Thus, the motion picture industry, in exhibi-

(Continued on page 16)

How War Pushed Taxes Up

HERE is how the war years took their toll of motion picture distribution revenue in the form of Federal income and excess profits taxes from eight film companies. The sharp climb came in the 1942-1943 period after the excess profits rate was increased, more than tripling in the latter year the total of 1942. The rise for the four years represents an increase of more than 1,000 per cent in distributor corporation taxes.

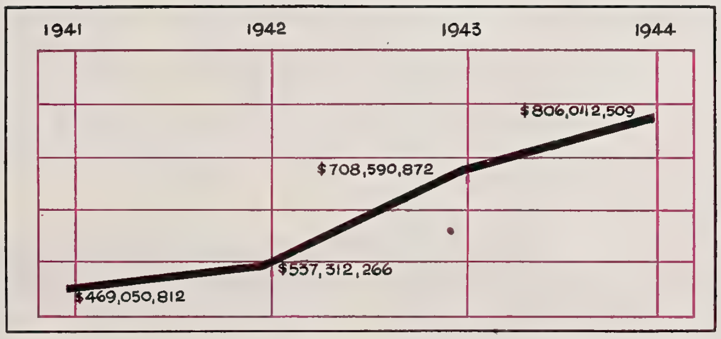


The Federal Tax Bill of Four Years

	1941	1942	1943	1944
Columbia	$ 127,242	$ 1,040,000	$ 3,900,000	$ 4,000,000
Loew's	3,323,855	6,013,359	19,418,101	22,860,593
Monogram	2,334	4,500	64,605	128,000
Paramount	957,626	1,994,345	12,935,134	28,879,816
RKO	463,709	732,304	6,034,575	6,000,000
Twentieth Century-Fox	2,275,162	7,750,000	26,050,000	25,100,000
Universal	1,723,256	4,527,900	9,769,977	8,354,487
Warner	1,606,000	8,250,000	13,890,000	13,135,000
Total	$10,479,184	$30,312,408	$92,062,392	$108,457,896

Gross Income for the War Years

RISING gross income figures for the distributors during the four years of war, swelled by a public rich with armament payrolls, are indicated in the graph at the right. The rise, it should be noted, was not nearly so steep as the rise in the tax graph. The increase in total income amounted to about 100 per cent, while taxes rose over 1,000 per cent.

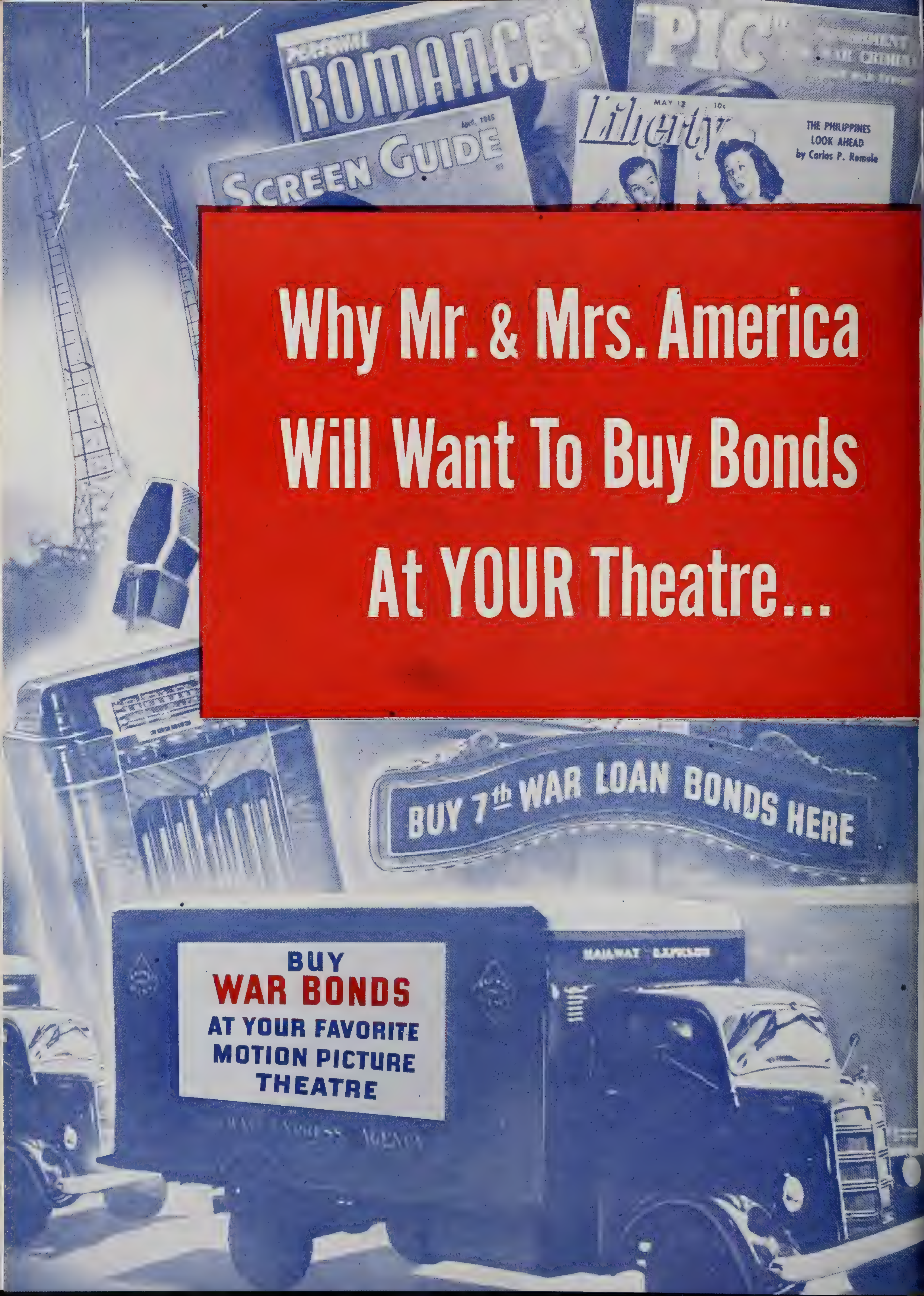


The Pattern of Company Business

	1941	1942	1943	1944
Columbia	$ 21,648,691	$ 27,245,363	$ 32,423,487	$ 32,942,381
Loew's	113,925,187	119,480,567	138,835,504	160,604,310
Monogram	2,030,460	2,186,092	2,534,853	2,776,952
Paramount	96,025,862	101,273,326	123,302,691	157,687,106
RKO	53,250,726	61,400,735	78,795,320	79,785,020
Twentieth Century-Fox	49,593,192	67,345,659	154,345,950	179,472,197
Universal	30,283,523	39,109,524	46,527,527	51,561,504
Warner	102,293,171	119,271,000	131,825,540	141,183,039
Total	$469,050,812	$537,312,266	$708,590,872	$806,012,509

All data from financial reports of the companies.

Why Mr. & Mrs. America Will Want To Buy Bonds At YOUR Theatre...


PERSONAL ROMANCES
"PIC"
SCREEN GUIDE
April, 1945
Liberty
MAY 13
10c
THE PHILIPPINES LOOK AHEAD by Carlos P. Romulo
BUY 7th WAR LOAN BONDS HERE
BUY WAR BONDS AT YOUR FAVORITE MOTION PICTURE THEATRE
RAILWAY EXPRESS

LOOK
Prejudice: Our Postwar Battle
What the GI Really Thinks About
McCALL'S
Silver Scre
SCREEN STARS
PHOTOPLAY
MOVIE SH
Movieland
MOVIE STORY MAGAZINE
MOTION PICTUR
MOVIE STARS
MORE 4-COLOR PAGES THAN ANY MOVIE MAG
Modern Screen
SCREENLAND
IN THE SERVICE OF THE NATION
The American
SCREEN ROMANCES
MUSIC FOR MI
MOVIES
Movie Life

This is the BILLION TIME Bond Message That will cover the Nation Like a Tidal Wave!

"Buy Bonds At Your Favorite Motion Picture Theatre!

Always Open for Bond Sales, Including Sundays, Evenings and Holidays!"

48 million Americans will read it in 32 national magazines!

460 million is the total listening audience for the top network programs and regularly scheduled O.W.I. spots that will carry the message!

560 million is the total movie-going audience that will see it week after week in newsreels and 3 special trailers, plus the "ALL-STAR BOND RALLY"!

100 million will read it on 4500 Railway Express truck signboards!

520 million will be the total reading audience to see it in cartoon strips . . . national syndicated columns . . . national motion picture reviews . . . motion picture page mastheads . . .

The Slogan will be carried by the three major press wire and photo services!

Sent to Every Exhibitor. Practical Portfolio containing 77 best bond selling aids and ideas.

National Tie-ups with American Legion . . . Boys' Clubs of America . . . and other youth organizations.

Arrangements with Treasury, War and Navy Departments to man your Bond Booths with returned wounded veterans.

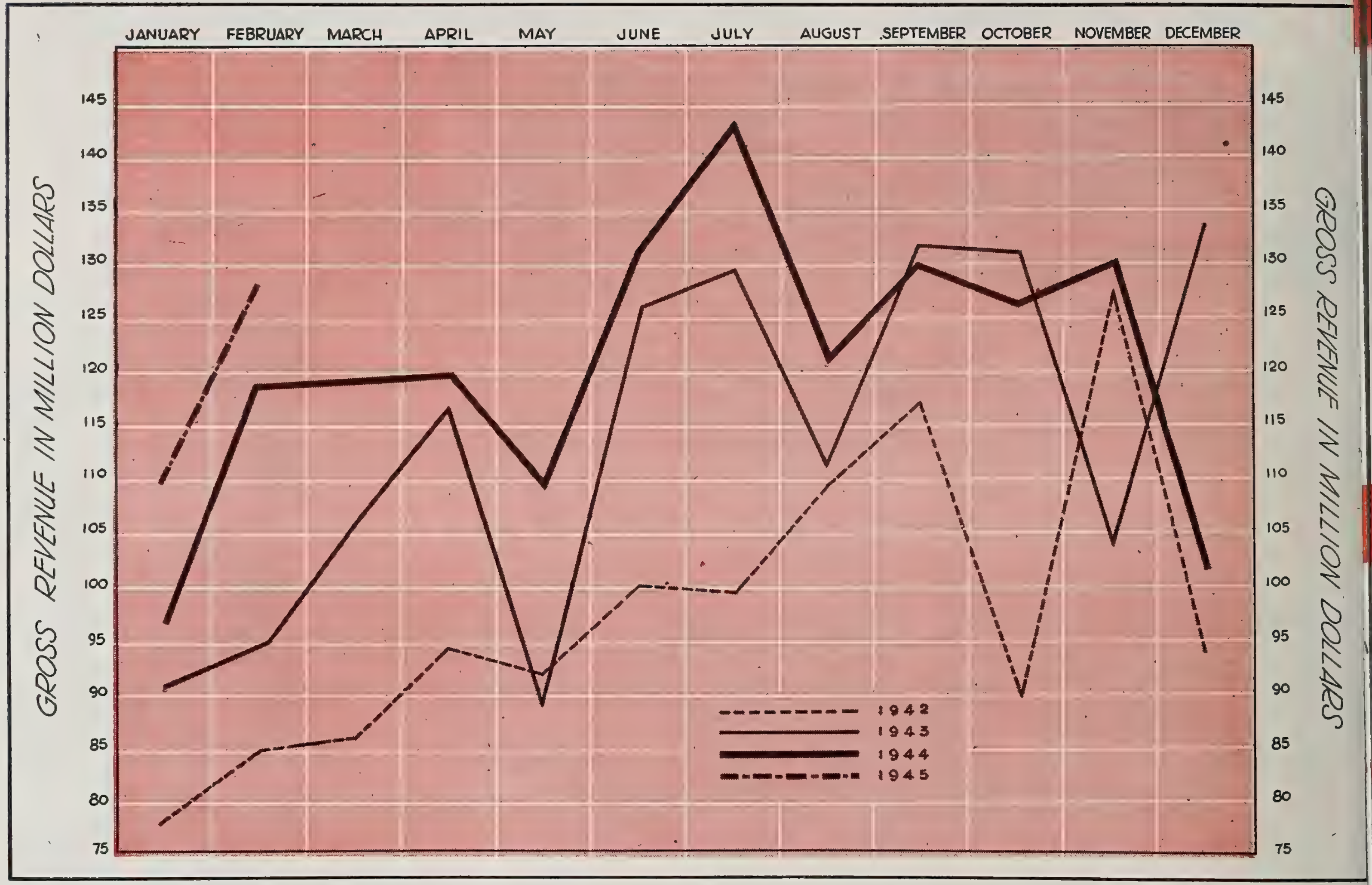
Plus all the promotion 16,000 energetic showmen will put in their own theatres.

That is why the American public will make your theatre its bond buying headquarters in the MIGHTY SEVENTH!

MIGHTY 7th War Loan

This message is sponsored as part of their contribution to the War Loan Campaign by Columbia, Metro-Goldwyn-Mayer, Paramount, RKO Radio, 20th Century-Fox, United Artists, Universal and Warner Bros.

Theatre Grosses During the War



ADMISSION TAXES collected by the United States Treasury, since they apply now to all tickets sold, supply a basis for estimating total revenue at the box office. Using the Treasury Department's estimate that theatre taxes are 87 per cent of the total amusement tax collections and, further, that the rate of tax now is 21 per cent and before April 1, 1944, was 11 per cent, the gross revenue traced in the graph above has been worked out. The steady rise, with but few interruptions, during the three war years and the remarkable increase during the summer months are especially noteworthy. Total revenue, estimated on this basis, was $1,167,210,700 for 1942, $1,358,180,500 for 1943 and $1,441,062,104 for 1944. Total theatre taxes were $128,383,213 for 1942, $149,400,889 for 1943 and $269,506,590 for 1944. It is interesting to note that, while income fell in the Winters of 1942 and 1944, it rose sharply in the 1943 period.

$788,602,572 Is 4-Year Tax Total

(Continued from page 13)

tion and distribution, paid in three years of the former and four years of the latter a grand total of $788,602,572 into the United States Treasury in the form of Federal income, excess profits and amusement taxes.

The figures for exhibition show a continuing rise in taxes, which, of course, are in direct proportion to the increase of gross income. For 1942 the taxes were $128,383,213 on income of $1,167,210,700; for 1943, they were $149,400,889 on gross of $1,358,180,500, and in 1944 the taxes were $269,506,590 on a gross income of $1,441,062,104. During January and February of 1945 the Treasury reported revenue of $49,825,692 on a total theatre income of $237,217,600.

The chances for a reduction in the Federal amusement taxes until the end of the war with Japan are considered slight. The current 20 per cent, or one cent on each five cents of ticket price, is expected to continue unchanged until that time. Secretary of the Treasury Morgenthau said in Washington last week that the Administration's position was not changed in regard to the need for all the revenue that could be obtained while the United States was still at war. He pointed out that when all Government contracts were cancelled it would be necessary for the Treasury to settle claims calling for an outlay of an estimated $5,000,000,000 under those contracts.

Congress Attitude Indicates Little Immediate Change

Relief for business corporations may come sooner. The approach of the Senate Finance Committee and the House Ways and Means Committee indicates that the present rates will hold, except for small business concerns, as long as the national economy appears to be strong and healthy. If, however, business activities begin to droop, the continuing study pursued by these committees may result in downward revisions.

On May 11 Senator George, chairman of the Senate Finance Committee, and Representative Doughton, chairman of the House Ways and Means Committee, conferred in Washington with President Truman on general tax programs and policies. Senator George said afterward that the President was in agreement with the five-point tax revision proposal advanced on May 10 by the Treasury.

The proposal advanced by the Treasury suggested:

1. An increase of the excess profits tax exemption from $10,000 to $25,000, beginning with the start of the 1946 tax year.
2. That corporations be allowed to take at once their excess profits tax post-war credit arising from tax liabilities for 1944 and beyond.
3. That the maturity date of outstanding excess profits post-war credit bonds be fixed at January 1, 1946.
4. That refunds resulting from the carryback of net operating losses and unused portions of excess profits tax credits be speeded.
5. That refunds resulting from recomputation of deductions for amortization of emergency war facilities be speeded.

PRIORITY!

GENERAL GEORGE C. MARSHALL KNOWS WHAT IS VITAL TO OUR CONTINUED WAR EFFORT. LISTEN!

TO 16,000 PATRIOTS!

"The showing in your theatre of

"TWO DOWN AND ONE TO GO"

is a most important contribution to our continued war effort, as it is imperative that this message which tells the story of redeployment and partial demobilization be seen by the maximum number of people in the shortest possible time. Your showing of this important film at every performance will aid materially in the task that lies ahead."

—GENERAL GEORGE C. MARSHALL, CHIEF OF STAFF

Produced in TECHNICOLOR by the Army Pictorial Service for General Staff, U. S. Army. Released through the Office of War Information and distributed by M-G-M for the War Activities Committee—Motion Picture Industry.

ON THE MARCH

THE NEED FOR VIGILANCE

by RED KANN

THE majority of state legislatures have adjourned without inflicting damage on the industry. Others will call it a session between now and the end of June. This whirl around, the indicated score stays pretty much out of the red.

A receding danger usually means a relaxed vigilance in this business and so undoubtedly it will be with the current case of the thwarted taxes. Only this time it might be smarter to be wiser by keeping the guards permanently posted.

For the book is not shut on this situation. The states, requiring funds in the coming days of peace, will be searching out the ways and means and establishment of the methods can be easier in the days of war when profits are what they are. Moreover, the wide assortment of legislation introduced during current and expiring sessions illustrates the avenues under inspection. They are varied, but they also offer no reason to conclude these efforts, and new ones, will diminish in the future.

Whether the states are copying the cities or in reverse reduces to a matter of opinion and some speculation. In this connection, a bit of West Coast history perhaps offers a contribution of interest.

The city tax movement has developed its greatest impetus along the Pacific Seaboard and, territorially, in Southern California. It began in San Diego. There, war workers more than doubled the population. They swarmed over available housing facilities and spread into emergency living quarters, tents and trailers. This increased demands on fire and police protection, accelerated such municipal problems as education.

Local administrators could find no way of taxing this transient population, yet they required additional funds to maintain swollen city services. They asked the war plants, chiefly aviation, for donations, got spotty response and thereafter went to the idea of imposing a one-cent tax on theatre admissions. Expecting to raise $10,000 by this levy, which was entirely aside from Federal taxes, the San Diego fathers found $40,000 in their surprised laps.

Then, Snowball

SINCE news spreads and this kind is apt to spread rapidly, San Bernardino followed and improved on its southerly neighbor with a two-cent tax. Fox West Coast tried persuasion, but the tax went on. Later, FWC and Warner joined forces in an effort to have the tax cancelled through the petition route. Berkeley, in the north-central part of the state, was next.

Los Angeles had a one-cent proposal up for consideration no less than three times, but theatremen managed to block it before it could be enacted in the council or carried to the citizenry on ballot. It is significant, however, that these same theatremen believe nothing will prevent the move if it ever reaches the balloting stage.

Very substantial revenues support city government through the real estate tax. In New York City and no doubt elsewhere this levy is the municipal government's chief source of income. But in many states it is forbidden by statute to slide the real estate tax base up or down at the will of the individual community. Thus, many cities which may be pressed for funds because of wartime abnormalities are blocked in this direction and must look elsewhere.

Theatre admissions are always around, and there is always a lot of them.

The lesson in this, of course, is obvious. It suggests an eternal vigil on the part of all industry groups, regardless of constituency or allegiances, in order to make certain no single part of the industry is much the "patsy" for an unwarranted easy touch.

If exhibition should be imposed upon, the danger does not exempt distribution and so, too, in reverse. On problems raising their head from the outside, this industry ought to move forward as a unit. If partisanship must continue, let it continue within sound-proofed, shock-resisting family walls.

Wonder Man

DANNY KAYE goes Balinese, Russian and Grand Opera in his second musical comedy. In between he is just plain American, giving out with his own private brand of jabberwocky and nonsense to a degree and with an effectiveness that mark Kaye, the wonder man, in "Wonder Man" the outstanding comic-mimic to descend on Hollywood in years.

It was an observation of ours that Kaye accomplished the almost impossible in his first feature, "Up in Arms," by leaping all the barbed wire into immediate stardom. "Wonder Man" proves an important something, in addition: His first bag of tricks had not emptied the bag. He is better this time, and certainly he was plenty good before.

His vehicle is better, to boot. Its values are more evenly sustained through expertly clever nourishment adroitly ladled. All the steak, whatever that is, is not chewed up in one sitting. It's handed out in three distinct portions, at least, and each is enough for a solid meal.

Is it an attraction? Watch it go!

■■ "Duffy's Tavern" is being described as Paramount's "Hollywood Canteen." If this has to be explained at all, it's best done by reminding the Warner film featured the company's entire roster, less Ann Sheridan who is under contract at Burbank but also under seemingly continuous suspension.

Nobody was bypassed on Marathon Street.

■■ The unconfirmed yarn about a U-boat threatening to bomb New York last November revivifies this one.

Hollywood film man to New York film man: "Why worry about robot bombs hitting New York? It's a 9,000,000-to-one shot."

New York film man to Hollywood film man: "Remember me?" I'm the guy who won the sweepstakes."

■■ From the mailbag on "Is Product Drying Up?", the two weeks' ago occupant of the column which urged exhibitors to extract all possible values from the film they play, what with raw stock stringencies and the Hollywood strike:

"You are dead right in advising exhibitors for their own protection to squeeze full time out of each feature picture as a safeguard against a shortage of product due to the current strike at the studios."—*Ned E. Depinet, president, RKO Radio Pictures, Inc.*

"The article is excellent."—*Leonard H. Goldenson, vice-president in charge of Paramount theatre operations.*

Paramount Plans 16 at $25,000,000, Ginsberg Says

"Blue Skies," an Irving Berlin musical, starring Bing Crosby, will lead among Paramount's scheduled 16 or 17 productions during 1945, to cost approximately $25,000,000. None of the films would cost less than $1,000,000, Henry Ginsberg vice-president in charge of production, informed the trade press at luncheon in the 21 Club, New York, Monday. "Blue Skies" would cost $3,000,000, he said.

Of the group, four or five would be in color, he added, also noting that Paramount would take advantage of new story material expected from Europe.

The company had a backlog of approximately 20 films, valued at about $35,000,000, Mr. Ginsberg said.

Production abroad would be discussed with David Rose, managing director in Great Britain, who arrives in this country in early June, Mr. Ginsberg added. He also announced that Norman Siegel, formerly of the Cleveland *Post*, had been appointed assistant to George Brown, studio publicity manager.

Mr. Ginsberg was expected, after conferences with home office officials this week, to return to the studio Saturday.

The current Paramount trend in production is in the direction of post-war themes and diversified entertainment. Cecil B. DeMille is preparing a film with an American theme which will go into production in October.

Paramount recently purchased film rights to the Broadway play, "Dear Ruth," and has signed John Lund, actor appearing in the Broadway play, "The Hasty Heart."

Sol Lesser Is Nominated For Relief Fund Post

Sol Lesser was nominated last week as third vice-president of the Motion Picture Relief Fund, Hollywood. He will be the only new officer slated for election June 26. Renominated were Jean Hersholt, president; Ralph Block, first vice-president; Ralph Morgan, second vice-president; Lucille Gleason, fourth vice-president; George Bagnall, treasurer; Wilma Bashor, executive secretary; and Ewell D. Moore, counsel. The directors also were renominated.

Hold Sales Conference at Republic Home Office

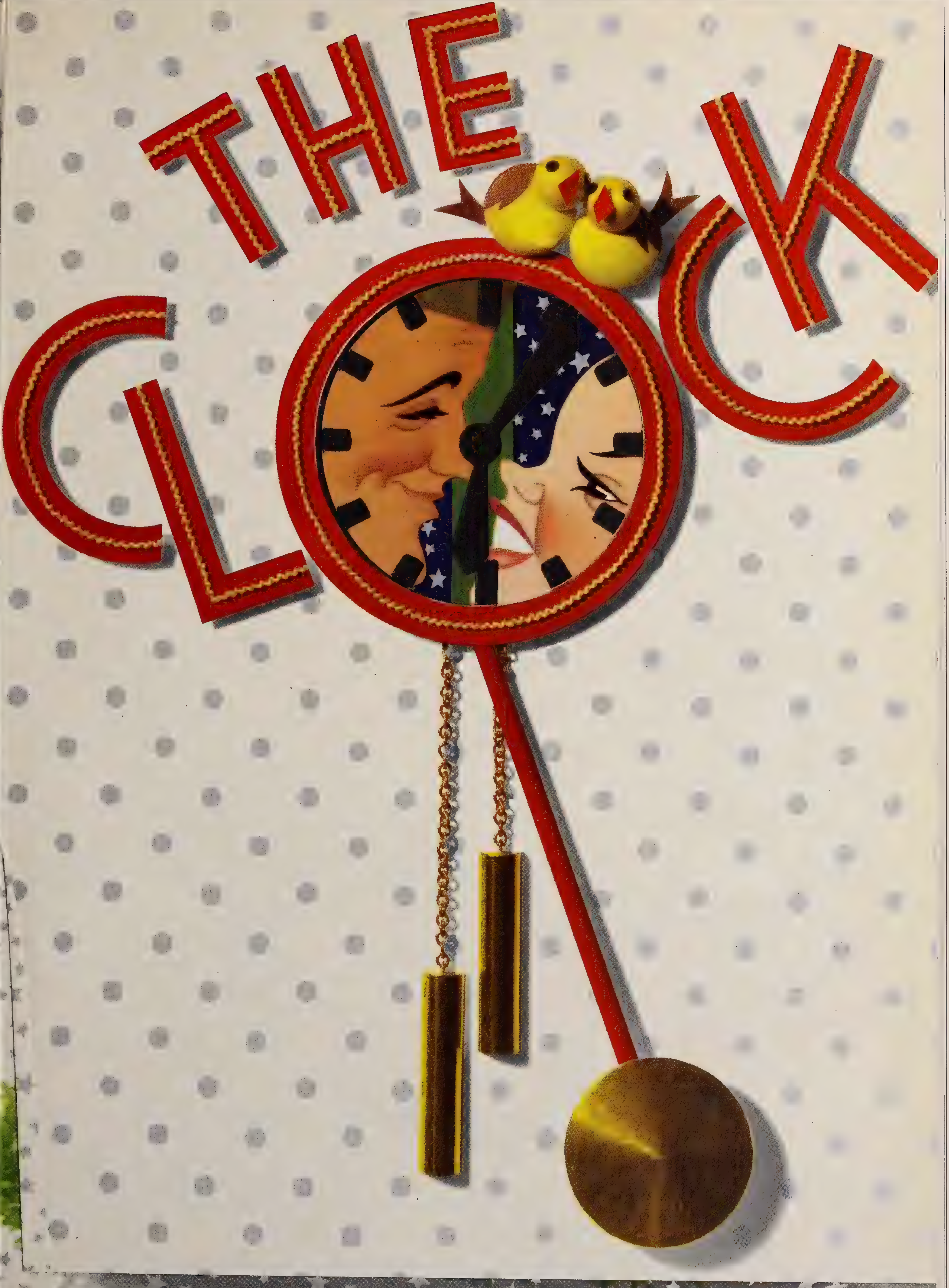
A general sales conference and discussion of Republic's 10th Anniversary Drive, May 27 through July 27, was held at the home office Tuesday by James R. Grainger, president and general sales manager, and representatives from the company's eastern and New England sales districts.

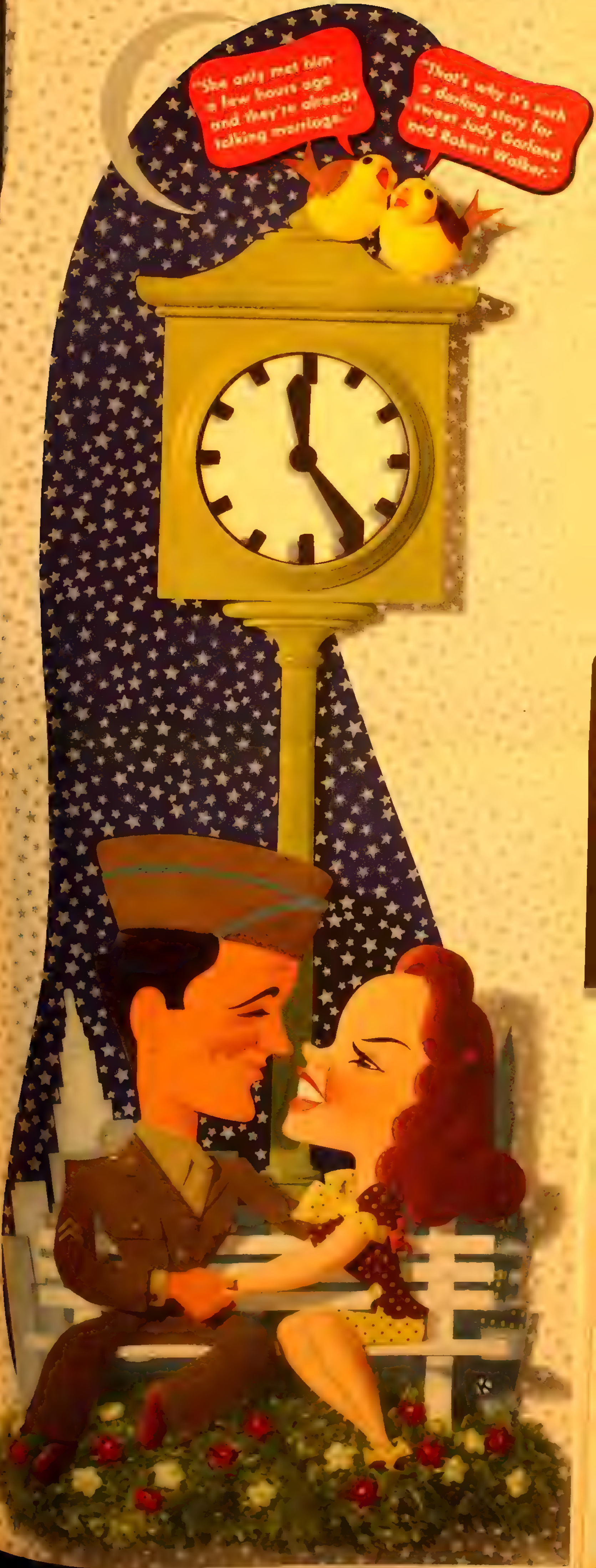
Maxwell Gillis, eastern district sales manager, headed a group from his division, which included Jake Flax, Washington; Joseph Engel, Philadelphia, and Grover C. Schaefer, New York.

Jack Davis, New England district sales manager, led a group including Arthur Newman, Albany; Abe Weiner, Boston; Jack Bellman, Buffalo, and Jerome Lewis, New Haven.

Fix Regulations for Stage Curtains in New York

Fire-resisting requirements for curtains in New York State theatres and other places of public assembly have been agreed upon by the advisory committee of New York State Labor Department, which is drafting a new building code for all houses in the state, excluding New York City. The committee's next meeting will be held May 25. The fire-retarding curtains, which will be required for all theatres presenting stage shows with scenery, must be capable of resisting a specified amount of heat for periods ranging from 30 to 60 minutes, depending upon the customary length of the stage attraction.


THE CLOCK


"She only met him a few hours ago and they're already talking marriage."
"That's why it's such a darling story for sweet Judy Garland and Robert Walker."

"... Unusual ... an attraction which exhibitors will exploit to advantage ... delightful ..."
MOTION PICTURE HERALD

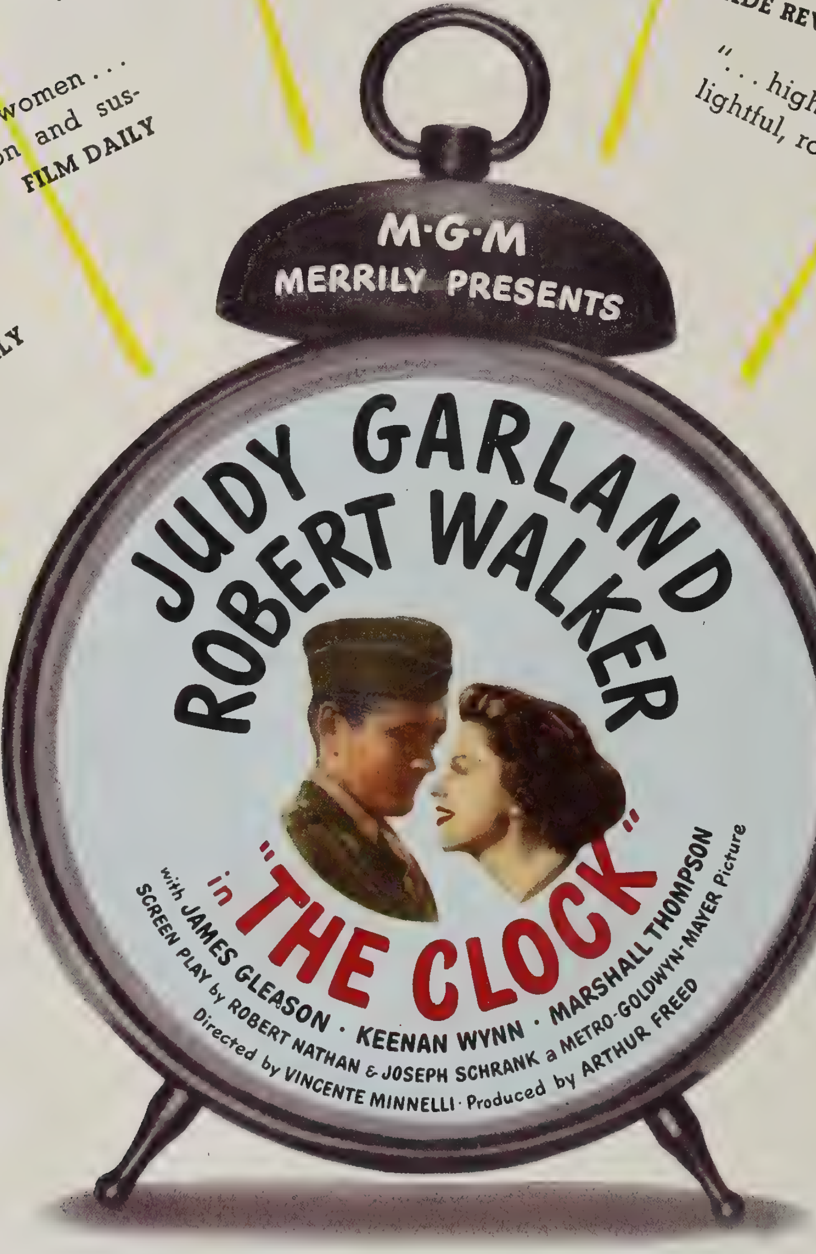
"... one of the most entertaining to be shown in a long time ... should do well for every theatre privileged to show it ..."
SHOWMEN'S TRADE REVIEW

"... special treat for women ... absorbing ... action and suspense ..."
FILM DAILY

"... highly entertaining ... delightful, romantic drama ..."
THE EXHIBITOR

"... charm, sweetness, heart tug and wholesomeness ..."
MOTION PICTURE DAILY

"... one of those pictures ab
which the romantic will rave...
BOXOFFICE



M·G·M
MERRILY PRESENTS

JUDY GARLAND
ROBERT WALKER
in "THE CLOCK"
with JAMES GLEASON · KEENAN WYNN · MARSHALL THOMPSON
SCREEN PLAY by ROBERT NATHAN & JOSEPH SCHRANK a METRO-GOLDWYN-MAYER Picture
Directed by VINCENTE MINNELLI · Produced by ARTHUR FREED

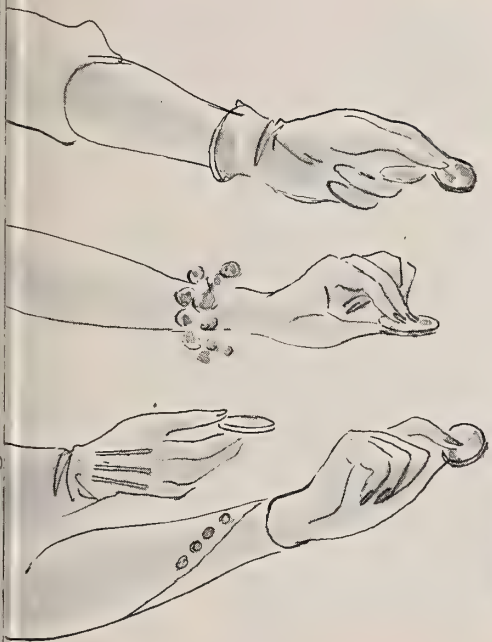
"TIME TO SET IT FOR A LONG RUN!"

RINGING THE BELL AT ITS CAPITOL, N. Y. WORLD PREMIERE!

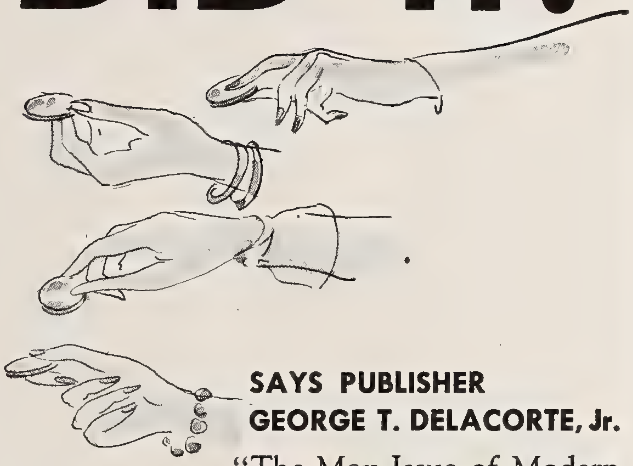
21st YEAR OF LEADERSHIP
MGM

With all your might!
MIGHTY 7th WAR LO

VAN JOHNSON OF M★G★M DID IT!



"That's My Boy!" by VAN JOHNSON'S DAD
Modern Screen
MAY
15¢
DELL



SAYS PUBLISHER GEORGE T. DELACORTE, Jr.

"The May Issue of Modern Screen sold more than 1,000,000 copies in a week, making fan magazine history. We feel that Van Johnson on the cover did it!"

1,000,000 COPIES SOLD IN A WEEK! NEVER BEFORE IN HISTORY OF FAN MAGAZINES!

He's cleaning up in

"BETWEEN TWO WOMEN"

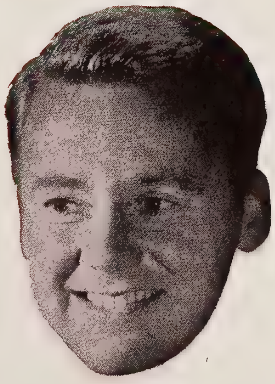
Van Johnson • Lionel Barrymore
Gloria De Haven • Marilyn Maxwell

He's coming soon in

"THRILL OF A ROMANCE"

(In Technicolor)

Van Johnson • Esther Williams



He's in the Giant Show

"WEEK-END AT THE WALDORF"

Ginger Rogers • Lana Turner
Walter Pidgeon • Van Johnson

IT'S GREAT TO BE AN M★G★M SHOWMAN!

With all your might!
MIGHTY 7th WAR LOAN!

21st YEAR OF LEADERSHIP
MGM

WAR RESTRICTIONS FADE AS WPB SPEEDS CONVERSION

Industry Hopes for More Equipment; Is Warned Metals Still Scarce

As the military might of the United States shifted for the knockout blow against Japan, the motion picture industry began to receive some dividends in the slow easing of wartime restrictions leading to full reconversion. A few were immediate deliveries, while others were promissory.

Proof of the readiness of Government to scrap emergency regulations in keeping with the improvement of the military and economic situation was received by the industry with an evident thankfulness, despite the fact that such relaxation did not indicate an early abundance of sorely needed material.

Highlighting the developments over the past fortnight were the following:

1. **The War Production Board May 11 announced in Washington the revocation of L-325, the first step toward releasing the production of booth equipment from all wartime controls.**
2. **All controls were removed Monday by the WPB on the production and delivery of air conditioning equipment and machinery.**
3. **Indications in Washington were that the restrictions on the distribution of film raw stock may be lifted entirely within the next four months.**
4. **Announcement by the WPB said that an extra 500,000 tires would be distributed to Office of Price Administration branches this month, a rise of 50 per cent.**
5. **An immediate increase in theatre grosses, rising as high as 20 per cent in some downtown first runs, following the lifting of the curfew imposed February 26.**
6. **Revocation of dimout restrictions, which prohibited marquee and decorative lighting gave theatres a cheery front again.**
7. **The State Department revealed that travel restrictions on American business men to liberated areas of Europe have been considerably eased.**
8. **Prospects of an early increase in gasoline rations were good.**

With the easing of regulations, however, the War Production Board warned that the action did not necessarily mean a quick rise in finished products available to civilian users. Tuesday, the Government protected itself against the possibility that a rush to civilian manufacturing might interfere with war production. The might interfere with war production.

On Tuesday, the WPB warned that theatre construction would not be possible in the near future because of the critical shortage of component materials and manpower.

Still Can Channel Metal To War Production

Therefore, it is pointed out, that even if distribution restrictions are removed from all theatre equipment, the WPB still can guide steel, copper and aluminum into war and essential business channels.

Officials warned that in specific connection with the booth equipment situation the revocation of L-325 and other orders did not solve any immediate policies, but was intended to pave the way for quick expansion of production of the released items as materials become available and restrictions on their use are lifted.

Thus, as steel supplies become easier, it will be possible for projector manufacturers, for instance, to acquire material and produce more machines without any red tape. Production can then be carried through the regular channels to exhibitors without formality. The same procedure will be applied to the manufacture of theatre seats and other equipment for the front of the house.

The restrictive orders were imposed originally to insure that military requirements would be filled by subordinating all civilian production to Government orders. With the defeat of Germany, military orders will be cut back and equipment and labor will become available. Orders are being rescinded to make it possible for manufacturers to turn that equipment and labor to the production of civilian goods. It is understood that the strong barrier to unrestricted production of many items is the lack of materials and the necessity for maintaining the regulations defining what products may be made.

Construction Limitations Will Expire Gradually

For the same reason, lack of materials, the construction limitations are being continued, to be annulled gradually as conditions improve. First to be permitted probably will be repair and remodeling operations. Initial new construction probably will be confined to needed facilities, such as public utilities. Once, however, the lack of materials begins to be overcome, the field is expected to open up quickly.

The scarcity of metals applies equally to other equipment from which controls have been removed. Cooling systems, for instance, can be produced only as extra material becomes available. The same is true of coin-operated vending machines, many of which are needed for theatre use.

For what may be the last time, the Consumers' Durable Goods Division of the WPB is studying allocations of raw stock for producers and distributors, preparatory to calling in the industry advisory committee June 7 for an announcement of third-quarter quotas. It was indicated that the end of raw stock control was near in word that Lincoln V. Burrows, chief of the photographic section, was considering a return to private life about July 1. The remaining period of regulation is assertedly based on the needs of war in the Pacific.

Adams Denies Improvement In Raw Stock Supply

Meanwhile, the third-quarter supply outlook still lacked clarification as the Army and Navy reworked their estimates in the light of the end of war in Europe. Military needs for the coming quarter are seen as much less than in the immediate past.

However, Stanley B. Adams, head of the Consumers' Durable Goods Division, told *Motion Picture Daily* Monday there was no easing of the raw stock situation.

"I can see no possibility of building up any surpluses of 35mm film during the next few months," Mr. Adams said. "All facilities for the production of 35mm film are being used to the fullest extent possible and we still cannot meet the needs of the military and civilian claimants. There may be some additional 35mm film available for civilian use during the thir quarter, but it is not expected that it would b enough to bring all sections of the industr back to the 1944 level." He predicted tha "requirements and production could be in balance by the first of the year."

The stock problem is complicated by the action of the British Board of Trade in cuttin 15 per cent of the raw stock used for American releases in England in order to provid 25,000,000 feet of raw stock for J. Arthu Rank's film releases in the United States American distributors have protested the action, charging that it circumvents the regulations and the authority of the WPB.

Schaefer Voices Protest of American Companies

"The American distributors who releas films in Great Britain strongly protest such a action as taken by the Board of Trade . . . whe the film saved is for the benefit of another producer and distributor, to give him 25,000,00 feet of raw stock," George J. Schaefer, industry raw stock spokesman, declared.

The Board of Trade order came after Grea Britain had failed to get action of its reques for 20,000,000 extra feet from American production. Russia, which was granted 15,000,00 feet for the current quarter, is understood to b requesting a similar amount for the third period.

Although there probably will be an increas in gasoline rations, the Petroleum Administration for War warned in Washington Tuesda that the fuel oil situation will remain tight, du to the need for that fuel in the Pacific area.

20th-Fox Schedules Two Releases for June

"Where Do We Go From Here?" and "Do Juan Quilligan" will be released by 20th-Fox during the month of June, it has been announced b William J. Kupper, general sales manager. "Wher Do We Go From Here?" Technicolor fantasy, wa produced by William Perlberg and directed b Gregory Ratoff. The cast includes Fred MacMurray, June Haver and Joan Leslie. "Don Jua Quilligan" was directed by Frank Tuttle. Th cast is headed by William Bendix and Joa Blondell.

Serve Selznick in $1,000,000 Chaplin-UA Litigation

David O. Selznick has been served in New York by the law office of Schwartz and Frohlich after a two-year delay in the action against him for $1,000,000 instituted by Charles Chaplin. Mr. Chaplin claims damages against Twentieth Century-Fox and Mr. Selznick, asserting that th producer sold certain production rights and contracts to 20th-Fox for that amount, and that thes rights belonged to United Artists under the deal whereby Mr. Selznick became a one-fourth owne of the company.

Industry-wide Vote on Charity Campaign

An industry-wide vote on the adoption of a all-inclusive annual charity campaign was announced in Hollywood Monday by the permanen charities committee, with mail ballots going ou during the week to 25,000 individuals. Money raised in a single drive, to be staged next autumn will be distributed to the War Chest, Red Cross Infantile Paralysis Foundation and other organizations.

M-G-M TRADE SHOW OF "TWICE BLESSED"

ALBANY	20th-Fox Screen Room 1052 Broadway	TUES. 5/29	8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N. W.	TUES. 5/29	10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	TUES. 5/29	10:30 A.M. *Also* 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	TUES. 5/29	8 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	TUES. 5/29	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	TUES. 5/29	1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	TUES. 5/29	8 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	TUES. 5/29	1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	TUES. 5/29	2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	TUES. 5/29	3 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	TUES. 5/29	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	TUES. 5/29	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 North Illinois Street	TUES. 5/29	9 A.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte St.	TUES. 5/29	1:30 P.M.
LOS ANGELES	Ambassador Theatre Ambassador Hotel	TUES. 5/29	1 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	TUES. 5/29	1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	TUES. 5/29	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	TUES. 5/29	2 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	TUES. 5/29	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	TUES. 5/29	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	TUES. 5/29	10:30 A.M. *Also* 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	TUES. 5/29	1 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	TUES. 5/29	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	TUES. 5/29	11 A.M.
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	TUES. 5/29	2 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney Street	TUES. 5/29	1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 5/29	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	TUES. 5/29	1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	TUES. 5/29	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Avenue	TUES. 5/29	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	TUES. 5/29	1 P.M.

"TWICE BLESSED"

WITH

PRESTON FOSTER • GAIL PATRICK

AND PRESENTING

THE WILDE TWINS

(Lee and Lyn)

RICHARD GAINES • JEAN PORTER • MARSHALL THOMPSON

JIMMY LYDON • GLORIA HOPE

ETHEL SMITH

AT THE ORGAN

PRODUCED BY ARTHUR L. FIELD

Screen Play by Ethel Hill • Directed by HARRY BEAUMONT • An M-G-M Picture

"Target Tokyo" Vivid Telling Of First Attack by B-29s

COMING in on "Target Tokyo", from the OWI-WAC picture of that name released this week through RKO Radio.

"Target Tokyo," a vivid documentation of our first land-leased bombing of Tokyo, November, 24, 1944, by Super-Fortresses, was shown to news and trade writers Monday afternoon, at the Paramount screening room, New York. War Activities Committee officials were hosts. Two Air Force generals were speakers.

"Target Tokyo" will be released through the Office of War Information by RKO Radio Pictures, for the WAC, May 24.

The picture, 20 minutes in length, tells skillfully, photographically and with sound, of the group of flyers assembled in late 1944 at Grand Island, Neb., to train in the new B-29s; of their suspense and conjectures; of their flight first to Sacramento, then to Pearl Harbor; of the assignment to Brigadier General Hayward Hansel of a new bomber command, the 21st; of the 4,000-mile trip to Saipan; of life there, including bombings by the Japanese; of the briefing for the first target, aircraft factories near Tokyo; of the men who made the run, and of their planes; and finally of the run itself, and the descent and impact of the bombs—and of the return to Saipan.

Eight combat cameramen were on the Tokyo raid. The film itself was photographed by AAF cameramen from the 18th AAF Base unit, written and directed, and supervised at Saipan, by Lt. Stanley C. Rubin, photographed in the United States under direction of M-Sgt. William Heath, and the whole produced by Captain Richard Goldstone. The narrator is Captain Ronald Reagan.

Films in 16mm form, the gift of the industry to the armed services, were of inestimable morale value on Saipan in the days preceding the first raid, General Hansel told the screening audience Monday. "I can't tell you how much pictures meant to our people," he said. "Pictures were the only recreation we had. Theatres were easy to build. Virtually every unit had one. The men sat repeatedly through drenching rains. Only Japanese air raids could break them up.

"I remember one time," he said, "when a raid broke up the screening of 'Laura'—and that the 30 or 40 minutes in the foxholes were spent discussing the identity of the murderer in the picture, not the Jap planes."

Brigadier General Edward E. Glenn also spoke, as did Francis S. Harmon, executive vice-chairman of the War Activities Committee, who thanked the press for informing the public of the availability and content of the pictures released by the WAC.

Rigid Control of Germany Will Include Screen

Washington Bureau

The German people will see, read and hear on what is good for them, possibly for a period years, under the program for joint Allied contr of Germany disclosed in Washington last week

Motion pictures, radio programs and newspape and other printed matter available to the Germa will be handpicked, and emphasis will be plac upon democracy and decency but, at least so f as the American sector is concerned, with a fait ful regard for truthfulness and accuracy of new Elmer Davis, director of the Office of War I formation, told the press Monday.

Countermending this in part at a press conferen Tuesday, President Truman said Mr. Davis ha not consulted with General of the Army Dwig Eisenhower, and that he and the General were agreement on the necessity for establishing fre dom of communication in Germany as quickly possible in "a manner consisted with military s curity."

Germany, it was indicated by Secretary of W Henry L. Stimson, will be governed by a co trol council on which the United States, Britai Russia and France will be represented.

General Eisenhower, Commander-in-Chief of t U. S. Army of Occupation, will be American re resentative on the council, but the actual admini tration of the American sector will be handled his deputy, Lieutenant General Lucius Clay.

Germany will be split into four sectors for pu poses of occupation, and in that area ruled General Eisenhower stern regulation, of eve phase of German life and activity will be th order of the day.

A dozen different sections will handle as man types of activity, with one section, reporting d rectly to General Clay, controlling public info mation, including motion pictures, radio an printed matter. This section also has the job liquidating the Nazi propaganda ministry and se ing that no new similar organization springs u

Another section, the political division, will de with all foreign affairs and domestic politic matters. This division is expected to cooperat with the public information division in directin the content of films which deal with question under its jurisdiction.

A third section, the economic division, wi handle internal and foreign trade, industry conversion and liquidation and other industrial activities. This group will have under its control th German film industry.

A period of years may pass before the German motion picture market is opened freely to th American industry. A ban on foreign business enterprises in Germany will enable the militar governments better to direct the life of the country and insure that only such films and printe material as is healthy and in conformity with th program of re-education is disseminated.

Bader Is Nominated for Presidency of AMPA

David Bader of Twentieth Century-Fox has been nominated for president of the Associated Motion Picture Advertisers, New York, by the nominating committee, of which Rutgers Neilson is chairman Other officers nominated for 1945 are: David O'Malley, vice-president; Grace Rosenfeld, secretary and Melvin Gold, treasurer. Blanche Livingston, Vincent Trotta, Martin Starr, Ray Gallagher and Charles Alicoate have been nominated for the board of directors. Jacques Kopstein was selected to serve as a trustee.

Monogram Honors Lind At Farewell Dinner

The personnel of Monogram's New York exchange and the foreign department at the Hickory House, New York, Thursday, May 10, tendered a farewell dinner to Lloyd Lind, assistant to Samuel Broidy, vice-president in charge of sales. Mr. Lind left Monogram to join PRC Monday.

Decision Reserved in Nebraska ASCAP Suit

The State Supreme Court in Lincoln, Neb., last week reserved decision on an appeal by Joseph Malec, owner of the Peony Park dance hall, and 26 others, and the Woodmen of the World Life Insurance Company, owners of Station WOW, to set aside a decision dismissing their triple damage suit against ASCAP. The plaintiffs are seeking triple damages totaling approximately $300,000 for royalties paid ASCAP from 1937 to 1941.

In Superior Court in Lincoln last June Judge James Fitzgerald dismissed the complaint, finding that no damages could be collected for that period. It was in 1941 that the anti-ASCAP law was passed, in which the U. S. Supreme Court ruled that Nebraska could, by state law, exclude ASCAP from the state. The plaintiffs then filed suit for triple damages for royalties paid from 1937 to 1941.

Louis Frohlich, ASCAP attorney, argued the suit last June and the appeal in Lincoln last week.

Don Moore Succeeds Kay as Wilk's Aide at Warners

Don Moore, formerly senior associate editor of *Cosmopolitan Magazine*, has been appointed assistant to Jacob Wilk, eastern story and talent head for Warner Bros. Mr. Moore succeeds his former *Cosmopolitan* colleague, Ellingwood W. Kay, who has been promoted to the story department at the Warner studio. Mr. Moore recently was retired from the Army with the rank of major. He had served since 1942, his principal assignment being in charge of the book and magazine section of the War Department's bureau of public relations.

CREEN LEADS NATION'S BOND RIVE FOR JAPANESE DEFEAT

ollywood Stars Will Tour 60 Key Cities; New York Ceremony Paces Drive

Vith a warring nation's full attention turned smashing the Japanese, the Mighty Show-1's Seventh War Loan rolled ahead this k, with theatre men anticipating that in campaign period, May 14 through June 30, r houses will help the Treasury exceed its ta of $14,000,000,000.

Iollywood's stars sprang to aid exhibitors week. Ten will tour 60 cities. They will associate regional chairmen of the Treas-'s War Finance Division. They will appear rallies and in defense plants. They were de available through the War Activities nmittee of the film industry and the Holly-od Victory Committee.

he campaign in New York, amusement in-try hub, received impetus Friday, May 11, h dedication of the statue replica of the Iwo a flag raising photograph. Many thousands nessed the unveiling by General Alexander Vandegrift, U. S. Marine Corps commandant, a subsequent raising on the statue of the ual flag raised over Iwo Jima's Mount ribachi.

lm Leaders Speak at atue Dedication

Among civic and trade personalities who ke were New York Mayor Fiorello H. La ardia; Frederick W. Gehle, chairman of the w York State War Finance Division, to om the statue was presented by the WAC; edric March, actor, who read a tribute to r correspondent Ernie Pyle, killed near Oki-wa; Irving Lesser, Seventh War Loan New rk area chairman; Samuel Pinanski, national npaign chairman, and Tom Connors, na-nal distributor chairman.

The industry was giving all-out cooperation the drive, Mr. Pinanski said, and asked the blic to buy Bonds at motion picture theatres. yor LaGuardia paid tribute to the industry, did Mr. Gehle.

The statue, 50 feet high, is the site of daily emonies designed to sell Bonds.

Boston's "kick-off" in the Seventh War Loan curred Sunday when more than 5,000 in the ned forces participated in a "Parade of the rple Hearts" before 200,000 spectators in d-Boston. Screen personalities Joan Fon-ne, Jane Wyman, Caesar Romero and the tz Brothers rode in jeeps.

oosevelt Statement for rive Is Released

The late President Roosevelt's statement in pport of the Seventh War Loan, prepared fore his death, was released this week by the easury. Mr. Roosevelt said, in part:

"The greatest production of which we are pable, faithful adherence to regulations that ake it possible to supply our boys in battle ith everything they need, and buying and lding War Bonds—these are the things we home must do to speed victory."

Showmen in all localities this week were eparing their special events in addition to eir campaign exploitation. J. L. Cartwright, orida exhibitor chairman, reported this week at 87 per cent of the state's theatres had edged Bond Premieres, and 90 per cent Free Movie Days. E. W. Street, southern drive coordinator, reported to Mr. Pinanski in New York that 4,420 theatres in 14 states under his direction would set records in Bond Premieres, Free Movie Days and Children's Shows.

Approximately 45 Bonds Shows are scheduled in the Connecticut area. Free Movie Day, June 6, will be observed by every one of the state's exhibitors.

108 Bond Premieres, 169 Free Movie Days Scheduled

There will be more than 108 Bond Premieres, 169 Free Movie Days, and 18 Children's Matinees, in Nebraska, Donald McLucas, distributor chairman, reports.

More than $1,000,000 in Bonds were sold for the show and dance staged at the Hotel St. George, Brooklyn, Tuesday evening, by the borough's theatres.

The 19-minute campaign short subject, "All Star Bond Rally," was brought to public attention last week by the Mullin and Pinanski circuit, in Boston, by insertion of a two-column, 294-line advertisement in newspapers May 10, at which time the picture began its run on the circuit. Playing another WAC subject, "Two Down and One to Go," the circuit eliminated second features on its programs where necessary to make room for the two WAC films.

House organs of national film companies and circuits this week began featuring material supporting the drive. The current issue of *Dynamo,* Twentieth Century-Fox paper, cites teamwork by exhibitors, distributors and producers, and devotes special pages to pictures of 72 state chairmen. A pre-drive issue of the *RKO-Man,* of the RKO circuit, was devoted to a "Showmen's Seventh" manual for managers.

A painting based on the Iwo Jima flag raising photograph, 60 feet long and 50 feet high, was erected in the middle of Main Street, Rochester, by the local campaign committee. Dedication ceremonies launched the drive there.

This week, the number of special events in the campaign were tabulated against those of the Sixth War Loan. Tom Connors, distributor chairman, reported to Mr. Pinanski that on May 5, 2,463 War Bond Premieres were pledged, compared with 4,575 in the Sixth; 986 Children's Shows were pledged, against 1,000, and 4,305 Free Movie Days, against 9,703. The next report, expected this week, was expected to be more favorable. Mr. Connors had asked a 25 per cent increase in events over those in the Sixth War Loan.

"Airborne Attack" flying shows, demonstrating spectacular techniques in airborne warfare, will be a part of the campaign's exploitation in 54 cities. The shows are one of a number devised by the Treasury's War Finance Division, and offered to showmen in cooperative Bond selling effort.

Shugrue Suggests Many Promotional Devices

J. Edward Shugrue, director of the Treasury's Motion Picture and Special Events Department, last week, in citing the above possibilities in a letter to Mr. Pinanski, also said:

"There are literally thousands of other special events which are created and executed by state and county War Finance offices. All of the events above are not scheduled for all states, but by contacting the special events director, an exact schedule for each state can be ascertained.

"There is ever increasing desire on the part of War Finance to create a more effectively coordinated working relationship with the War Activities Committee."

A total of $100,000 in Bonds was purchased by Loew's-MGM-Station WHN employees in New York, at a rally Monday in the home office.

Reports flowed into New York campaign headquarters this week relating the diversity of exploitation effort by local exhibitors in the first seven days. North and South Carolina exhibitor chairman H. F. Kincey and Warren Irvin cited successful Bond rallies following showing of the drive short subject. Theatre shows are stopped, lights lit, and "Victory Belles" pass pledge cards among audiences.

Lester Pollock, manager of Loew's, Rochester, N. Y., has foreign groups manning his Bond booth on days designated in their honor. Kermit High, manager of the State, Greenwood, S. C., promoted a school children's Bond Premiere with miniature "E" Bonds as admissions. The premiere resulted in the sale of $66,075 of Bonds. M. D. Cohn, western Missouri publicity chairman, is showing the campaign subject in 16mm at Bond rallies of civic organizations. Maurice Barr, Louisiana coordinator, is pushing a campaign to sell $1,000,000 in Bonds for a cruise on the *S.S. American Sailor,* a Liberty ship.

Virginia Exhibitor Arranges Private Bond Premiere

A. Frank O'Brien, Virginia exhibitor co-chairman, cooperated with a large Richmond concern in arranging to have its employees sell an "E" Bond for each of the 1,344 seats in his Colonia theatre there, for a private Bond Premiere. J. L. Foxe, manager of Loew's Columbia theatre, Washington, D. C., has tied in with Station WINX in an arrangement whereby announcer Sam Brown boosts Bond sales daily on the air, noting that Bonds may be bought by telephoning the theatre, and the latter will send the Bond by jeep, delivered by a soldier detailed by the Treasury, and a bonded theatre employee.

GAMBLE URGES FELLOW SHOWMEN TO CONTINUE

Ted R. Gamble, a showman, a theatre owner, and now the national director of the Treasury's War Finance Division, had this to say to his fellows of the motion picture industry, as Germany fell:

"The unconditional surrender of Hitler Germany is a fact. That, fellow showmen, is news that has brought cheers to the throats of America. That unconditional surrender is the result of unity. That spirit of unity must continue. We have been preaching from our screens the slogan: 'Let's Fight to the Finish and Finish the Fight'. Fellows, that means us, too. This is no time for us to suffer from home front fatigue."

BOX-OFFICE

AND MORE!

HILARIOUS

AND MORE!

Different

AND MORE!

No Words To Describe It!

MORE STORY APPEAL THAN

CONEY ISLAND

MORE SONG HITS THAN

ALEXANDER'S RAGTIME BAND

MORE GIRLS THAN

SWEET ROSIE O'GRADY

No Musical To Compare To It!

Story

FRED MacMURRAY · JOAN LESLIE · JUNE HAVER in

"WHERE DO WE GO FROM HERE?" in TECHNICOLOR

Is The Funniest Picture Ever! Anther Box-Office Hit from...

GERSHWIN-WEILL SONGS fill the air with box-office music!

"Morale"
"If Love Remains"
"Song of the Rhineland"
"All At Once"
"Columbus"

SPEED TOTAL VICTORY!
THE MIGHTY 7th WAR LOAN!

Directed by **GREGORY RATOFF** roduced by **WILLIAM PERLBERG**

Screen Play by **MORRIE RYSKIND** • Story rrie Ryskind and Sig Herzig • Lyrics and Music by Ira Gershwin and Kurt Weill

20th CENTURY-FOX
30th ANNIVERSARY

INDUSTRY HAS NET OUT FO RISING RUN OF MANPOWER

Circuits Especially Eager To Recruit New Help and Rehire Old Workers

All branches of the motion picture industry, struggling these four years with insufficient, and often inadequate, manpower, are looking hungrily toward the armed forces demobilization program and the relaxation of War Manpower Commission restrictions. They hope that this parallel activity, a dividend from the collapse of the Reich, will supply the force to spin the wheels of production, exhibition and distribution with their oldtime smoothness and efficiency.

Long in readiness for V-E Day, the Army plan of discharge is a fixed, almost automatic procedure, and employers have a considerable chance of estimating when their old workers will return. All companies, of course, are prepared to return their ex-employees to their old jobs, or to reasonable facsimiles. It is expected that there will be some confusion, which may develop into something of a headache, but the benefits to be gained from the increase in manpower are considered so great that industry executives on both coasts and in the field cheer the chance to take the risks.

All Regulations Off in Most Areas by July 1

Developments indicate an early removal of restrictions by the War Manpower Commission in most areas. That Government agency, which only a short time ago was supporting legislation to extend the service act to civilians, announced in Washington this week that all manpower regulations would be lifted after July 1 in 116 communities where the labor supply was equal to or in excess of demand. This action will remove job freezes, compulsory 48-hour work weeks, and manpower ceilings in areas designated as Group III and IV, which includes New York City.

The industry's branches are expected to absorb many workers who now are "frozen" to their jobs in war plants, or who are remaining at them either because they consider them essential or because the pay is better. When they are free to circulate, it is expected that large numbers of them will seek to return to their old jobs. With cutbacks and with cancellation of war contracts, many plants are reducing the number of employees or getting ready to close entirely.

House Committee Slashes WMC Appropriations

The temper of Congress on the manpower situation was indicated clearly when the House Appropriations Committee on Monday slashed more than 30 per cent from the fund to be allotted the WMC for the year beginning July 1. The first Government agency to be dealt with since the defeat of Germany, the WMC got a reduction from $93,872,900, as recommended in the budget, to $62,099,000. It was predicted, and indicated by the announced intention to whittle other agencies, that deep cuts would be the order of the day for other emergency setups yet to be financed.

The home offices of the distributors and the large affiliated and independent circuits nearly all have completed extensive plans for the rehiring of veterans. The service members already are returning and are being absorbed into the operation.

SEES BETTER MANPOWER FOR THE STUDIOS

Henry Ginsburg, Paramount vice-president and studio manager, believes that production problems will be relieved by current plans for service discharges.

"The end of the war promises to bring a considerable enhancement of manpower for Hollywood," he told motion picture business journal editors at a luncheon Monday in New York. "We shall be getting back many able young men who have been in the service, and there will doubtless be many others who will have acquired important experience with the motion picture, in a wide range of capacities, in connection with their war assignments."

In Hollywood, the problem is complicated by union and guild practice. These crafts have made it a policy to give a substitute a "duration membership card" with the understanding that his predecessor can return to the job when he is discharged. It does not allow, however, for the fact that the substitute may have had several predecessors.

By estimate, fairly constant for the last two years, there are about 8,000 studio employees in service. The figure commonly used to designate full employment is 30,000, thus almost one-fourth of the capacity manpower may be eligible to rejoin the colony.

Many Complications Now Concern Hollywood

There are other complications in Hollywood. The WMC has made the supply of studio labor something of a special case. This has happened in part because of the fluctuation in employment load, and in part because both employers and employees have obtained various special rulings. These rulings were beneficial at the time, but possibly are restrictive in their relevancy to the situation ahead. The understanding is that WMC controls, including those special ones, are to continue in the Hollywood area until July 1. There is, consequently, no quick relief expected from this agency at the present time.

And there is a studio legal question — to which no one claims to know the answer— about the status of the straight contract employee who joined the service. He went away with the assurance of his employer that his contract was in a state of suspension until he returned and would be resumed at the point where it was interrupted. But the most recent decision in the Olivia DeHavilland-Warner Bros. legal tilt indicates this is not binding if the contract has been in existence for seven years since it was signed.

The studio strike has complicated the problem. All the striking unions, and all the older unions providing replacements for them, have members in the service. The studios have rescinded the contracts of the striking ur and made contracts with unions taking place.

In the manpower matter, as in others of the war, the producers have elected to " haste slowly" in order to avoid making con ments which they might not be able to Some of the jobs vacated by the men ir service simply don't exist any more. of the producing companies have gone o business, and others have come into exist

Finally, the production problem is likel boil down to a matter of how many and kinds of pictures will be demanded in the p ahead.

In the field, as in New York, circuit h are looking for a marked improvement ir severity of their problem. Good men in ex tion have been hard to get, and it is beli that the theatres will be able to use as mar their old men as care to come back. T worry, apparently, is that many of them choose to turn to other occupations for w their service training has equipped them. only are theatre men expected to re-hire their former employees who want to return, to compete for competent help among the leased men.

Chicago Circuits Make Bid for Service Men

In Chicago, the Balaban & Katz Theatre running a series of classified advertisem calling for help. Elmer Immerman, perso director, has letters from servicemen not viously employed in theatres. These, he s will be given preference over other newcom Arthur Schoenstadt, president of the Schoenstadt & Sons Circuit, said that plans been made to hire good men, whether or they had gained any previous theatre exp ence. The Warner Theatres, headed by Ja F. Costen in the Chicago zone, is hiring ve ans and keeping in close touch with ex-ployees to assure them a welcome.

Among the film exchanges, there is little h for relief from their manpower problems in demobilization plan. Their shortage exists the business office and can be relieved c when the war is over, and female clerical h released from war duties and defense jobs, comes available again.

Paramount and Loew's Sign New York Circuit Contract

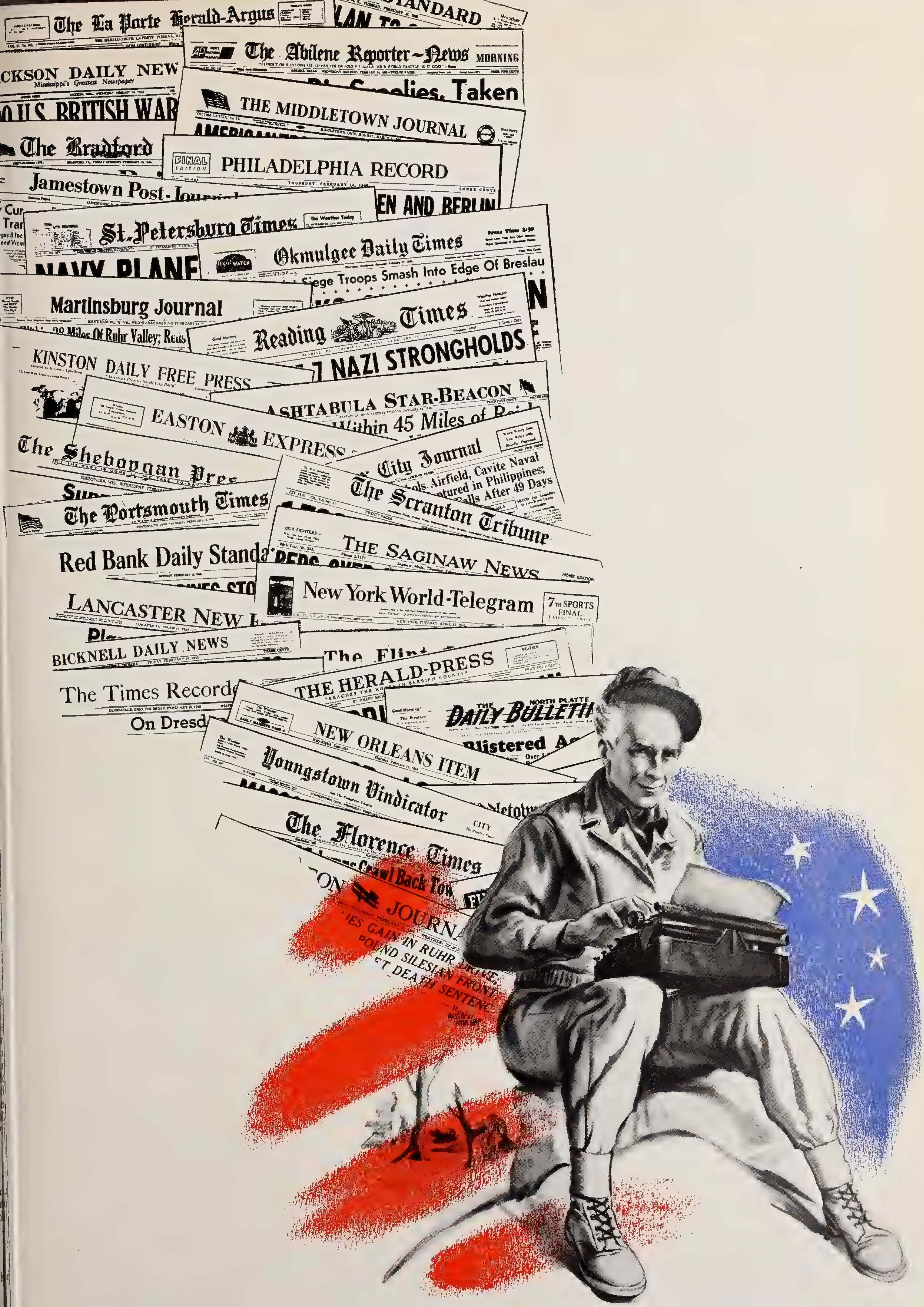
Loew's New York circuit and Paramount week closed a new contract for the showing about 14 Paramount films for the current sea in 62 Loew houses in the Greater New York a The contract had been in negotiation for m months, during which period Paramount prod had not played subsequent runs in the metrop tan New York area. The deal was closed Paramount by Charles M. Reagan, vice-presid in charge of sales, and Hugh Owen, eastern s manager, and for Loew's by Charles C. Moskow vice-president, and Eugene Picker, film buyer.

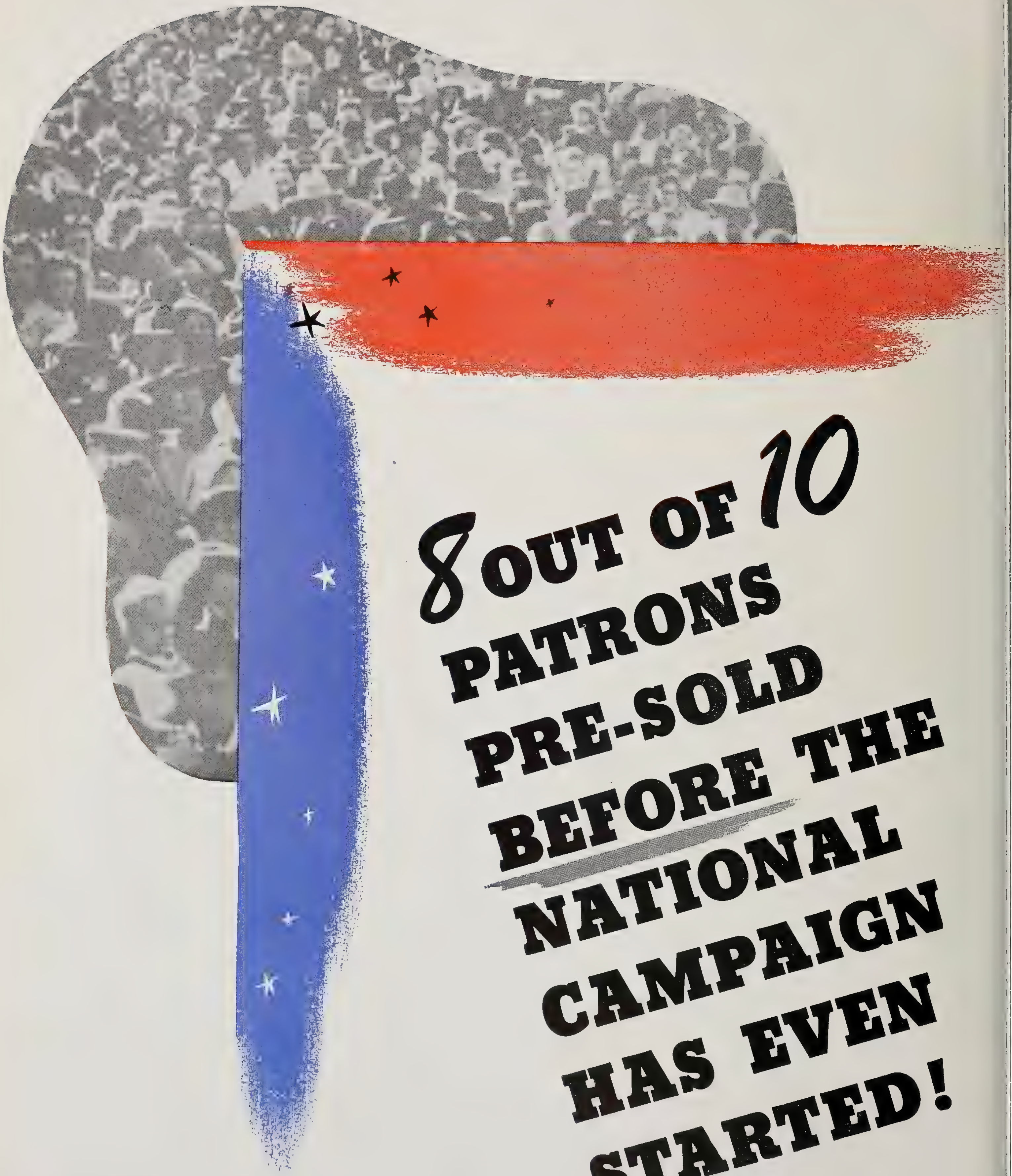
"Flame" Opens in New York

"Flame of Barbary Coast," Republic's 10th A niversary production starring John Wayne a Ann Dvorak, is scheduled to open at the Gl theatre, on Broadway, May 26.

Show "Conflict" June 11

The National trade showing of "Conflict" been set by Warner Bros. for June 11.


The La Porte Herald-Argus
STANDARD
The Abilene Reporter-News
MORNING
JACKSON DAILY NEWS
Mississippi's Greatest Newspaper
BRITISH WAR
Supplies, Taken
THE MIDDLETOWN JOURNAL
The Bradford
FINAL EDITION
PHILADELPHIA RECORD
Jamestown Post-Journal
EN AND BERLIN
St. Petersburg Times
NAVY PLANE
Okmulgee Daily Times
Siege Troops Smash Into Edge Of Breslau
Martinsburg Journal
28 Miles Of Ruhr Valley; Reds
Reading Times
NAZI STRONGHOLDS
KINSTON DAILY FREE PRESS
ASHTABULA STAR-BEACON
Within 45 Miles of Reich
EASTON EXPRESS
City Journal
Airfield, Cavite Naval
Captured in Philippines;
Falls After 49 Days
The Sheboygan Press
The Scranton Tribune
The Portsmouth Times
THE SAGINAW NEWS
Red Bank Daily Standard
New York World-Telegram
7TH SPORTS FINAL
LANCASTER NEW ERA
BICKNELL DAILY NEWS
The Flint Journal
THE HERALD-PRESS
The Times Recorder
On Dresden
NORTH PLATTE
THE DAILY BULLETIN
Blistered
NEW ORLEANS ITEM
Youngstown Vindicator
The Florence Times
Crawl Back Tow
JOURNAL
GAIN IN RUHR DRIVE;
POUND SILESIAN FRONT;
DEATH SENTENCE



8 OUT OF 10 PATRONS PRE-SOLD BEFORE THE NATIONAL CAMPAIGN HAS EVEN STARTED!

SOLD!

To the 22,000,000 readers of more than 700 newspapers!

SOLD!

To the 1,150,000 readers of Ernie Pyle's best-seller, "Here Is Your War" and to the 750,000 who read his second sensational book, "Brave Men"!

SOLD!

To the countless millions who have seen, read and remembered the articles and pictures featuring Ernie Pyle in every national magazine in America!

SOLD!

To the many millions who are waiting to see the unforgettable film story of the boys they love as only Ernie Pyle could tell it!

SOLD!

To the listeners on every major radio network through hundreds of Ernie Pyle tributes on leading national programs!

Truly, the picture with the greatest pre-selling in the history of the industry!

Newspaper and magazine ads that reach many more millions announce Ernie Pyle's "Story of G. I. Joe" to *your* patrons!

UNFORGETTABLE SCREEN ENTERTAINMENT
ERNIE PYLE'S "STORY OF G.I. JOE"
BURGESS MEREDITH as ERNIE PYLE
It's Ernie Pyle's Human Story of your G.I. Joe!
Directed by WILLIAM A. WELLMAN
Lester Cowan
BURGESS MEREDITH
Ernie Pyle

LIFE: 4,250,000 readers will see this ad on June 25th!

TIME: 1,250,000 readers will see this ad on June 25th!

SUNDAY COMICS: 22,400,000 followers of the 53 Sunday comic newspapers will see this four color ad in the July 22nd and 29th issues!

FAN MAGAZINES: Between June 10th and the 25th, 12,600,000 movie-going readers of the fan magazines will see this ad in the July issues!

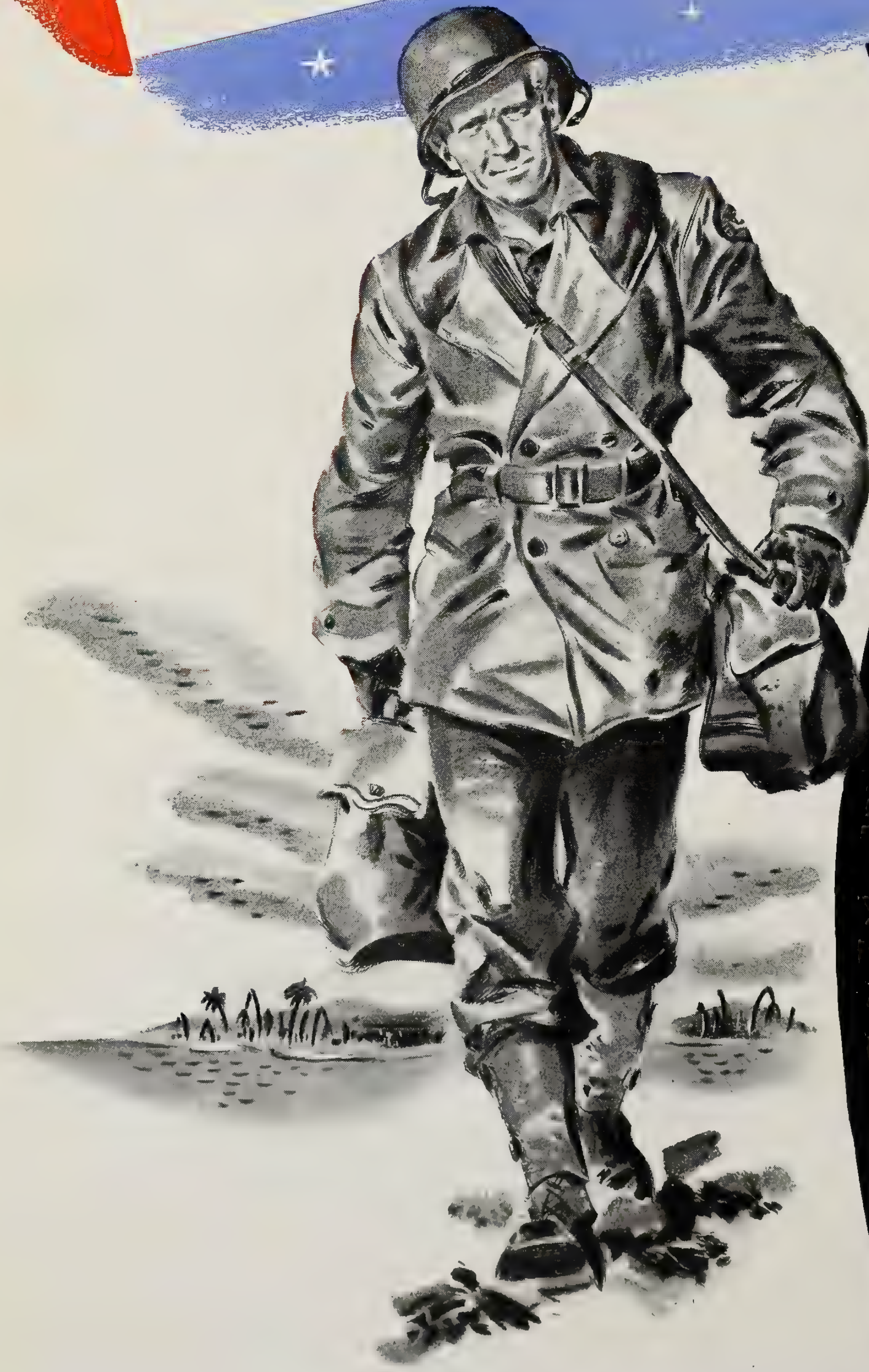
LIBERTY: 1,350,000 persons will buy the June 23rd issue and see this ad!

TRUE STORY: 2,250,000 readers of the July issue will see this ad!

8 out of 10 patrons pre-sold now...

THIS CAMPAIGN WILL MAKE IT 10 OUT OF 10

THE PICTURE THE WORLD WILL NEVER FORGET... FROM THE MAN IT WILL ALWAYS REMEMBER!



Lester Cowan
presents

ERNIE PYLE'S "STORY OF G.I. JOE"

starring
BURGESS MEREDITH
as Ernie Pyle

Directed by WILLIAM A. WELLMAN
Screenplay by Leopold Atlas, Guy Endore
and Philip Stevenson

RELEASED THRU UNITED ARTISTS

PRINTED IN U.S.A.

THE *HOLLYWOOD* SCENE

COMPLETED

COLUMBIA

Rusty

MGM

Yolanda and the Thief

20TH CENTURY-FOX

Dragonwyck

STARTED

COLUMBIA

Some Call It Love

MGM

She Went to the Races

PRC

Ride, Ranger, Ride

SHOOTING

COLUMBIA

I Love a Bandleader
Texas Panhandle
Gay Senorita
Bandit of Sherwood Forest
Pardon My Past (Mutual)

MGM

Abbott and Costello in Hollywood
They Were Expendable
For Better, for Worse
Early to Wed
Harvey Girls

MONOGRAM

Sunbonnet Sue

PARAMOUNT

Stork Club
Blue Dahlia

PRC

In Old Wyoming

REPUBLIC

Love, Honor and Goodbye
Rough Riders of Cheyenne

RKO RADIO

Ding Dong Williams
Bells of St. Mary's (Rainbow)
Tomorrow Is Forever (International)

20TH CENTURY-FOX

Fallen Angel
Kitten on the Keys

UNITED ARTISTS

Young Widow (Stromberg)

UNIVERSAL

On Stage, Everybody
Frontier Gal
Uncle Harry
Lady on a Train

WARNERS

Two Mrs. Carrolls
Danger Signal
Janie Gets Married
Time, the Place and the Girl
Stolen Life

Three Pictures Started as Strike Enters Ninth Week

Hollywood Bureau

Production continued slow as the studio strike entered its ninth week. Only three features were started, two of them at strike-affected studios. Three other films went to the cutting-rooms, so that, at the week's close, the shooting index stood unchanged at 34.

Columbia launched "Some Call It Love," first Rosalind Russell starring vehicle since her recovery from a long illness. The picture, a comedy about the romantic complications that make up the life of a lady psychiatrist, features Lee Bowman as Miss Russell's leading man, and Adele Jergens as the "other woman." Virginia Van Upp, who wrote the screenplay, is also functioning as producer. Al Hall is the director.

"She Went to the Races" Is Started at MGM

"She Went to the Races," featuring James Craig and Frances Gifford with Edmund Gwenn and Reginald Owen, went before the cameras at MGM. It is the story of a group of college professors who need money for their research institute and, in order to obtain it, devise a scientific system calculated to enable them to pick the winners at the horse races. The picture is Frederick Stephani's first production since he returned to MGM recently. Willis Goldbeck is directing.

"Ride, Ranger, Ride," is the title of PRC's starting film of the week. It is, of course, a Western, with Tex Ritter, Dave O'Brien, Guy Wilkerson and Lorraine Miller in leading roles. Harry Fraser is directing the picture, which is an Alexander-Stern production.

Personnel Intelligence About Hollywood

Bob Hope has signed a new seven-year contract with Paramount. The actor plans to go overseas on an entertainment tour shortly, and will report to the studio about August 1 to start the first picture under his new pact. . . . William Powell will be starred in MGM's "The Hoodlum Saint," the story of a man who devotes many years of his life to the establishment of an extensive system of charities in the name of St. Dismas, the penitent thief. Cliff Reid will direct; Norman Taurog produce.

Colonel William Keighley, who recently completed three years of service with the War Department, has signed a deal to direct one picture annually for Paramount during the next three years.

William Dieterle has been signed by Universal to direct Merle Oberon and Charles Korvin in the Luigi Pirandello story, "As It Was Before." . . . Ted Tetzlaff, one of Hollywood's outstanding cameramen, has been promoted to director by RKO Radio. His first assignment will be "Tomorrow Is Here," a story of the rehabilitation of returned service men.

Lauren Bacall Cast Opposite Boyer in Warner Film

Lauren Bacall, who scored in "To Have and Have Not," has been assigned the feminine lead opposite Charles Boyer in "Confidential Agent," Warners' film version of the Graham Greene novel. . . . "Johnnie Anselmo," one of his own original stories, will be Lucien Hubbard's first picture for Universal under his new writer-producer deal. The story concerns the political adventures of a returned veteran.

Stuart Heisler will direct "Blue Skies" for Paramount, with Bing Crosby and Paul Draper playing leading roles. . . . Peter Lorre has had his Warner contract extended. . . . "David and Mr. Goliath," an original by Charles Booth, has been purchased by 20th Century-Fox, and added to Walter Morosco's production schedule. . . . Lambert Hillyer has been signed to direct Monogram's next "Cisco Kid" film, starring Duncan Renaldo.

Warner Film on History Of Naval Aviation

"Task Force," a feature based on the history of naval aviation, has been added to the Warner schedule. Delmer Daves will direct; Jerry Wald will produce. The film is to be made with the cooperation of the Navy Department. Ranald MacDougall is preparing the screenplay. . . . Loma Vista Films, a new producing company consisting of the Marx Brothers and David Loew, has announced its initial production, "A Night in Casablanca," which will be released through United Artists. The feature will star the Marx brothers, and Loew will be the producer. John Field is preparing the screenplay.

PRC plans to produce an annual musical extravaganza to feature name entertainers and outstanding musical organizations. The initial production of the series, based on an original libretto by Arthur Savage, is titled "Music Hall Varieties of 1946." . . . Betty Hutton will be starred in "The Honest Woman," which B. G. DeSylva will make for Paramount release. The producer is currently preparing the story, which concerns a Ziegfeld Follies girl.

Hunt Stromberg has established a music department, and has signed Carmen Dragon, Academy Award winner, as music director, and Annabelle Ross as department head. . . . Edward Dmytryk, director, has returned from South America, where he was scouting locations for the RKO Radio picture, "Cornered," in which Dick Powell will be starred. . . . Mary Servoss has been assigned an important role in the current Warner production, "Stolen Life," which stars Bette Davis.

Carrillo to Be Featured In Republic Musical

Leo Carrillo will have a featured role in the forthcoming Republic musical, "Mexicana." . . . Tom Neal and Margaret Lindsay have been signed to head the cast of "Club Havana," which Edgar Ulmer will direct for PRC. . . . Rita Johnson has been selected for one of the leading roles in the current Mutual production, "Pardon My Past," which stars Fred MacMurray and Marguerite Chapman.

Universal has exercised its option on the services of Gale Sondergaard. She will be starred in a new series of thrill films, the first of which is to be titled "The Spider Woman Strikes Back." . . . Don Brown will be associate producer on "Don't Fence Me In," forthcoming Republic musical Western based on the Cole Porter song.

Schary to Produce Vanguard Film from Busch Novel

Johnny Sands, 18-year-old Texan, has been signed to a term contract by Vanguard Films, and will make his film debut in "They Dream of Home," which Dore Shary will produce from the novel by Niven Busch. . . . Jane Frazee will be starred in "Down Tahiti Way," which William O'Sullivan is scheduled to produce for Republic.

Jeanne Crain has been selected for the leading feminine role in "Centennial Summer," which Otto Preminger will produce and direct for 20th Century-Fox. The feature is to be filmed in Technicolor. . . . Robert Clarke has been signed to a long term acting contract by RKO Radio. . . . Warners have postponed the start of "The Adventures of Don Juan," which is to star Errol Flynn, until such time as priority materials for sets can be obtained.

Lasky Productions Move To RKO Radio Studio

RKO Radio and Jesse L. Lasky Productions have signed contracts whereby Mr. Lasky and his associate, Walter MacEwen, will move their organization to the RKO studio to produce a top budget attraction starring Claudette Colbert. The vehicle for Miss Colbert is a romantic comedy with a post-war flavor based on the forthcoming novel, "Thanks, God, I'll Take It from Here," by Jane Allen and Mae Livingston. "Thanks, God, I'll Take It from Here" will mark Mr. Lasky's third affiliation with RKO Radio.

BRITISH UNION SEEKS INTERNATIONAL TIES

ACT Calls for Creation of Committee; Asks Home Market Concentration

by PETER BURNUP
in London

The high spot of the discussion at the Association of Cine-Technicians' annual meeting recently was the loudly acclaimed demand for some internationally dominant motion picture workers' syndicate.

The matter became germane to the Associations' agenda through one of those improvised resolutions. ACT's political complexion, in the opinion of many, carries a slightly deeper shade of red than altogether becomes it. It was not surprising, therefore, that the presence at the meeting of two delegates from France's film unions occasioned an unusually fervent exhibition of Internationalism.

French Urge Cooperation

Louis Daquin, secretary of the Syndicat des Techniciens de la Production due cinema Francaise, and Charles Chezeau, of the Syndicat des Techniciens de la Production Cinematographique—the groups correspond roughly to unions of upper and lower grades of studio workers respectively — orated emotionally. ACT's delegates proceeded to adopt the following noteworthy resolution:

"This annual general meeting calls for the immediate creation of an international committee of all film technicians' and film workers' trades unions formed by representatives of all organizations of democratic nations, particularly Great Britain, U.S.A., Soviet Russia and France, affiliated to the International Trades Unions Federation.

"Now, more than ever, the film medium must become the universal language of all people desiring justice, liberty and peace."

Urged the French delegates:

"If we firmly express our will of establishing a very close international collaboration between all members of a profession, which, through its great technical and artistic possibilities will permit an exceptional diffusion of thought, we shall thus usefully contribute to the edification of a better world.

"For this resolution to be rapidly acted upon, we ask you to send to Paris a delegation from the ACT with a view to establishing the basis of the International Committee of Film Trade Unions."

Ruggles' Difficulty Cited

The resolution was adopted with acclamation; referred to ACT's general council for implementation.

Despite the amiable sentiments, however, there's more than a suggestion of Johnny-facing-both-ways in ACT's approach to its comrades overseas; to which Wesley Ruggles, in Britain now to make a musical for J. Arthur Rank, would readily depose. To ensure that his picture would be acceptable to the American market, Mr. Ruggles proposed to bring over certain highly qualified American technicians. It seemed a reasonable enough proposition; but ACT would have none of it, and raised such a shindig in Whitehall and elsewhere that Mr. Ruggles had to forego his Hollywood team.

In its annual report, the ACT mentions Ronald Neame's recent trip to America and negotiations which he there entered into on behalf of the association with the American International Alliance of Theatrical Stage Employees. The hope was that some kind of reciprocal treaty should be entered into between the two bodies. The hope, to date, has not been fulfilled, and comments the report accordingly:

"It is, therefore, necessary for us to reiterate our broad policy that we do not advocate a narrow nationalistic policy but until there is a reciprocal arrangement between the two countries we must strongly object to the traffic being one-way.

Regret Policy Change

"The main fault lies with those British producers who persist in the belief that any but British technicians can competently fill certain key posts despite all that wartime production has proved to the contrary. Two years ago the British Film Producers' Association shared our views. Their change of policy without good cause is regretted. Until the British producers and American producers get together with the ACT and the IATSE we shall continue to resist the employment of American technicians in British film production."

And the association goes on to proclaim that it has the full support of the Ministry of Labor in this policy and that no application for the importation of a technician has been met if it had been opposed by the ACT.

But that tinge of ultra-nationalism in its complexion which ACT contrives adroitly to mix with its native redness becomes more apparent in its approach to the questions raised by that Famous Monopoly Report.

The association is the most ardent applauder of the document and its extremely contentious recommendations. ACT holds up both hands in support of Governmentally controlled studio space, of legislation forbidding circuit expansion, of Government owned studios, of a state bank to finance independent production, of the tribunal which—it is proposed—shall dominate the whole industry; of the whole bag of revolutionary tricks.

But it goes further than that. It wants British films to dominate Britain's screens—although when they are to come isn't exactly clear.

Urges Films for British Market

Note the remarks of Ralph Bond, well known documentary-maker, vice-president of the association, spokesman at the annual meeting for its general council.

"We must now consider whether in 1948, when the Quota Act expires, we will be satisfied to maintain that Act, even with higher Quota for British films. Should we not consider that British screens must not always be dominated by foreign product ?. . . Let us make more and more good films. Films aiming at the home market. When we have secured our home market then we can spend our energies and money on trying to get into the American market. Our first essential must be British films for British markets. *Before* 1948 *it is the responsibility of ACT to work out a plan based on the majority of screen-time being given to home product.*"

Hollywood currently supplies some 80 per cent of British screens' playing time.

There's a footnote to the story. The representatives of G. B. Screen Services at the annual conclave had put down a resolution in the following terms:

"The feeling of this meeting is that the function of the ACT should be primarily to interest itself in the improvement of conditions in the film trade and in view of this the meeting greatly deplores the growing tendency of the executive to turn the association into a political body.

"It is felt that much energy is wasted in this direction that could be better employed in fostering good relations between employers and employees and in furthering the general development of the British film industry. As the affiliation to the Labour Party was only approved by a small percentage of the total membership a more representative view should be obtained and if necessary this affiliation dissolved."

But the resolution remained unmoved. More's the pity in the view of most members and some industry observers.

But, let there be no mistake. There's a mood in these parts—it's only obliquely reflected in the ACT proceedings herein reported—for a greater representation of British films on Britain's screens.

British Dropping Tribunal Plan

London Bureau

Recommendation for the establishment of a Government tribunal with far-reaching regulatory powers over the industry, as suggested many months ago by the special "monopoly" committee of the British Board of Trade's Films Council, probably will go into the discard, it was indicated here last Friday.

Hugh Dalton, Board of Trade president, conducting a round table discussion on the report, ignored this and other revolutionary features and declared that he saw no possibility of Parliament being able to spare the time to pass such legislation until the quota acts expire in 1948.

Meanwhile the conferees, representing all branches of the industry, reached agreement on a number of other points in the report, it is authoritatively understood. Mr. Dalton suggested that additional sections of the document, considered inconclusively on Friday, be referred to a "small working party" under the chairmanship of Lord Drogheda, chairman of the Films Council.

Administrative Committee to Handle Pioneers' Activities

A new committee to take over-all charge of the activities of the Picture Pioneers, New York, has been appointed by Jack Cohn. To be known as the administrative committee, it will be headed by William Brandt, and its members will include Jack Alicoate, Tom Connors, George Dembow, Hal Horne and Hal Hode.

The administrative committee was to meet Friday for the purpose of preparing plans for the annual harvest dinner next autumn.

A campaign will be instituted to acquaint out-of-towners who are eligible to membership in the Picture Pioneers that place of residence is no bar to membership for an applicant who qualifies by virtue of at least 25 years of activity in the motion picture industry. Applications are even now accepted from individuals who live as far away from New York as California and the State of Washington.

Warners Name Goldberg To Purchasing Post

Herman Goldberg, member of the Warner Bros. organization for more than 25 years and at present handling maintenance matters involving branch offices, has been promoted to take over the duties of the late C. C. Ryan as purchasing agent for exchanges and head of the advertising accessories department. Mr. Goldberg also will continue his activities in maintenance.

Up... 'Way up!

That's the business on this rhythmic romance that The Exhibitor says is "packed with entertainment ranging from burlesque to excellent ballet!" Here's a hit with an earful of outstanding music and an eyeful of burlesqueens, spectacular production and marquee headliners all adding up to a boxoffice total that will please in any situation!

CHARLES R. ROGERS presents

"DELIGHTFULLY DANGEROUS"

with JANE POWELL · RALPH BELLAMY
CONSTANCE MOORE · MORTON GOULD AND HIS ORCHESTRA
and Arthur TREACHER · Louise BEAVERS · Ruth TOBEY · Screen Play by Walter De LEON and Arthur PHILLIPS · Based on a story by Irving PHILLIPS, Edward VERDIER and Frank TASHLIN · Associate Producer: Joseph S. TUSHINSKY · Original Music and Arrangements by Morton GOULD · Musical numbers staged by Ernst MATRAY
Produced by CHARLES R. ROGERS · Directed by ARTHUR LUBIN

Delightfully yours from U.A.!

TELEVISION IS STAR AT SMPE MEETING

Members at Conference in Hollywood Hear Part Films Will Play in Medium

Hollywood Bureau

Television and the part the motion picture industry can play in its development and use was the principal feature of the three-day Spring conference of the Society of Motion Picture Engineers at the Roosevelt Hotel, Hollywood, this week.

Tuesday, the second day of the conference, was television day. Members in full attendance heard papers by Ralph Austrian, executive vice-president of RKO Television Corp., and Klaus Landsberg of Television Productions, a Paramount subsidiary. Both men emphasized the important role the film industry can play in the new medium, with particular attention to the need for mutual cooperation.

Terms Film Television Best

Film and its techniques are better than live talent for perhaps 70 per cent of television programs, was the conclusion of the paper read by Mr. Austrian. He cited statistics based on several years' experience in producing live talent shows, and presented figures which in detail showed what tremendous investment of equipment and manpower would be necessary in television for the staging of relatively few hours of "live" programs per day.

That the motion picture and television industries might be mutually beneficial was the conclusion of Mr. Landsberg, whose paper pointed up contrasts and similarities in the practices of the two mediums. Mr. Landsberg suggested the design of television studios and equipment, discussed new developments in large screen theatre and home projection and analyzed television's requirements for film.

An address by R. H. McCullough, Fox West Coast executive, on prefabricated theatres, considered among the most important on the conference schedule was postponed because Mr. McCullough was delayed in returning from a business trip to Mexico.

Lt. Commander L. M. Dearing and Lt. W. D. Hadden, of the U. S. Naval Photographic Science Laboratories, Anacostia, reported on the progress in operation of the 16mm "gun camera." They noted that standardization of materials and methods was undertaken by the Bureau of Aeronautics, that 16mm Universal-type film, especially of speed group 50 had been widely used, that the 16mm portable, continuous reversal processing machine, Hutson model K-3A was proving advantageous on carriers, and that the Navy's improvements of models and techniques had made gun camera photography standard and an aid to the war on many carriers and in many naval bases.

Describes Negative Developer

A developer for picture negatives which retains speed while maintaining contrast and grain structure and resisting effect of bromide, was reported by J. R. Alburger, Hollywood.

The relative merits of rectifiers and motor generators were discussed by L. A. Unmansky, of the General Electric Company.

A machine by which defective splices, dirt and "pop" noises are detected before running film through a regular sound reproducer was described by J. P. Corcoran, Twentieth Century-Fox.

J. W. McNair, American Standards Association, reviewed briefly the organization's War Committee work since October, 1944.

A simple, compact, light weight recording transmission system was given in outline by F. L. Hopper and R. C. Moddy, of Western Electric.

Use of Flame Retardants

Flame retardants, in their application to the motion pictures were the subject of Barton Thompson, Paramount engineering department, who noted the effect on such mediums of weather, mildew, rot and other factors, and outlined use of retardants in exterior and interior atmosphere.

J. B. Lansing and J. K. Hilliard of the Altec Lansing Corporation, Hollywood, presented a description of a new two-way theatre loud speaker system, the advantages of which were said to be higher efficiency, extended frequency range, permanent magnet units providing high air gap flux densities, elimination of back stage radiation from diaphragms, better transient response, and improved over-all regular performance.

The photographing of film audiences by infra-red rays in studies of behavior was described in technique and purpose by Lt. Herbert Jensen, and Ensign John Milligan, of the Navy Bureau of Aeronautics.

Fiberglas, in studio and theatre acoustics, was the topic of Willis M. Rees and Robert Taylor, of the Owens-Corning Fiberglas Corporation, Toledo. They pointed out the wide range and controllable properties of Fiberglas as a thermal insulator; and gave tables for sound absorption coefficients in six frequencies, and for 24 different combinations, weights, and thicknesses of materials.

Double Reverberation Chamber

Construction of a double reverberation chamber, decay of sound in reverberation rooms, and results when reverberation of one chamber is superimposed upon that of the room where the sound was originally recorded—these were the factors in the paper read by M. Rettinger, of RCA, and James Stewart, of RKO.

The characteristics of Dupont fine grain sound films, types 232 and 236 were given by Hollis W. Moyne, of the E. I. DuPont de Nemours & Company photo products department.

Although in the field, in war, hand methods of developing Ansco color 16mm film have been used, the company recommends an especially designed processing machine, which J. L. Forrest, of the Binghamton, N. Y., office outlined in design and use, and with slides and the screening of a short reel.

Improved scoring and reproduction sound recording channels, incorporating new construction and operation features were described by C. R. Daily, of Paramount's sound department, Hollywood. He said the new production channel battery and rectifier type power supplies along with them.

Carl M. Effinger, Twentieth Century-Fox, talked of improved methods of cataloguing and filing films, the feature of which was rapid location of a single frame, and the use of which had been adopted by the United States War Film Index Library.

LATE REVIEW

That's the Spirit

Universal—Different and Delightful

Scorning precedent gleefully, and scramblin materials with abandon, asking only that the entertain, Michael Fessier and Ernest Pagan producer-writers, have furnished showmen a di ferent and delightful kind of musical which doesn hesitate to cross the boundaries between the her and the hereafter—always in good taste—in que of laughs for the customers. With Peggy Rya and Jack Oakie heading a cast containing soli talents in every quarter, the film is an attraction exploit strongly with confidence that it will prosp as it runs.

Story strength is a dominant factor, and nosta gia an asset. The tale is about a showman (*circ* 1895) who weds the daughter of a New Yor banker, under circumstances her father consider scandalous, and who dies as their child is bein born. Eighteen years later, when things are goin badly with his widow and child due to the banker sternness, Heaven gives the dead showman a seven day pass to return to earth and put things to rights which he does by means primarily amusing but no without their serious side. Charles Lamont's extremely discerning direction makes the utmost us of this highly imaginative and fascinating material

Miss Ryan charms as usual in song and danc routines, but adds acting accomplishments to he list this time out. Jack Oakie, as the showma who dies and comes back as a friendly ghost, surpasses all past performances in ready memory Gene Lockhart, Andy Devine and Arthur Treache score solidly—as does Buster Keaton in a too brie sequence—and a youngster named Johnny Coy ha what it takes to make the younger generatio clamor for more of him.

Six songs, by several combinations of writers, are utilized with immense success in the course of the proceedings, and a precision dance-chorus earned its own applause at the hands of a preview audience.

Previewed at the Pantages theatre, Hollywood, where an audience present to witness "Counter-Attack" received previewed picture with audible pleasure. Reviewer's Rating: Good.—W. R. W.

Release date, June 15. Running time, 93 minutes. PCA No. 10778. General audience classification.

Peggy Ryan, Jack Oakie, June Vincent, Gene Lockhart, Johnnie Coy, Andy Devine, Arthur Treacher, Irene Ryan, Buster Keaton, Victoria Herne, Edith Barrett.

John B. Harlow, Erpi Contract Manager, Dies

John B. Harlow, contract license manager of the Electrical Research Products division of Western Electric Company, died at his home in Montclair, N. J., May 15 following an acute heart attack. Mr. Harlow was 61 and had more than 35 years of service in the Bell System.

Born in Monroe, Mich., July 5, 1884, Mr. Harlow attended Massachusetts Institute of Technology. In 1910 he joined Western Electric and by 1923 had advanced to telephone sales engineer. In 1927 he joined the engineering force of Electrical Research Products, Inc., as development manager. In 1936 he became contract license manager, the position he retained when Electrical Research Products became a division of Western Electric in 1942.

Louis Kaufman, Convicted with Chicago Mobsters, Surrenders

Louis Kaufman, former business agent of Newark Local 144 of the International Alliance of Theatrical Stage Employees, surrendered in New York Federal Court Tuesday to a U. S. Marshal. He began serving immediately a seven-year prison sentence imposed in 1943. Kaufman was convicted with six Chicago gangsters for conspiracy to extort more than $1,000,000 from motion picture companies. He was fined $10,000, but has filed a pauper's oath. He was free on bail.

An Eastern SMPE Speaker

Dr. A. F. Turner of Bausch and Lomb Optical Company, Rochester, will be a speaker at the Atlantic Coast Section meeting of the Society of Motion Picture Engineers at the Hotel Pennsylvania, New York May 23 at 7:30 P. M.

BRANCHES	PLACE OF SHOWING	DAY & DATE	TIME
ALBANY	Delaware Theatre 290 Delaware Avenue	MON. 5/28	2:30 P.M.
ATLANTA	Rhodes Theatre 62 S. Rhodes Centre N. W.	MON. 5/28	11:00 A.M.
BOSTON	Uptown Theatre 239 Huntington Avenue	MON. 5/28	11:00 A.M.
BUFFALO	Loew's Shea Niagara 426 Niagara Street	MON. 5/28	3:00 P.M.
CHARLOTTE	Carolina Theatre 226 No. Tyron Street	MON. 5/28	10:30 A.M.
CHICAGO	RKO Projection Room 1300 So. Wabash Avenue	MON. 5/28	2:30 P.M.
CINCINNATI	Forest Theatre 671 Forest Avenue	MON. 5/28	2:30 P.M.
CLEVELAND	Colony Theatre Shaker Square	MON. 5/28	2:30 P.M.
DALLAS	Palace Theatre 1625 Elm Street	MON. 5/28	10:00 A.M.
DENVER	Broadway Theatre 1756 Broadway	MON. 5/28	10:30 A.M.
DES MOINES	Ingersoll Theatre 37th Street and Ingersoll	MON. 5/28	2:30 P.M.
DETROIT	Fisher Theatre 2nd Blvd. &WestGrand Blvd.	MON. 5/28	10:15 A.M.
INDIANAPOLIS	St. Clair Theatre 800 Fort Wayne Avenue	MON. 5/28	1:30 P.M.
KANSAS CITY	Edison Hall 1330 Baltimore Avenue	MON. 5/28	8:30 P.M.
LOS ANGELES	Ambassador Hotel Theatre Ambassador Hotel	MON. 5/28	2:30 P.M.
MEMPHIS	Linden Circle Theatre 311 South Somerville	MON. 5/28	2:30 P.M.
MILWAUKEE	Varsity Theatre 1326 W. Wisconsin Avenue	MON. 5/28	2:30 P.M.
MINNEAPOLIS	Granada Theatre 3022 Hennepin Avenue	MON. 5/28	2:30 P.M.
NEW HAVEN	Whitney Theatre 1200 Whitney Avenue	MON. 5/28	11:00 A.M.
NEW ORLEANS	Circle Theatre Galvez and St. Bernard Ave.	MON. 5/28	11:00 A.M.
OKLA'MA CITY	Uptown Theatre 1212 North Hudson Street	MON. 5/28	11:00 A.M.
OMAHA	Dundee Theatre 50th & Dodge Street	MON. 5/28	2:00 P.M.
PHILADELPHIA	State Theatre 52nd and Chestnut Street	THURS. 5/24	8:45 P.M.
PITTSBURGH	Rialto Theatre 1600 Fifth Avenue	MON. 5/28	1:00 P.M.
PORTLAND	Oriental Theatre 822 S. E. Grand Avenue	MON. 5/28	2:30 P.M.
ST. LOUIS	St. Louis Theatre 718 North Grand Street	MON. 5/28	11:00 A.M.
SALT LAKE CITY	Rialto Theatre 272 So. Main Street	MON. 5/28	10:00 A.M.
SAN FRANCISCO	Tivoli Theatre 70 Eddy Street	MON. 5/28	2:00 P.M.
SEATTLE	Egyptian Theatre 4543 University Way	MON. 5/28	2:30 P.M.
SIOUX FALLS	Hollywood Theatre 212 No. Philips Avenue	MON. 5/28	10:30 A.M.
WASHINGTON	Circle Theatre 2105 Pennsylvania Ave. N. W.	MON. 5/28	2:15 P.M.

RKO RADIO PICTURES, INC.

TRADE SHOWINGS

of SAMUEL GOLDWYN'S
presentation of

DANNY KAYE
in

Wonder Man

IN TECHNICOLOR

with
VIRGINIA MAYO
VERA-ELLEN
DONALD WOODS • S. Z. SAKALL
ALLEN JENKINS • EDWARD BROPHY • OTTO KRUGER
STEVE COCHRAN • VIRGINIA GILMORE
and
THE GOLDWYN GIRLS

Directed by BRUCE HUMBERSTONE
Screen Play by DON HARTMAN • MELVILLE SHAVELSON and PHILIP RAPP

Ceiling Unlimited... Target Beautiful

—in RKO's stimulating new romantic hit! . . . as a furloughed pilot on the prowl meets up with a charmer wise in the way of the wolf! . . . It's romance! . . . It's fun . . . It's surefire for high grosses everywhere!

★

PRE-SOLD BY NATIONAL ADS. TO 25,150,475 CIRCULATION
—in Life—Ladies' Home Journal—Woman's Home Companion—True Story—Liberty—Pic—Look and Fan List.

THE MIGHTY 7th WAR LOAN
SPEED TOTAL VICTORY!

ROBERT YOUNG ♥ LARAINE DAY

IN

"Those Endearing Young Charms"

with

ANN HARDING

and Introducing

BILL WILLIAMS

—Outstanding in his first big RKO comedy role!

Produced by BERT GRANET   Directed by LEWIS ALLEN   Screen Play by Jerome Chodorov

RKO RADIO PICTURES

Directors Reelect Skouras Head of 20th Century-Fox

The board of directors reelected Spyros P. Skouras president of 20th Century-Fox Film Corporation Tuesday, following the election of 15 directors, by the stockholders, at the corporation's annual meeting at the home office, New York. The stockholders also ratified the granting of options to five executives to purchase 20th Century-Fox common stock.

Members of the board of directors who were elected by the stockholders to serve until 1946 included: L. Sherman Adams, Robert L. Clarkson, Thomas J. Connors, John R. Dillon, Wilfred J. Eadie, Daniel O. Hastings, Donald A. Henderson, Felix A. Jenkins, Robert Lehman, William C. Michel, William P. Philips, Seton Porter, Murray Silverstone, Spyros Skouras and Daryl F. Zanuck.

Elected with Mr. Skouras, to serve as officers for another year, were the following: William C. Michel, executive vice-president; Darryl F. Zanuck, vice-president in charge of production; Thomas J. Connors, vice-president in charge of sales; Murray Silverstone, vice-president; Joseph H. Moskowitz, vice-president; Donald A. Henderson, treasurer; Wilfred J. Eadie, comptroller and assistant treasurer; Feliz A. Jenkins, secretary; Read B. Simonson, assistant treasurer; Fred L. Metzler, assistant treasurer; C. Elwood McCartney, assistant comptroller; J. Harold Lang, assistant secretary; George F. Wasson, Jr., assistant secretary; William Werner, assistant secretary.

The stockholders ratified and approved the granting of options for the purchase of 20th Century-Fox common stock, to Lew Schreiber, William Perlberg, Harry Brand, Fred L. Metzler and Ray Klune.

The final business was the announcement by Mr. Henderson that a quarterly cash dividend of $1.12½ per share on the outstanding prior preferred stock had been declared, payable June 15, 1945, to stockholders of record May 31.

A quarterly cash dividend of 37½ cents per share on the outstanding convertible preferred stock was declared, payable June 30, to stockholders of record May 31.

A quarterly cash dividend of 50 cents per share on the outstanding common stock was declared, payable June 30, to stockholders of record May 31.

$2,127,003 Dimes Collection Total from Half States

With less than half the states filing complete reports, the 1945 March of Dimes collections amounted to $2,127,003, according to tabulations announced last week by Nicholas M. Schenck, chairman, and Walter Vincent, treasurer. The same states in the 1944 campaign, reported $1,572,901, indicating more than a 30 per cent increase. It is estimated when all reports are in the total will be over $5,500,000, which will be a million above the 1944 total.

Air Cargo Service Gains 178 Per Cent in 1944

The cargo service of domestic airlines jumped nearly 178 per cent in 1944 for a total of 10,546,298 mail and property miles, according to the Air Transport Association, Washington. The mileage was flown mainly on 15 daily scheduled trips, the majority of which are between New York and Chicago and Chicago and the west coast. The growth of exclusive cargo service traced back to the consistent rise in domestic air express since 1927, the association pointed out.

Jon Hall Inducted

Jon Hall, actor, reported for induction into the armed forces last week in Los Angeles. He was rejected twice previously because of failure to pass physical examinations. Early in the war he served in a civilian organization under the supervision of the Coast Guard.

Short Product in First Run House

NEW YORK—Week of May 14

ASTOR: Two Down and One to Go..WAC-MGM
Clock Watcher ....RKO
Feature: The Enchanted Cottage..............RKO

CAPITOL: Shooting of Dan McGoo........MGM
Two Down and One to Go.........WAC-MGM
Feature: The Clock ....MGM

CRITERION: Woody Dines Out........Universal
Two Down and One to Go.........WAC-MGM
Feature: Salome, Where She Danced......Universal

GLOBE: Rhythm of the Rhumba......Vitaphone
I Only Have Eyes for You...........Vitaphone
Feature: The Unseen....................Paramount

HOLLYWOOD: Unruly Hare..........Vitaphone
It Happened in Springfield...........Vitaphone
Musical Mexico ....Vitaphone
Two Down and One to Go.........WAC-MGM
Feature: The Corn Is Green..........Warner Bros.

RIALTO: Springtime for Pluto........RKO Radio
Two Down and One to Go.........WAC-MGM
Feature: The Bullfighters ....20th Cent.-Fox

RIVOLI: Bombalera ....Paramount
Feature: The Affairs of Susan............Paramount

ROXY: Mother Goose Nightmare.20th Cent.-Fox
Alaskan Grandeur ....20th Cent.-Fox
Two Down and One to Go.........WAC-MGM
Feature: Diamond Horseshoe........20th Cent.-Fox

STRAND: Behind the Meatball........Vitaphone
It Happened in Springfield...........Vitaphone
Overseas Roundup ....Vitaphone
Two Down and One to Go.........WAC-MGM
Feature: Escape in the Desert..........Warner Bros.

CHICAGO—Week of May 14

APOLLO: Two Down and One to Go.WAC-MG
Lulu at the Zoo...................Paramou
Feature: A Song to Remember...........Columb

GARRICK: All-Star Bond Rally...........WA
Two Down and One to Go.........WAC-MG
Feature: This Man's Navy...................MG

GRAND: Two Down and One to Go..WAC-MG
Features: The Strange Death of Adolf Hitler.Univer
Escape in the Fog.............Columb

ORIENTAL: All-Star Bond Rally...........WA
Two Down and One to Go.........WAC-MG
Feature: Frisco Sal ....Univers

PALACE: Two Down and One to Go.WAC-MG
Feature: The Enchanted Cottage ....RK

ROOSEVELT: All-Star Bond Rally.........WA
Two Down and One to Go.........WAC-MG
Feature: I'll Be Seeing You..........United Artis

STATE LAKE: Two Down and One to Go
WAC-MG
All-Star Bond Rally.....................WA
Feature: Diamond Horseshoe ....20th Cent.-Fo

UNITED ARTISTS: All-Star Bond Rally.....WA
Two Down and One to Go.........WAC-MG
Feature: Without Love ....MG

WOODS: Goofy News Views.........Columbi
Two Down and One to Go.........WAC-MG
All-Star Bond Rally.....................WA
Feature: Flame of Barbary Coast ....Republi

Universal Plans Series of District Meetings

William A. Scully, vice-president and general sales manager of Universal Pictures, this week announced a series of district meetings, to be presided over by division sales managers.

"These meetings, which are now in progress, were called for the purpose of acquainting our sales department of our problems as they relate to future releases," Mr. Scully said.

The first of the regional meetings was held last week in Cleveland under the supervision of Fred Meyers, eastern sales manager, and will be followed by Western and Mid-Western meetings, which will be conducted by A. J. O'Keefe, Western sales manager. A southern meeting is being conducted by F. J. A. McCarthy, southern sales manager.

Mr. Scully said it was possible that, if the Government lifts its convention ban, some central meeting might be held in late summer.

Defeat Pennsylvania Bill For Sunday Skating

The Pennsylvania legislature has defeated, by a vote of 90 to 88, the Senate-approved Crowe bill authorizing referendums in municipalities to determine whether ice skating, ice skating exhibitions and ice hockey should be permitted after 2 P. M. on Sundays. The measure was similar to those enacted in 1933 and 1935, which opened the way to Sunday baseball, where the residents of any locality voted in favor of them.

Kentucky Exhibitors Plan Admission Tax Fight

Groundwork is being laid by the Kentucky Association of Motion Picture Exhibitors in Louisville to obtain reduction, if not complete elimination, of the 10 per cent state admission tax, believed to be the highest in the country.

The impost became effective approximately 10 years ago upon passage of a bill designated as a special tax measure, designed to help finance certain state indebtedness, with indications that the tax would be repealed, or, at least, reduced, when the indebtedness had been liquidated. The stat obligations responsible for the tax have been met

Lack of exhibitor organization at the time prevented fighting the bill successfully, but the association, of which Andy Anderson, of Hartford, i president, now is in position to present a unite front, and exhibitor-members have been delegate in the nine Congressional districts to arouse publi sentiment to bring necessary legislative pressure t bear when the General Assembly convenes in it next regular session in January, 1946.

Other officers of the association are: Willard Gabhart, Harrodsburg, vice-president; W. Freeman Smith, Hartford, secretary; Fred Switow Louisville, treasurer, and Henry J. Stitees, Louisville, general counsel.

1945 Red Cross Figure Far Ahead of Last Year

Final returns from only 16 of the 40 areas covered by the Red Cross War Fund Week campaign for 1945 show a total of $6,834,753 compared to a grand total of $6,054,212 for the previous year. Leon Bamberger, chairman of the drive, reported that the 1945 figure included $36,355 from home office employees and $718,374 in Hollywood contributions.

Rathvon's Daughter Is Married to Shaw Mudge

Miss Jean Frances Rathvon of Mamaroneck, N. Y., was married to Ensign Shaw Mudge, U. S. N. R., of Greenwich, Conn., May 13, in Miami, Mr. and Mrs. N. Peter Rathvon, of Mamaroneck, the bride's parents, have announced. Mr. Rathvon is president of Radio-Keith-Orpheum Corporation.

Adopts Wednesday Change Policy

The Cleveland Loew theatres, including the State, Ohio and Stillman downtown and the Park and Grande uptown have adopted a Wednesday change policy. The program changes previously were made Thursday. The RKO Palace is also making a Wednesday change. Warner's Hippodrome and Lake and the Warner-RKO operated Allen are holding to the original Thursday change policy for the time being.

Seek to Arbitrate Strike as Union Pushes "Boycott"

The Hollywood strike by the Conference of Studio Unions, in its tenth week, spread Monday to theatres, as pickets appeared in front of producer-affiliated houses of Los Angeles. With production continuing, the CSU this week was proceeding with its plan for a "boycott" of theatres playing product of struck studios. Mayor Fletcher Bowron, of Los Angeles, early this week invited the CSU and the International Alliance of Theatrical Stage Employees to arbitrate differences. The IATSE has been supplying workers to studios to replace CSU strikers.

CSU, IATSE, and producer representatives met Tuesday in Los Angeles to discuss with National Labor Relations Board officials. Stewart Meacham, local NLRB head, set May 24 for the election to determine the bargaining agency for studio set decorators.

William Green, president of the American Federation of Labor, to which the CSU and IATSE belong, last weekend heard issues presented by both sides. Last week, the AFL executive council outlawed charters issued by the IATSE to studio locals replacing CSU locals. In printed circulars distributed to studio pickets, IATSE vice-president Roy Brewer contended the AFL constitution prevented it from banning such charters because "The IATSE is an autonomous international union." He added he would continue recruiting members.

"Colonel Blimp" Premiere Is Held in Ottawa

The Canadian premiere of "Colonel Blimp" took place May 10 at the Elgin theatre, Ottawa. The premiere was sponsored by the Women's Naval Auxiliary of Ottawa. Through the cooperation of United Artists, distributor, and the Twinex Century Theatres Corp., the theatre for the premiere and the first night's proceeds were donated to the auxiliary for its general fund which is used for welfare purposes in connection with the Canadian Navy and the Canadian Merchant Marine.

Members of the industry who attended the premiere were: John Grierson and Stuart Legg of the National Film Board, Ottawa; N. A. Taylor and Robert Auerbach, Exhibitors Booking Association, Toronto; J. J. Fitzgibbons and R. W. Bolstad of Famous Players Canadian, Ltd.; Paul Nathanson, Odeon Theatres of Canada, Ltd., and Leonard Brockington, Ottawa.

The critics of Montreal, Ottawa and Toronto were guests of the Canadian Film Board at a luncheon prior to the premiere at the Chateau Lurier. Mr. Grierson, who was host and Edward Schnitzer, United Artists Canadian division manager, spoke.

Bob Hope Signs Seven-Year Paramount Contract

Bob Hope has signed a seven-year contract with Paramount at more than $600,000 per year, after a six-month disagreement, it has been announced by the studio. The comedian previously refused to report for work on a picture, saying he wanted to devote his time to war shows and Bond drives. Mr. Hope is scheduled to start film work in August when he returns from his fourth entertainment trip overseas.

Clark Announces Two MGM Promotions

Lucille Sullivan has been appointed assistant to Olin H. Clark, eastern story editor for MGM, succeeding Janet Wood, who recently left the organization. At the same time Mr. Clark named Beatrice Green administrative assistant. Miss Sullivan, at one time film editor of the Indianapolis *News*, also has been associated with Paramount. Miss Green has been in the MGM editorial department for many years.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 73—Eisenhower hails G. I. Joe as hero of victory in Europe. . . . Highlights of European victory. . . . Vinson lifts curfew and ban on racing. . . . Nation's landmarks glitter as lights go on once more . . . Meeting of peace parley's executive committee films. . . . U. S. hospital ship hit by Jap suicide plane. . . . Heroes of the week.

MOVIETONE NEWS—Vol. 27, No. 74—Historic pictures of surrender of Germany at Luneberg, Germany. . . . Signing at Rheims, France. . . . End of Mussolini. . . . Seventh War Loan drive gets under way. . . . President leads nation in honoring mothers. . . . Horse racing back again. . . . Fashions in hats. . . . First war veterans discharged by Army.

NEWS OF THE DAY—Vol. 17, No. 271—Eisenhower hails victory. . . . Wave of Nazi suicides. . . . Sweep over Reich as war closes. . . . Japs blast U. S. hospital ship. . . . Holland celebrates peace. . . . Message to New Yorkers. . . . History made as Yanks and Red army join. . . . The lights go on again.

NEWS OF THE DAY—Vol. 17, No. 272—Films of Rheims surrender. . . . Nazi capitulation to Montgomery. . . . London celebrates victory. . . . Mussolini's end. . . . G. I.'s demobilized. . . . President's mother flies to Washington. . . . The Flag speaks.

RKO PATHE NEWS—Vol. 16, No. 76—Eisenhower's victory statement. . . . Leipzig, Nuremberg fall to the Yanks. . . . America's lights go on again. . . . Japs bomb U. S. hospital ship. . . . Flag of Iwo raised over Capitol.

RKO PATHE NEWS—Vol. 16, No. 77—Seventh War Loan drive opens. . . . Death of Mussolini. . . . First pictures of Germany's surrender.

PARAMOUNT NEWS—No. 74—Molotov ends U. S. visit. . . . Italy—the first surrender. . . . Yanks and Russians join. . . . Japs bomb hospital ship. . . . V-E—Allies mark first victory.

PARAMOUNT NEWS—No. 75—Army frees first veterans. . . . Seventh War Loan. . . . Duce's last mob scène. . . . How the end came—unconditional surrender at Rheims.

UNIVERSAL NEWS—Vol. 18, No. 397—Germany in ruins. . . . "Ike" cites G. I. Joe. . . . Washington aglow. . . . Hospital ship attacked. . . . "Now Japan." . . . Seventh War Loan drive. . . . Lights for Miss Liberty. . . . The Iwo Jima flag. . . . Broadway is "White Way" again.

UNIVERSAL NEWS—Vol. 18, No. 398—Beaten Nazis sign historic surrender. . . . Last Nazi prisoners arrive here. . . . Death of the tyrant. . . . Seventh War Loan drive opens. . . . President has a real mothers' day. . . . Point system frees G. I. Joes. . . . Heroism rewarded. . . . They're off!

ALL AMERICAN NEWS—Vol. 3, No. 134—Saudi Arabians visit Frisco zoo. . . . Negro lawyer honored in Wayne County. . . . Paul Robeson in C.I.O. celebration. . . . Final phases of war in Italian theatre. . . . Stimson speaks. . . . Gen. Marshall speaks for All-American News. . . . Nation celebrates victory by "carrying on."

Mayer Talks with Schenck On MGM's Production

Louis B. Mayer, MGM vice-president in charge of production, and Howard Strickling, his assistant, arrived in New York last weekend from the coast for a three-week stay. Mr. Mayer will confer with Nicholas Schenck, Loew's president, and William F. Rodgers, vice-president and general sales manager, on next season's schedule. During Mr. Mayer's stay it will be decided how many pictures MGM will be able to make for next season's program in line with raw stock conditions. Mr. Mayer also will undergo examination by New York physicians for an injured foot.

David Loew-Marx Brothers Form Loma Vista Films Company

David L. Loew, co-producer of "The Southerner," a United Artists release, announced the formation of a new film producing company in association with the Marx Brothers. Under the banner of the new firm, the Loma Vista Films, Inc., the Marx Brothers, Groucho, Harpo and Chico, will star in an original comedy, "A Night in Casablanca," which will be released through United Artists. The script will be written by Joseph Fields.

Release Short on Peace

"Now—the Peace," latest issue of "The World in Action" series, was released nationally by United Artists May 18. The film, produced by Stuart Legg for the National Film Board of Canada, analyzes the major issues of peace confronting the delegates to the San Francisco Conference.

U.S. Witness Fails To Support Point In Griffith Trial

The Government's anti-trust suit against the Griffith Amusement Company and affiliates, in Oklahoma City Federal Court continued this week, with a Government witness refusing to corroborate its contentions that Griffith business practices were harmfully aggressive. The trial opened last week.

Fred Vincent testified he sold his theatre at Hominy, Okla., in 1940, because he "wanted to leave" Hominy, and added he had "plenty of product" despite competition from a Griffith house.

Late last week, Robert L. Wright, Department of Justice chief counsel in the suit, admitted disappointment because the case moved slowly, and Federal Judge Edgar S. Vaught, before whom the case is being tried, said he doubted whether the Sherman Act was applicable, and implied the Government was attempting to designate the circuit as a public utility. He also observed, after testimony by Dennis Scaling, of Plainview, Tex., the first witness, that Mr. Scaling's lack of pictures was "due to a combination of circumstances" rather than to provisions of Griffith contracts, as contended by the Government.

Two other Government witnesses this week were Wendell Bearcen, who formerly operated the Tech theatre at Lubbock, Tex., and M. L. Geiger, former projectionist at the Bays theatre, Blackwell, Okla.

Mr. Bearcen said Griffith opened a competitive theatre two years after its representative warned it would do so. Mr. Geiger was stopped by Judge Vaught after testifying about difficulty in obtaining first run pictures. Judge Vaught ruled his evidence "hearsay."

Poll Shows Cubans Prefer Spanish Dubbed Films

The great majority of Havana's film patrons prefer Spanish dubbed pictures, it was indicated in New York this week by A. L. Pratchett, Latin American division manager for Paramount International. The preference was determined through a poll which Paramount's Cuban manager, Americo Rosenberger, conducted.

Of the patrons queried, 66⅔ per cent said that in the future they would prefer to see nothing but Spanish dubbed films, explaining that this form was far easier for a Spanish-language audience to understand than the old method of superimposed titles.

Of the remainder, Mr. Rosenberger reported that 20 per cent had not been able to make up their minds, and 13⅓ per cent of those polled reported unfavorably. Without exception, however, the non-committal and negative reactions were from English-speaking persons who naturally could be expected to prefer the films in their original form.

Allied Open Letter Placed In Congressional Record

The open letter of the North Central Allied unit which appeared in the April 21 issue of MOTION PICTURE HERALD, urging free enterprise in the motion picture industry, was inserted in the *Congressional Record* May 11 by Frank E. Hook, Representative from Michigan. In the letter the association declared its readiness to enlist the aid of Congress in the fight against high rental and percentage.

Making Film to Promote Racial Tolerance

Frank Sinatra, Mervyn LeRoy and Frank Ross have united to produce a short subject designed to promote religious and racial tolerance. Tentatively titled "The House I Live In," it will be released by RKO Radio, with all proceeds going to charity active in juvenile work. Filming of the script by Albert Maltz is scheduled to start next week.

A Bombshell of Huma

PEARL BUCK'S

Best Selling Novel

CHINA

starring **RANDOLPH SCOTT**

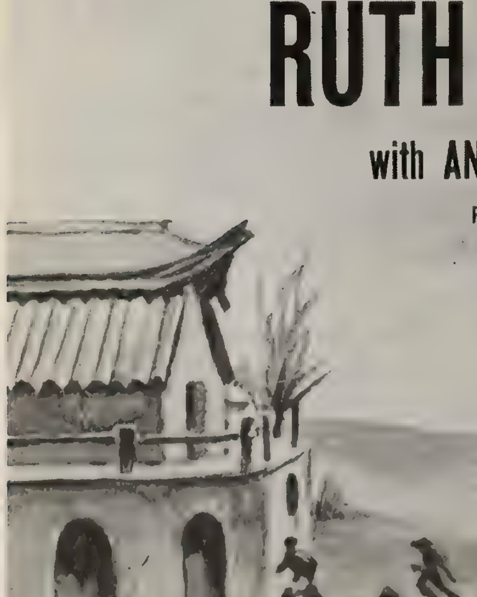
RUTH WARRICK · ELLEN DREW

with ANTHONY QUINN · CAROL THURSTON · RICHARD LOO

Produced by MAURICE GERAGHTY • Directed by RAY ENRIGHT

Screen Play by Brenda Weisberg and Joseph Hoffman

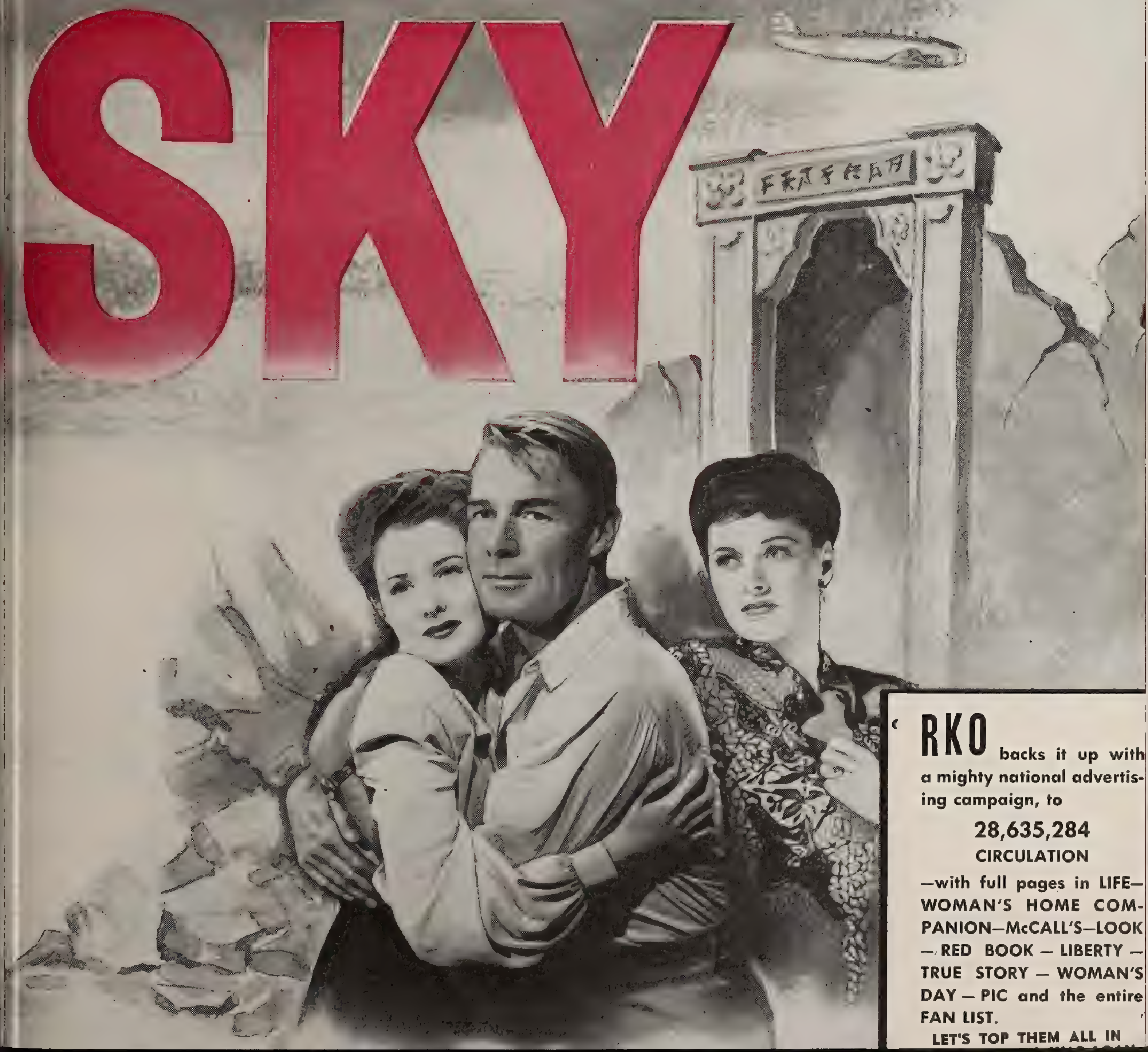
RKO RADIO PICTURES



Emotions!

THE PRIVATE LIVES OF AN AMERICAN DOCTOR, HIS BRIDE AND THE "OTHER WOMAN" ISOLATED TOGETHER IN BOMB-RAVISHED CHINA!

SKY



RKO backs it up with a mighty national advertising campaign, to

28,635,284
CIRCULATION

—with full pages in LIFE—WOMAN'S HOME COMPANION—McCALL'S—LOOK—RED BOOK—LIBERTY—TRUE STORY—WOMAN'S DAY—PIC and the entire FAN LIST.

LET'S TOP THEM ALL IN

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In theatremen serve one another with information about the box office performance product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORT What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 2

Columbia

COVER GIRL: Rita Hayworth, Gene Kelly—A very fine picture. It did nice business and the customers praised it highly. Some came two nights. There is good comedy. I have never seen an audience enjoy a picture throughout as well as my audience enjoyed this one. Played Saturday, Sunday, March 31, April 1.—W. H. Swan, Auditorium Theatre, Roscoe, S. D. Rural patronage.

COWBOY FROM LONESOME RIVER: Charles Starrett, Vi Athens—Good Western with a lot of red hot action. Played Saturday, April 28.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

EADIE WAS A LADY: Ann Miller, Joe Besser, Hal McIntyre—Nice picture for one day. Ann Miller is a very good dancer. Picture well liked. Played Sunday.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. Small town patronage.

SHE'S A SOLDIER, TOO: Beulah Bondi, Nina Foch—Another example of wasted film. No draw except for women. It is a feeble attempt at drama. Why can't exhibitors buy a can of beans without a whole case of empties included in the deal? Played Wednesday, April 25.—Johnnie Hynes, Community Theatre, Conde, S. D. Rural and small town patronage.

SHE'S A SOLDIER, TOO: Beulah Bondi, Nina Foch—Good. A dandy little picture that did O.K. It is good enough for a weekend. Played Wednesday, Thursday, April 4, 5.—W. H. Swan, Auditorium Theatre, Roscoe, S. D. Rural patronage.

TONIGHT AND EVERY NIGHT: Rita Hayworth, Lee Bowman—Picture fooled everyone, as previews did not indicate anything extra. Good comments. Played Monday, Tuesday, April 30, May 1.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. Small town patronage.

Film Classics

DEAD END: Humphrey Bogart, Joel McCrea—Still a good show and still doing some business. Played Sunday, Monday, April 1, 2.—Rudolph Covi, Covi Theatre, Herminie, Pa. Rural and war worker patronage.

I WAS FAITHFUL: Ronald Colman—Outmoded and outdated. I was wrong to date this. The sound track was poor. Played Wednesday, April 25.—Rudolph Covi, Covi Theatre, Herminie, Pa. Rural and war worker patronage.

Metro-Goldwyn-Mayer

MAISIE GOES TO RENO: Ann Sothern, John Hodiak—Nice little show that will hold up. Played Friday, Saturday, April 6, 7.—Rudolph Covi, Covi Theatre, Herminie, Pa. Rural and war worker patronage.

MRS. PARKINGTON: Greer Garson, Walter Pidgeon—A dialogue picture. I thought it was fine but I had read the book. The majority of my patrons did not go for it. It is not for all classes. Played Friday, March 2.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

THIN MAN GOES HOME, THE: William Powell, Myrna Loy—A welcome return of a favorite type picture. The stars were never better. The story is entertaining and there is much laughter. Everyone who came enjoyed it. Business was average. Played Sunday, Monday, April 15, 16.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Paramount

AND NOW TOMORROW: Loretta Young, Alan Ladd—Our patrons liked this show for a change. I could hardly believe it. It should do average business. Played Sunday, Monday, April 29, 30.—Rudolph Covi, Covi Theatre, Herminie, Pa. Rural and war worker patronage.

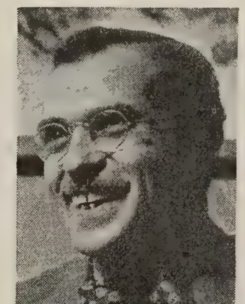
FRENCHMAN'S CREEK: Joan Fontaine, Arturo de Cordova.—A good box office attraction. This seemed to bring them in. Everyone seemed to like the picture, too. Played Friday, March 23.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

GAMBLER'S CHOICE: Chester Morris, Nancy Kelly—Six thousand feet of film imprinted with images that have the appearance of motion when projected on the screen. There is nothing more that I can say for this alleged motion picture. Played Friday, Saturday, April 20, 21.—Rudolph Covi, Covi Theatre, Herminie, Pa. Rural and war worker patronage.

THOMAS DI LORENZO

New Paltz Theatre

New Paltz, N. Y.



Comments of Thomas di Lorenzo on picture performance at the New Paltz theatre, New Paltz, N. Y., appear regularly in these columns. Mr. di Lorenzo, a veteran theatreman, has been the owner and manager of the New Paltz theatre since 1936. He entered the theatre field in 1927 as manager of the Calderone Circuit in Nassau County, Long Island, N. Y. He joned Fox Metropolitan Playhouses in 1929 and Skouras Theatres in 1931. In the silent picture days he worked in the Atlanta and Detroit territories with "The Passion Play".

Mr. di Lorenzo recently remarked that he did not believe the members of the industry were as bad as they were painted by others. He said, "I hope to see the day when theatre owners, large and small, refrain from calling names in print and in lawsuits."

Since 1939 Mr. di Lorenzo has contributed weekly to this department.

GOING MY WAY: Bing Crosby, Rise Stevens—Good, yes. All agreed that it was the best picture ever made. It is a credit to show anywhere. It does your future business good.—W. H. Swan, Auditorium Theatre, Roscoe, S. D. Rural patronage.

GREAT MOMENT, THE: Joel McCrea, Betty Field—A great moment came for us when the picture ended and everyone left the theatre. It is absolutely no good and it is terrible and worthless. Played Sunday, Monday, March 25, 26.—Rudolph Covi, Covi Theatre, Herminie, Pa. Rural and war worker patronage.

I LOVE A SOLDIER: Paulette Goddard, Sonny Tufts—Very highly praised by all. Some said that it was just as good as "Going My Way." There are lots of laughs.—W. H. Swan, Auditorium Theatre, Roscoe, S. D. Rural patronage.

MAN IN HALF MOON STREET, THE: Nils Asther, Helen Walker—A long, somewhat slowly told story of a mysterious doctor. Not too dull due to fine performances and direction. We played it with a Roy Rogers picture to very good business and everyone was satisfied. Played Friday, Saturday, April 20, 21.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RKO Radio

BELLE OF THE YUKON: Randolph Scott, Gypsy Rose Lee—A fairly entertaining picture. Dinah Shore's singing is tops. Gypsy Rose Lee had better stick to her strip tease act as her acting is very bad. Played Thursday, Friday, April 26, 27.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. Small town patronage.

EXPERIMENT PERILOUS: Hedy Lamarr, Geor Brent—A picture that most of our patrons didn't appre ate. I'm thankful that I had to play it only one da Played Sunday.—J. C. Balkcom, Jr., Gray Theatre, Gra Ga. General patronage.

GUNGA DIN: Cary Grant, Victor McLaglen—This w a fine picture and did real well at the front office. Play Sunday, Monday, April 22, 23.—A. G. Painter, New We End Theatre, High Point, N. C. Rural patronage.

MY PAL, WOLF: Jill Esmond, Sharyn Moffett—Go picture about a little girl and her dog. Did better tha average business on Friday and Saturday. Played Ap 27, 28.—E. M. Freiburger, Paramount Theatre, Dewe Okla. Small town patronage.

NONE BUT THE LONELY HEART: Cary Gran Ethel Barrymore—No good for a small town. Picture to long and heavy. Business was terrible. Should nev have played it. Played Wednesday, Thursday, April 2 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okl Small town patronage.

ROOKIES IN BURMA: Alan Carney, Wally Brown This is the kind of slapstick comedy our patrons lik You won't go wrong with this one. Played Tuesday Wednesday, April 24, 25.—A.. H. Kaufman, Fountai Theatre, Terre Haute, Ind.

SHOW BUSINESS: Eddie Cantor, Joan Davis—Goo show. The ones who saw it liked it very much.—W. H Swan, Auditorium Theatre, Roscoe, S. D. Rural patronage.

SHOW BUSINESS: Eddie Cantor, George Murphy This is a very good picture and should be good for an type of theatre. Our business was only fair Sunday an Monday. Eddie Cantor was very good. We would hav liked to have seen more of Joan Davis. Played April 2 30.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind

SNOW WHITE AND THE SEVEN DWARFS: Disne Cartoon Feature—Good for the kids and that's all. Th adults won't come here and you cannot operate wit children's admissions only.—W. H. Swan, Auditorium Theatre, Roscoe, S. D. Rural patronage.

TALL IN THE SADDLE: John Wayne, Ella Raines—Just the kind of a Sunday feature for a spot like mine Excellent all the way. Turned them away at all thre shows on Sunday. One of these about every six weeks o so would make a small timer think of building a new theatre. Played Sunday, Monday, April 29, 30.—W. J Haney, Milan Theatre, Milan, Ind.

UP IN ARMS: Danny Kaye, Dinah Shore—Generall enjoyed but the picture is not the colossal productio they would have you believe it is. Business poor. Playe Friday, Saturday, April 27, 28.—Rudolph Covi, Covi Theatre, Herminie, Pa. Rural and war worker patronage.

Republic

BIG SHOW, THE: Gene Autry—To me these reissues are terrible, but to most of my patrons Autry is stil O.K. Played Saturday, April 28.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. Small town patronage.

BIG SHOW-OFF, THE: Arthur Lake, Dale Evans—Good little comedy which pleased average business on Pay Night. Played Wednesday, Thursday, April 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CHEYENNE WILDCAT: Bill Elliott, Bobby Blake—Will Bill and Little Beaver are getting to be favorites here. Business good as these pictures portray the real Wild West. Played Wednesday, Thursday, April 4, 5.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

GIT ALONG LITTLE DOGIES: Gene Autry, Judith Allen—Gene, I am sorry that you cannot play here seven days a week as you always do very well. Played Thursday, Friday, May 3, 4.—A. G. Painter, New West End Theatre, High Point, N. C. Rural patronage.

LIGHTS OF OLD SANTA FE: Roy Rogers, Dale Evans—Rogers is always popular here and assures us of good business. This was no exception.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MAN FROM 'FRISCO: Michael O'Shea, Anne Shirley

(*Continued on page* 57)

It's awful silly
to gild a lily!

You can't improve on perfection, so . . .
for the first time in picture history

THE INDUSTRY'S LEADING SHORTS LINEUP

HOLDS OVER FOR A

3RD SUCCESSIVE YEAR! . . . .

Because

they have proved their outstanding quality leadership in two terrific years of phenomenally increasing popularity with audiences, critics, and the trade–

Paramount

will repeat the same great
9 SERIES OF 62

Shorts
for 1945-46

75% IN COLOR!

THE AWARD-WINNING WONDERS OF THE INDUSTRY!

Winner of One-Reel Academy Award for 1944 and 1942—*Jerry Fairbanks' "Speaking of Animals."*

Winner of 1943 Special Academy Award—*George Pal Puppetoons*

Winner of 1943 One-Reel Academy Award—*Jack Eaton's "Grantland Rice Sportlights"*

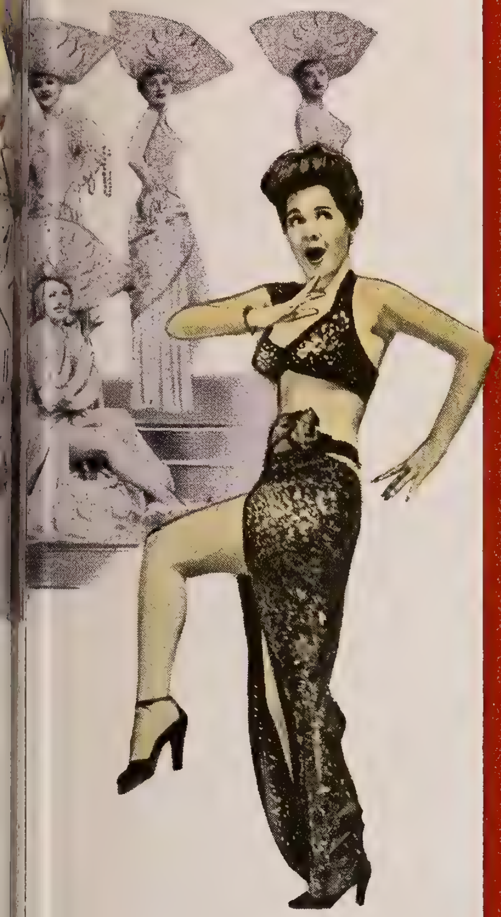
Winner of "Boxoffice" Magazine's 1944 Exhibitor Poll—*George Pal Puppetoons*

Ten-Best Selection in "Boxoffice" and "Showmen's Trade Review" Polls —*Technicolor Musical Featurettes*

Ten-Best Selection in "M.P. Herald-Fame" Poll—*"Popeye" Cartoons*

Stepping into the Top Spot in the Animation Field

Again Paramount's
amous "Second-Feature"
Musical Shorts Will
Set the Industry's
Standard of Beauty,
Class and Color

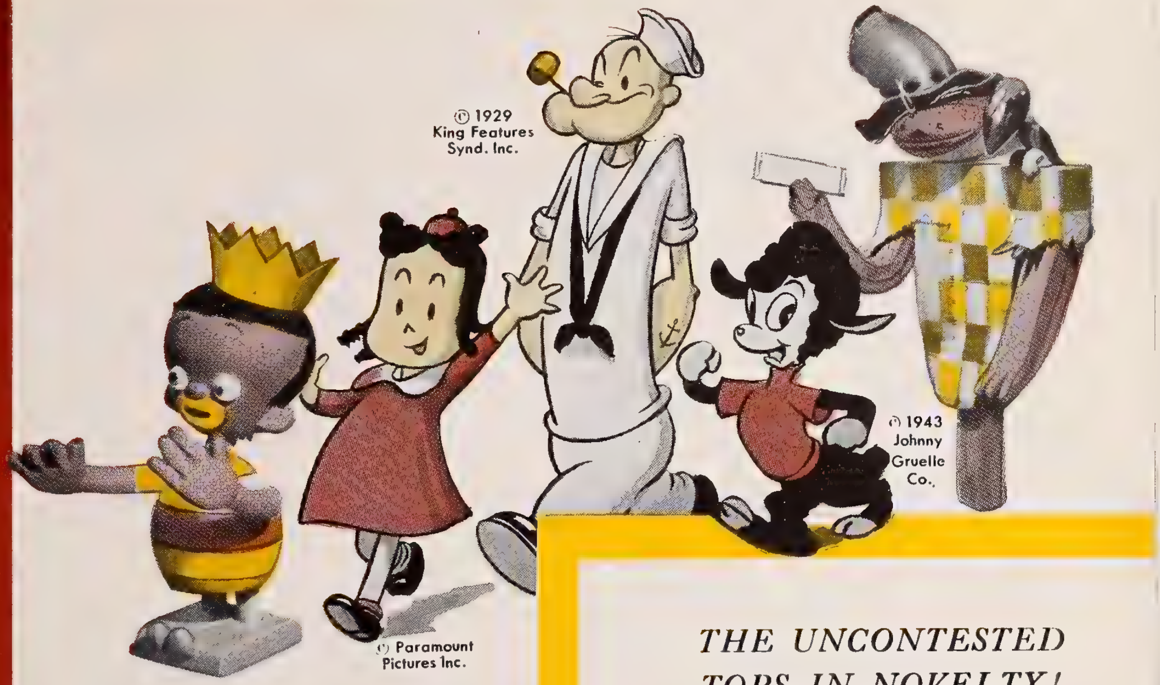


6 TWO-REEL

Musical Parade Featurettes

in Technicolor

Produced by
Geo. Templeton



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PARAMOUNT'S
BIG FOUR
ANIMATED COMEDIES

All in Technicolor

Headed by
"THE INDUSTRY'S NEW
No. 1 SHORT SERIES"
—by vote of America's Exhibitors in this year's Boxoffice Magazine Poll

8 ONE-REEL

George Pal Puppetoons

---

6 ONE-REEL

Little Lulu*

Cartoons

•

8 ONE-REEL

Popeye*

Cartoons

•

6 ONE-REEL

Noveltoons*

•

*Produced by
Famous Studios

THE UNCONTESTED
TOPS IN NOVELTY!

JERRY FAIRBANKS'

3 Famous Series

•

Headed by The 1944 1-Reel
Academy Award Winner
—By Unanimous Consent The
Funniest Shorts On The Screen!

Speaking of Animals

6 ONE-REEL SUBJECTS

•

Popular Science

In Magnacolor
6 ONE-REEL SUBJECTS

•

Unusual Occupations

In Magnacolor
6 ONE-REEL SUBJECTS

Continued on Next Page

Continued from Previous Page

For 25 Years the Favorite Sport Shorts of Exhibitors and Audiences!

Grantland Rice Sportlights

10 ONE-REEL SUBJECTS

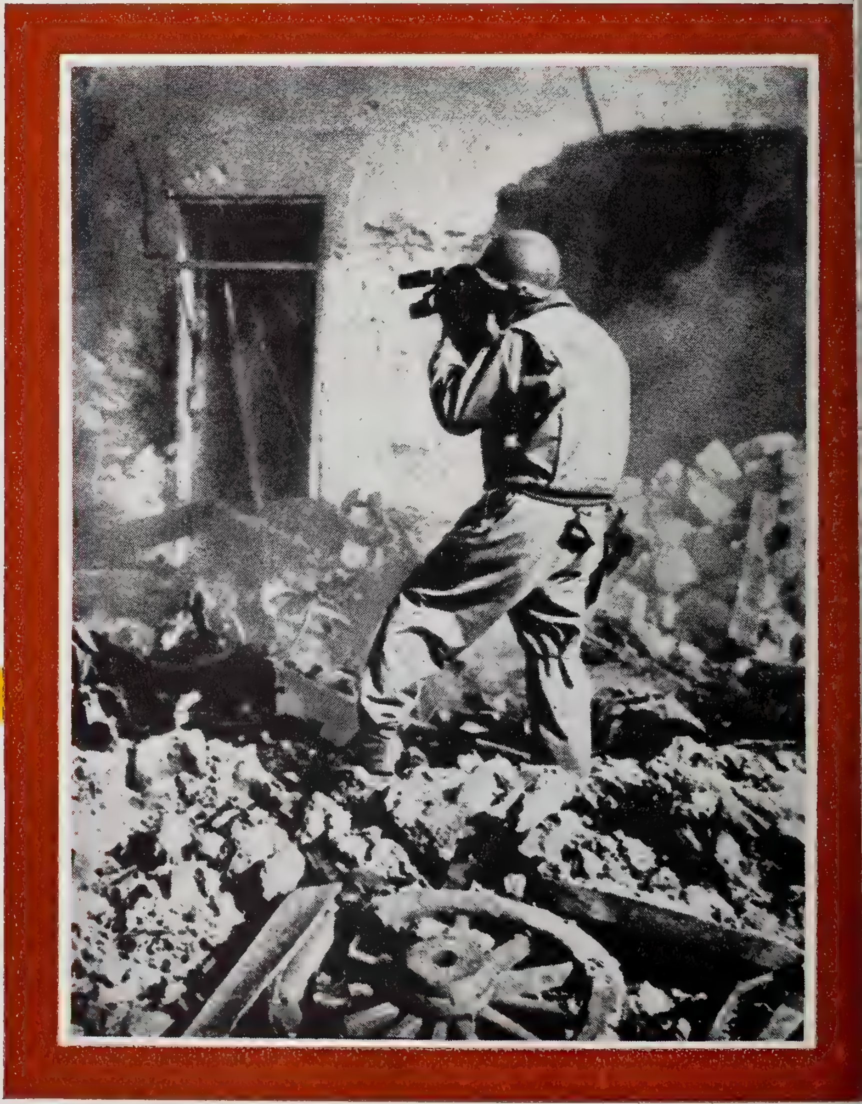
Produced by

Jack Eaton

And 104 Issues of the Greatest *NEWS* of All—The Screen's Most Dramatic, Show-Wise Presentation of Pictorial History in the Making—

Paramount News

"The Eyes and Ears of the World"



62 Shorts—75% in Color
Plus 104 Paramount News
IN 1945-46 FROM

Paramount

THE BIG SHORTS

(*Continued from page* 52)

This is a good picture that seemed to please every-dy. Doubled with "That's My Baby." Played Friday, ay 4.—J. L. Thayer, Raymond Theatre, Raymond, N. H. nall town patronage.

SAN FERNANDO VALLEY: Roy Rogers, Dale Evans Our first Roy Rogers picture since he assumed box fice popularity for small towns. We did very well on program which included "Man in Half Moon Street." ogers is very popular and his performance is O.K. cture is more musical than Western and can be played the top feature, as we played it. Played Friday, Satday, April 20, 21.—Thomas di Lorenzo, New Paltz heatre, New Paltz, N. Y. Small town patronage.

SOUTH OF THE BORDER: Gene Autry, Smiley Burtte—Good, and they liked it. The same good draw as er with these two stars.—W. H. Swan, Auditorium heatre, Roscoe, S. D. Rural patronage.

THAT'S MY BABY: Richard Arlen, Ellen Drew—The rst picture I ever showed from Republic. Played Friy, May 4.—J. L. Thayer, Raymond Theatre, Raymond, H. Small town patronage.

wentieth Century-Fox

KEYS OF THE KINGDOM: Gregory Peck, Thomas itchell—An excellent production. Very high class. It eased a very large turnout. If they have read the ok they will like it immensely. It is very leisurely ld and it requires considerable concentration for comete enjoyment. Played Sunday, Monday, April 22, 23. Thomas di Lorenzo, New Paltz Theatre, New Paltz, Y. Small town patronage.

LAURA: Gene Tierney, Dana Andrews—The name of is picture hurt the box office. It is a very fine picture. holds everyone's interest right to the end. Our pans liked it very much. Played Friday, April 20.—J. L. hayer, Raymond Theatre, Raymond, N. H. Small town tronage.

MOLLY AND ME: Monty Woolley, Gracie Fields—A ry pleasant story but our customers did not get excited out it. Monty was fairly good but his part was not rong. Gracie's over-acting did not add to the comedy uations. There was too much British accent. Take ghtly above average. Played Saturday, April 21.—ady Cook, Joy Theatre, Pontotoc, Miss. Small town d rural patronage.

SOMETHING FOR THE BOYS: Carmen Miranda, icheal O'Shea—This is a "B" picture, but it is in autiful Technicolor. This company has not given us a od musical for a long time. Played Friday, April 27.— L. Thayer, Raymond Theatre, Raymond, N. H. Small wn patronage.

SULLIVANS, THE: Anne Baxter, Thomas Mitchell—e best picture I have shown when it came to box ofe receipts and, besides that, all who came were satisd. It is an actual true-to-life story.—W. H. Swan, uditorium Theatre, Roscoe, S. D. Rural patronage.

SUNDAY DINNER FOR A SOLDIER: Anne Baxter, hn Hodiak—Played with "The Fighting Lady." I played is combination, capitalizing on the advertising camigns of the metropolitan circuits and did very good riday and Saturday business. It is an excellent comnation for entertainment purposes and it pleased everye who came. There's nothing objectionable in either cture. Played April 27, 28.—Thomas di Lorenzo, New altz Theatre, New Paltz, N. Y. Small town patrone.

THUNDERHEAD: Roddy MacDowall, Preston Fosr. This should prove to the producers what the people ant. We played "Flicka," "Lassie" and now "Thunderead" and all did record business. We hope to bring this cture back. I saw this playing in large cities both in e United States and Canada and it was doing outstandg business. We want more of this type.—Harland Rann, Plaza Theatre, Tilbury, Ont., Can.

Jnited Artists

COLT COMRADES: William Boyd—Good as any Hopong Cassidy. As usual, it was liked here and drew ell. Andy Clyde takes well here and brings out the ughter. The hillbilly music fills in nicely. Played Vednesday, Thursday, April 28, 29.—W. H. Swan, Audirium Theatre, Roscoe, S. D. Rural patronage.

SINCE YOU WENT AWAY: Claudette Colbert, Shiry Temple, Monty Woolley, Joseph Cotten—This picre was called by many here the best picture that they ad ever seen. Although we had stormy weather busiess was above average. Why don't we have more down-earth pictures like these? Plenty of Oscars for this reat picture. Played Monday, Tuesday, April 2, 3.— C. Balkcom, Jr., Gray Theatre, Gray, Ga. General atronage.

Jniversal

COBRA WOMAN: Jon Hall, Maria Montez—A beautil production but my receipts show that after a picture as played before it has to be very good to bring them ack. Played Sunday, Monday, April 29, 30.—A. G. ainter, New West End Theatre, High Point, N. C. ural patronage.

FOLLOW THE BOYS: Stage and Screen Stars—Potent ropaganda for the entertainment world and the USO. he praise is timely and richly deserved. Little or no tory to hold it together but vaudeville touch made it elcome film fare here. Normal business in spite of very eavy competition. Played Saturday, Sunday, April 28, 29.—Johnnie Hynes, Community Theatre, Conde, S. D. Rural and small town patronage.

HERE COME THE CO-EDS: Abbott and Costello—Among the best of their comedies. This one did very well for us. Everyone who came thoroughly enjoyed it. I wish they would not punish Costello so much in these pictures. He takes a lot of punishment for the laughs in this one like in some of his other pictures. I wouldn't like to hear of his getting sick again. Let him take it easier. Played Friday, Saturday, April 13, 14.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Warner Bros.

ADVENTURES OF MARK TWAIN: Fredric March, Alexis Smith—A splendid picture. The story was very entertaining. It brought out a great many people who are not regular customers. Played Friday, March 16.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

CONSPIRATORS, THE: Hedy Lamarr, Paul Henreid—Played on Cash Night. No walkouts and no extra business. Hope it is the last of this kind. Played Thursday, Friday, May 3, 4.—W. J. Haney, Milan Theatre, Milan, Ind.

HOLLYWOOD CANTEEN: Warner Star Revue—Good picture and good business. This production should please and do business anywhere. Played Sunday, Monday, April 22, 23.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HORN BLOWS AT MIDNIGHT, THE: Jack Benny, Alexis Smith—It's strictly Jack Benny all the way. If your patrons like Jack and his type of comedy, they will like this one. Our take was $10 less than average for our Sunday night date and the picture cost us $10 more than average, making us $20 below average on it. Played April 28.—Grady Cook, Joy Theatre, Pontotoc, Miss. Small town and rural patronage.

JANIE: Joyce Reynolds, Robert Hutton—Good picture with lots of laughs. But it did no business for us on Sunday and Monday, our best days. Played April 22, 23.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

MASK OF DIMITRIOS, THE: Sydney Greenstreet, Peter Lorre—This one was terrible. The recording was hard to understand. We can't even guess why they waste good film on these stories. Played Friday, April 13.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

OKLAHOMA KID: James Cagney Humphrey Bogart—Good, but somehow these reissues don't draw extra business here. Would rather show something new.—W. H. Swan, Auditorium Theatre, Roscoe, S. D. Rural patronage.

Short Features

Columbia

FILM VODVIL: Vodvil Series—A little corny but seemed to take O.K. It seems to be especially good for small towns.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

MOVIE PESTS: Pete Smith Specialties—Have played this twice and will play it again. A few more shorts on this order wouldn't do any harm.—W. J. Haney, Milan Theatre, Milan, Ind.

Paramount

SUDDENLY IT'S SPRING: Noveltoon—I think this is one of the finest cartoons of the season. I played it with "Keys of the Kingdom" and it certainly blended nicely in the program.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO Radio

SWING IT: Headliner—A good musical which was well received.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Twentieth Century-Fox

PORT OF MISSING MICE: Terrytoons—Mighty Mouse performs according to formula in this one, which made all the kiddies happy here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SEA FOOD MAMAS: Dribble Puss Parade—A lively single reel with the kind of Lew Lehr touch that brings out all the humor in a situation. Well enjoyed here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

THE HELIOCOPTER: Terrytoons—Good Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

PAINTER AND POINTER: Lantz Color Cartunes—A pleasing cartoon which our audience enjoyed.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Victory Films

LILI MARLENE: British Ministry of Information—Nice little piece of war information with the usual British touch. No complaint except I cannot see why this "good neighbor" policy makes me pay for foreign stuff when I get Uncle Sam's free. Sounds like friendship for a price.—Johnnie Hynes, Community Theatre, Conde, S. D.

SEEING THEM THROUGH: Entertaining Victory reel—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TARGET JAPAN: A 15-minute lecture on the activities of our fleet and air power in the Pacific. Never a dull moment.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Vitaphone

DRAFTEE DAFFY: Merrie Melodies Cartoons—This is definitely not among the better cartoons which Warner Bros. are making this season. The treatment is silly and the subject is not amusing.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

NAVY NURSE: Featurettes—Entertaining two-reel film.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PLENTY OF MONEY AND YOU: Blue Ribbon Hit Parade—Good cartoon.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

UNRULY HARE: "Bugs Bunny" Specials—Good Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Serial

Republic

ZORO'S BLACK WHIP: 12 Episodes—This new serial is starting off with a bang.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Cincinnati Will Remain On Eastern Standard Time

With 18 of the larger Ohio communities having moved clocks ahead one hour to Eastern War Time April 1, and 15 others having done so April 29, the City Council in Cincinnati voted to repeal the time ordinance, and will remain on Eastern Standard Time, or one hour slower than the rest of the state. The action followed a consensus of preference among residents of Cincinnati and vicinity, as determined by a survey. Normally, the change would have been made May 1. Akron, Bryan, Celina, Hamilton and Paulding regularly remain on Eastern Standard Time throughout the year, while Ashtabula, Bellaire, Conneaut, East Liverpool, Gallipolis, Ironton, Steubenville and Wilaur operate on Eastern War Time the year around.

Screen Publicists Decide Against UOPWA Merger

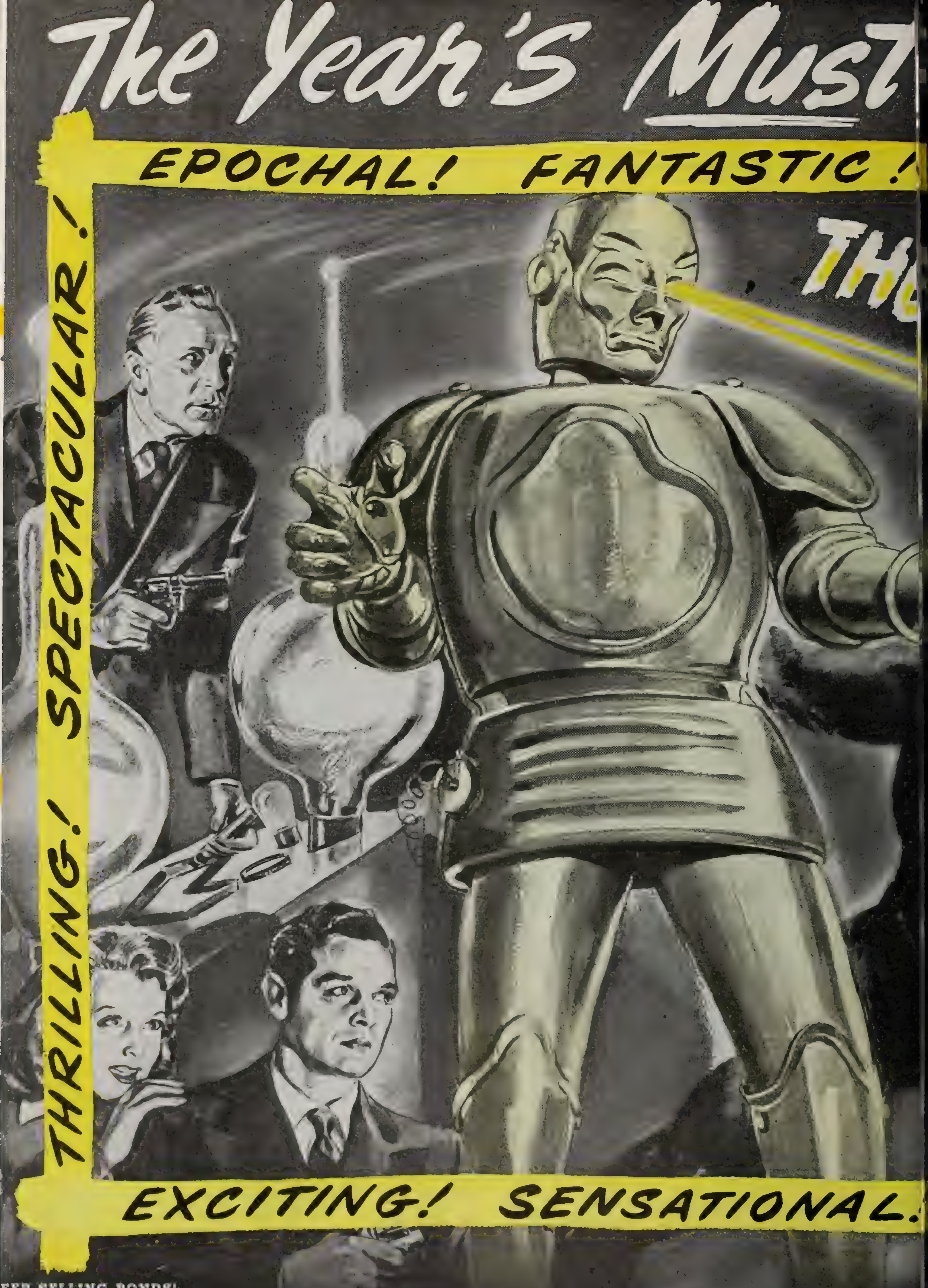
The Screen Publicists Guild of New York has voted against a proposed amalgamation with Local One of the United Office and Professional Workers of America, CIO. The referendum, conducted by mail among the almost 300 SPG members employed in home offices of film companies and among SPG members in the armed forces, was defeated by a narrow margin, it was learned. As a result SPG will retain its identity as a UOPWA Local. SPG, it was also learned, would embark upon a campaign to organize publicists in the radio field.

Set "Wonder Man" Showings

Trade showings of Samuel Goldwyn's "Wonder Man," starring Danny Kaye, will be held at all RKO Radio exchanges May 28, with the exception of Philadelphia and New York. The Philadelphia screening has been set for May 24 at the State theatre. The film was shown recently at the Astor theatre in New York.

Acquires World Rights

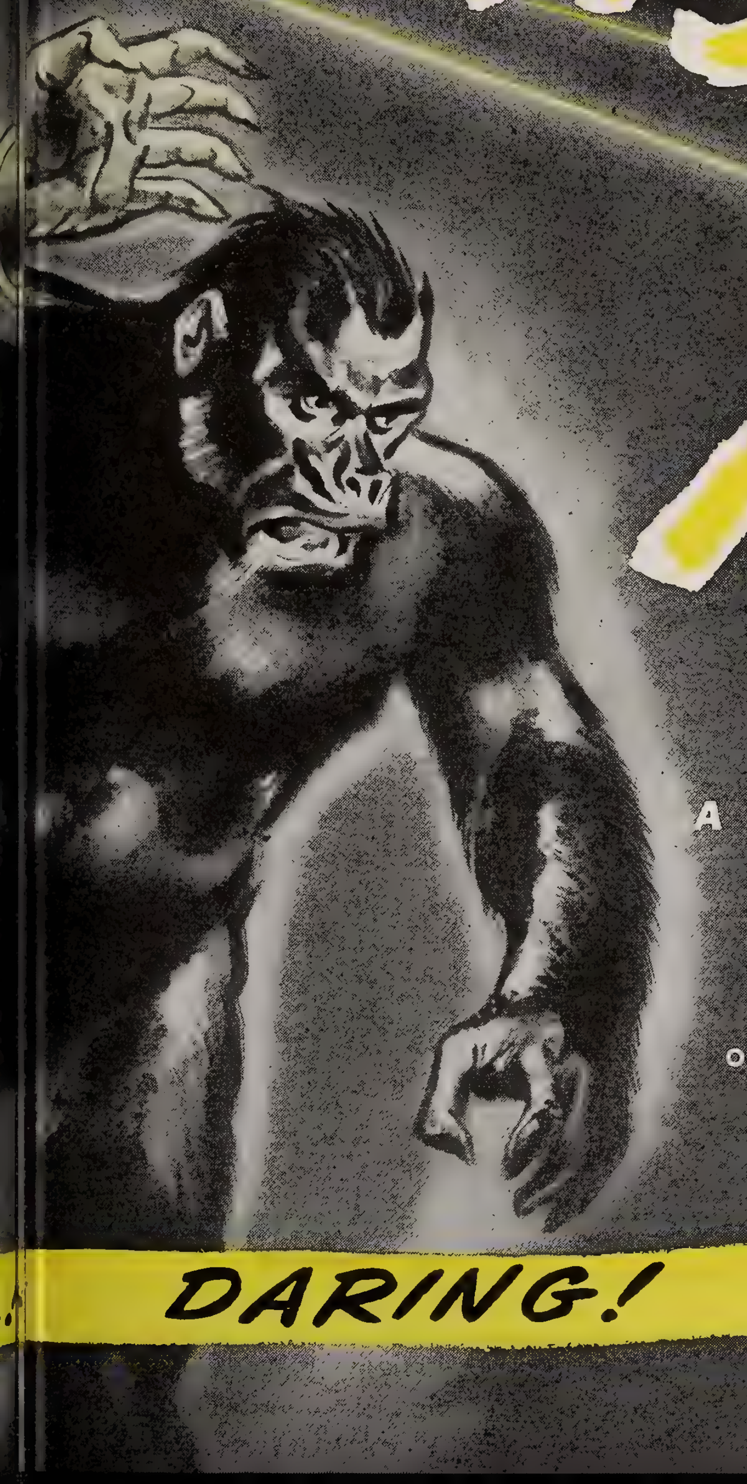
World distribution rights for the first Louis Jordan musical, "Caldonia," have been acquired by Astor Pictures Corporation. The deal was made through Berle Adams, manager of Louis Jordan productions and the film will be released immediately.


The Year's Must
EPOCHAL! FANTASTIC!
THRILLING! SPECTACULAR!
TH
EXCITING! SENSATIONAL!

Go-See-rial!

AMAZING! STARTLING!

MONSTER AND THE APE



A COLUMBIA CHAPTER PLAY

with

ROBERT LOWERY · GEORGE MACREADY
RALPH MORGAN · CAROLE MATHEWS

Original Screen Play by Sherman Lowe and Royal K. Cole
Produced by RUDOLPH C. FLOTHOW
Directed by HOWARD BRETHERTON

SUSPENSEFUL! DIFFERENT!

DARING! UNUSUAL!

EXPLOITATION CONTEST!
$1,000 IN BONDS! SEE PRESS BOOK

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending January 31, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

ENCHANTED COTTAGE (RKO)

First Report:

Total Gross Tabulated	$285,500
Comparative Average Gross	250,000
Over-all Performance	114.2%

BOSTON—Memorial (DB) Song of the Sarong (Univ.)	128.1%
*BUFFALO—20th Century, 1st week (DB) Oh, What a Night (Mono.)	128.0%
*BUFFALO—20th Century, 2nd week (DB) Oh, What a Night (Mono.)	80.0%
*CHICAGO—Palace (DB) Song of the Sarong (Univ.)	110.6%
*CINCINNATI—RKO Albee	129.6%
*CINCINNATI—RKO Capitol, MO 1st week	82.3%
*CINCINNATI—Grand, MO 2nd week	60.0%
KANSAS CITY—Orpheum	121.9%
MINNEAPOLIS—State, 1st week	131.5%
MINNEAPOLIS—State, 2nd week	70.7%
MINNEAPOLIS—Lyric, MO 1st week	83.3%
*NEW YORK—Astor, 1st week	142.3%
*NEW YORK—Astor, 2nd week	128.1%
SAN FRANCISCO—Golden Gate (SA) Vaudeville	112.6%
ST. LOUIS—Ambassador (DB) What a Blonde (RKO)	103.5%
ST. LOUIS—Shubert, MO 1st week (DB) What a Blonde (RKO)	86.0%

•

KEEP YOUR POWDER DRY (MGM)

First Report:

Total Gross Tabulated	$314,200
Comparative Average Gross	316,400
Over-all Performance	99.3%

CHICAGO—Chicago (SA) Vaudeville	109.6%
*CINCINNATI—RKO Albee	98.7%
CINCINNATI—Shubert	75.4%
CLEVELAND—Loew's State	80.0%
CLEVELAND—Loew's Stillman, MO 1st week	90.4%
*MILWAUKEE—Palace (DB) Power of the Whistler (Col.)	101.7%
MINNEAPOLIS—Radio City	96.3%
*NEW YORK—Criterion, 1st week	101.9%
*NEW YORK—Criterion, 2nd week	94.1%
*NEW YORK—Criterion, 3rd week	89.6%
PHILADELPHIA—Stanley	113.0%
SAN FRANCISCO—Fox (DB) Faces in the Fog (Rep.)	80.0%
SAN FRANCISCO—State, MO 1st week (DB) Faces in the Fog (Rep.)	96.5%
WASHINGTON—Capitol, 1st week (SA) Vaudeville	128.2%
WASHINGTON—Capitol, 2nd week (SA) Vaudeville	94.0%
WASHINGTON—Columbia, MO 1st week	108.1%

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GOD IS MY CO-PILOT (WB)

Final Report:

Total Gross Tabulated	$721,800
Comparative Average Gross	647,100
Over-all Performance	111.5%

BALTIMORE—Stanley, 1st week	105.8%
BALTIMORE—Stanley, 2nd week	100.0%
BOSTON—Metropolitan (DB) Scared Stiff (Para.)	92.3%
*BUFFALO—Great Lakes, 1st week	119.2%
*BUFFALO—Great Lakes, 2nd week	83.3%
*CINCINNATI—RKO Palace	111.1%
*CINCINNATI—RKO Shubert, MO 1st week	113.2%
*CINCINNATI—RKO Shubert, MO 2nd week	75.4%
*CLEVELAND—Warner's Hippodrome	122.9%
DENVER—Denver (DB) I'll Remember April (Univ.)	78.3%
DENVER—Esquire (DB) I'll Remember April (Univ.)	57.5%
DENVER—Aladdin, MO 1st week (DB) I'll Remember April (Univ.)	102.4%
DENVER—Rialto, MO 2nd week (DB) I'll Remember April (Univ.)	144.9%
INDIANAPOLIS—Indiana	130.9%
INDIANAPOLIS—Lyric, MO 1st week	112.0%
KANSAS CITY—Orpheum, 2nd week (DB) The Jade Mask (Mono.)	117.8%
KANSAS CITY—Orpneum, 2nd week (DB) The Jade Mask (Mono.)	117.8%
*LOS ANGELES—Warner's Downtown	157.6%
*LOS ANGELES—Warner's Hollywood	147.2%
*LOS ANGELES—Warner's Wiltern	137.9%
*MILWAUKEE—Warner (DB) I'll Remember April (Univ.)	95.9%
*NEW YORK—Strand, 1st week (SA) Cab Calloway's Orchestra	140.6%
*NEW YORK—Strand, 2nd week (SA) Cab Calloway's Orchestra	142.8%
*NEW YORK—Strand, 3rd week (SA) Cab Calloway's Orchestra	120.8%
*NEW YORK—Strand, 4th week (SA) Cab Calloway's Orchestra	89.7%
PHILADELPHIA—Mastbaum, 1st week	119.8%
PHILADELPHIA—Mastbaum, 2nd week	74.9%
PHILADELPHIA—Mastbaum, 3rd week	67.4%
PITTSBURGH—Stanley, 1st week	127.5%
PITTSBURGH—Stanley, 2nd week	71.4%
PITTSBURGH—Ritz, MO 1st week	115.6%
SAN FRANCISCO—Fox (DB) What a Blonde (RKO)	108.5%
SAN FRANCISCO—State, MO 1st week (DB) What a Blonde (RKO)	103.4%
ST. LOUIS—Fox (DB) The Big Show-Off (Rep.)	119.3%

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HANGOVER SQUARE (20th-Fox)

Final Report:

Total Gross Tabulated	$595,100
Comparative Average Gross	575,900
Over-all Performance	105.2%

BALTIMORE—New, 1st week	110.6%
BALTIMORE—New, 2nd week	81.7%
BOSTON—Fenway	131.5%
BOSTON—Paramount	123.3%
*BUFFALO—Buffalo (DB) The Town Went Wild (PRC)	97.0%
CHICAGO—Garrick, 1st week	102.8%
CHICAGO—Garrick, 2nd week	80.0%
*CINCINNATI—RKO Grand	104.6%
CINCINNATI—RKO Lyric, MO 1st week	74.0%
CLEVELAND—RKO Palace (SA) Vaudeville	94.0%
DENVER—Denver	70.0%
DENVER—Esquire	73.7%
DENVER—Aladdin, MO 1st week.	70.0%
KANSAS CITY—Esquire	130.4%
KANSAS CITY—Uptown	92.0%
LOS ANGELES—Carthay Circle (DB) Swing in the Saddle (Col.)	127.4%
LOS ANGELES—Chinese (DB) Swing in the Saddle (Col.)	103.3%
*LOS ANGELES—Loew's State (DB) Swing in the Saddle (Col.)	84.1%
LOS ANGELES—Uptown (DB) Swing in the Saddle (Col.)	118.1%
*MILWAUKEE—Palace (DB) The Crime Doctor's Courage (Col.)	93.2%
NEW YORK—Roxy, 1st week (SA) Milton Berle, others	135.5%
NEW YORK—Roxy, 2nd week (SA) Milton Berle, others	110.5%
NEW YORK—Roxy, 3rd week (SA) Milton Berle, others	110.5%
OMAHA—Orpheum (DB) House of Fear (Univ.)	67.1%
PHILADELPHIA—Fox	120.0%
PHILADELPHIA—Keith's, MO 1st week	107.1%
SAN FRANCISCO—Fox (DB) The Jade Mask (Mono.)	89.3%
SEATTLE—Music Hall (DB) Circumstantial Evidence (20th-Fox)	90.0%
ST. LOUIS—Missouri (DB) Her Lucky Night (Univ.)	90.7%

****Post-midnight performances discontinued because of curfew.***

Monogram Forms Foreign Company

The incorporation of Monogram International Corporation, March 3, 1945, under the laws of the State of New York, has been announced by W. Ray Johnston, chairman of the board of the new company, and president of Monogram Pictures Corporation.

The new company was formed, it was announced, to handle distribution of Monogram pictures outside the United States, with particular attention to re-entry into European countries and further development of the South American market.

In addition to Mr. Johnston as chairman of the board, newly elected officers of Monogram International are Norton V. Ritchey, president; J. P. Friedhoff, vice-president; George D. Burrows, treasurer; N. Witting, secretary; and David D. Horne, assistant treasurer. The board of directors includes Mr. Johnston, Mr. Ritchey, Mr. Burrows, Mr. Friedhoff and William B. Jaffe.

As soon as transportation facilities to Europe are available, Mr. Ritchey will make a trip to London, Paris and other European capitals to open branch offices and appoint resident managers. He recently appointed Bernard J. Gates Latin American representative, and the latter is now on a tour of Central and South America.

Paramount India Manager Says Business at Peak

Subodh Ganguli, Paramount general sales manager in India, Burma and Ceylon, upon his arrival in New York by air from Bombay last weekend, said that film business generally in India was at an all-time peak. The largest factor, he said, was the presence of great numbers of Allied service men in the territory, together with the fact that millions of native Indians, also in uniform, have become highly film-conscious.

Mr. Ganguli said that Paramount business was unusual today as a result of release in quick succession of six top films, namely "For Whom the Bell Tolls," "The Story of Dr. Wassell," "Lady in the Dark," "Rainbow Island," "Frenchman's Creek" and "Going My Way." American companies, he reported, released more than 200 films in India in 1943, and in 1944 the number was slightly less. British product released there in 1944 consisted of 23 features, and 24 British productions have been announced for this year.

There are 45 studios in India making native product, he said. Production by these studios in 1944 totaled 183 features.

Following home office conferences with George Weltner, Paramount International vice-president, and J. E. Perkins, manager of the Far Eastern, Australia, New Zealand and South African division, Mr. Ganguli was to visit Paramount's Hollywood studio. He is expected to return to India in about five weeks.

Paramount International has received word from Hungary that its branch in Budapest has resumed activities, Mr. Weltner recently said in a report. News from abroad told that the Paramount exchange had been destroyed and that several former employees were missing. According to word received, however, activities have been resumed.

Roger Williams, until recently a special representative for Paramount in Mexico, has been assigned a new Puerto Rican post, Mr. Weltner announced last weekend.

Kopel Named by Warners

Bernard Kopel has been appointed Warner Bros. International supervisor for North Africa by Joseph S. Hummel, vice-president, now in Paris. Mr. Kopel, for many years Warner manager in Algiers, will make his headquarters in Paris. Serge Goutmann has been named manager in Algiers.

Jack Farkas Promoted

Jack Farkas, for the past five years city salesman in Monogram's New York exchange, has been promoted to assistant to Nat Furst, Monogram's New York branch manager.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Give It to Them Straight—

New York newspaper critics and a weekly magazine recently criticized the advertising campaign on "Colonel Blimp" as misrepresenting that film's theme with a sex buildup. One writer directed his attack at the industry in general as being "not uncommon".

One of our readers, an exhibitor in a small southern community, evidently trying to justify the critics' accusation, submits a promotion which reaches a new high in poor taste and bad judgment.

The theatreman writes: "See attached photo. . . . I built up a window peep-box and put stills of nudes in the background. This did the job, and for four nights my house was packed."

The photo discloses that the device was captioned, "Don't look in here if you are not over 21"—a natural lure for young and old alike.

Four or four thousand capacity audiences could never justify the display of stills depicting nude women when one considers the stake the industry has in its reputation as a civic center of entertainment for the family.

Just one such act in a small community is frequently all that is required to bring down sufficient indignation from the clergy, the press and the public to force the closing of that theatre. Much worse, other exhibitors in the vicinity and the industry as a whole usually suffer.

The word "exploitation" can apply to theatre promotion within certain limitations. When those limitations are exceeded, "exploitation" reverts to the dictionary definition and as such will continue to evoke condemnation from all well-meaning people within and outside our industry.

△ △ △

Plenty of Incentive

One bit of news released over the past weekend, which should be heartening to managers and circuit executives, was the War Manpower Commission's announcement that manpower regulations and job freezes in certain sections will end July 1.

Good theatre personnel, and assistant managers particularly, have been scarce and, even where higher wages were an inducement, the commission's curb was a severe handicap.

The manager's burden accordingly was increased manifold. He has at times filled in as usher, cashier, doorman, marquee changer, poster changer and, on occasion, porter and even plumber.

Now it appears that, with one phase of the war concluded, with restrictions eased on the home front, and with numbers of our boys shortly due to return to civilian life, the situation may ease.

One obvious fact is that thoughtful people are going to seek employment which offers future prospects and security.

Before the war, the theatre could afford to be exacting in its selection of employees. The same inducements are still evident; in addition to management, the average circuit can offer any ambitious employee an opportunity in accounting, booking, purchasing, advertising, publicity, maintenance, personnel and numerous executive capacities.

Also, while mentioning these opportunities to the prospective employee, it may be pointed out that the theatre business has been going along during the past half century on an uninterrupted 52-weeks-a-year basis.

△ △ △

The Managers Write

From Frankfort, Ind., Joe Goldberg, manager of the Roxy theatre, writes:

"In a recent editorial . . . you generously credited the writer with doing the unusual in these times, by planting a publicity contest in our daily newspaper promoting a feature attraction.

"It is our desire to show that this was not just accidental placement and that we can do it again. Attached is today's *Morning Times*, carrying the first of a six-day contest on 'Hollywood Canteen'."

BOB COX, publicity manager for the Schine theatres in Lexington, Ky., reports:

"I am attaching a clipping which explains itself . . . causes me to be proud, no end . . . it means so much to me.

"It also proves that one's efforts are recognized when utilized in the right direction, regardless of the size of the community."

The cause of Mr. Cox's elation is a newspaper account of his election to receive the Kentucky Junior Chamber of Commerce distinguished service award.

The Round Tabler was credited with selling $1,450,000 worth of War Bonds through personal efforts and was also cited for his activities in connection with campaigns for waste paper, metal and blood plasma.

CYRIL MEE, manager of the Opera House in Frederick, Md., has been staying awake nights trying to figure out how one of his patrons walked home last week after leaving one spike-heeled, patent-leather shoe under the theatre seat. Here are the makings of a perfect setup for a Cinderella Contest.

—CHESTER FRIEDMAN

Meet the **IDEAL** gang...

In New York and Hollywood, at work and just visiting with some of their good friends . . .

Frances Kish, Editor of *Movies*, and Gary Cooper, in a moment of what seems to be momentous conversation on this and that, at New York's fashionable Club 21.

People make news; people make magazines, and we want you to know the people behind the Hollywood news published in the Ideal magazines, Movie Life, Movie Stars Parade and Movies. Our New York, as well as our Hollywood, office is close in spirit to our home town, Hollywood. We believe the phenomenal growth of the Ideal movie books is due to the fact that we think in Hollywood terms. The people who buy our magazines are the very same people who fill the movie theatres. They shop for the best Hollywood news as they shop for the best pictures. We believe that our policy of concentrating upon the best Hollywood news is the reason our magazines sell out, month after month. And we are pledged to maintain that policy, to do a progressive and constructive liaison job between Hollywood and the movie-going public.

Muriel Babcock
Editorial Director
W. M. COTTON'S *Ideal* MOVIE GROUP
Movie Life . . . Movie Stars Parade . . . Movies
New York . . . Hollywood . . . Chicago

AVOID ACCIDENTS

Jeanne Crain, Private Lon McAllister, and *Movie Life's* Editor, Betty Etter, compose a comely, smiling and congenial threesome when Editor Etter visits the 20th Century-Fox lot during her recent trip to Hollywood.

Cary Grant, who always plays Santa Claus at the Golden Awards Party given by the Women's Press Club, proffers the grab bag to Llewellyn Miller, *Ideal's* Executive Western Editor, in the American Room of Hollywood's Brown Derby.

On the M-G-M set in Hollywood, *Ideal's* Editorial Director, Muriel Babcock, chats with Greer Garson. Note-book in hand, Greer seems to be doing the interviewing this time.

(Left to right.) Artist Travis Cliett and Art Director Charles Jensen, of *Ideal's* New York staff, discuss some fine points of layout-making with Lauren Bacall, during her recent visit to us.

Beauteous Belita watches Artist Edward Rethorn, of *Ideal's* New York staff, cope with a problem in typography. Distaff side of our art staff admire Belita.

Sonny Tufts gives a quick look at pages of *Movie Stars Parade* displayed by Editor Pat Murphy in *Ideal's* New York offices.

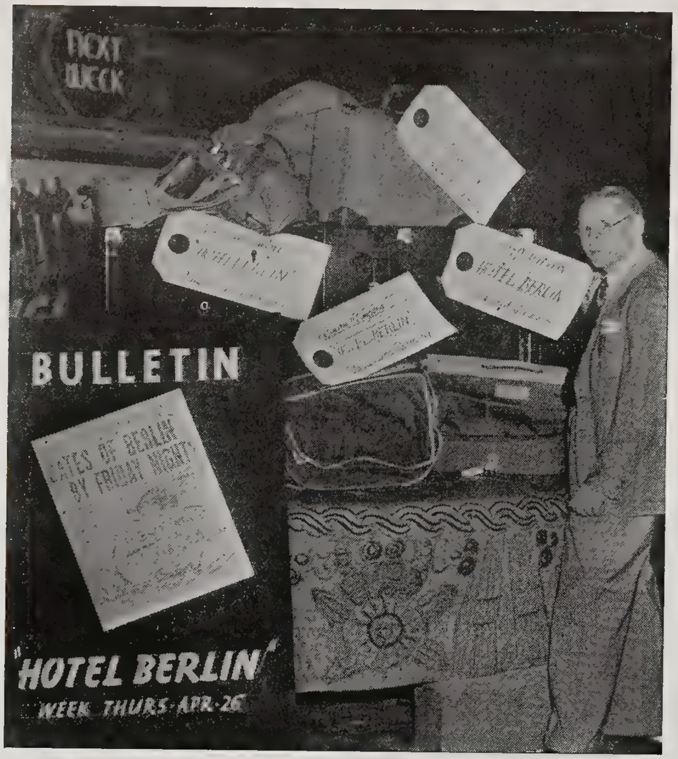
Frances Morrin, *Ideal's* Western Editor, savors a cup of tea, flavored with a bit of friendly gossip, during an afternoon call on Claudette Colbert, in Claudette's famous-for-beauty Holmby Hills home.

In the *Ideal* Kitchens, New York, Food Editor Demetria Taylor and Songstress Dinah Shore collaborate happily on a recipe.

Two Virginias with but a single thought! Virginia Vincent, *Ideal's* Beauty Editor, and Virginia Mayo, swap opinions about lipsticks.

Advt.

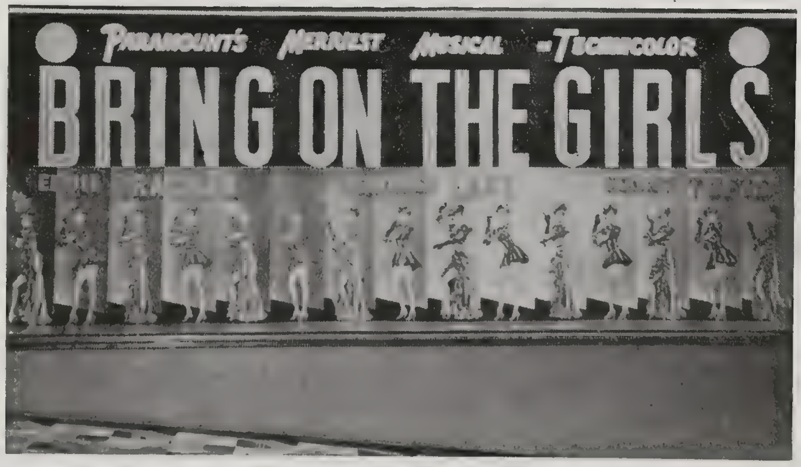
THEATRE LOBBY DISPLAY


NEXT WEEK
BULLETIN
HOTEL BERLIN
WEEK THURS APR 26

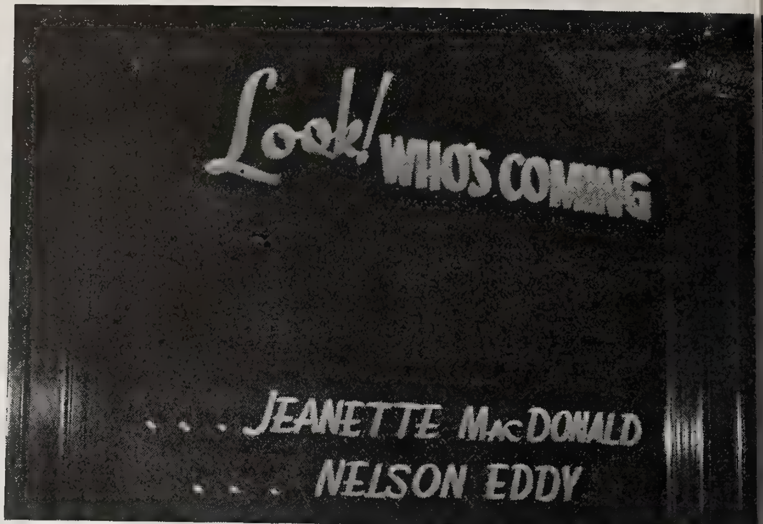
Henry Bergman, manager of the Aztec, San Antonio, Texas, arranged this novel lobby display as advance publicity gag on "Hotel Berlin". Bulletins were changed periodically.

BOBBY SOX
Van Johnson

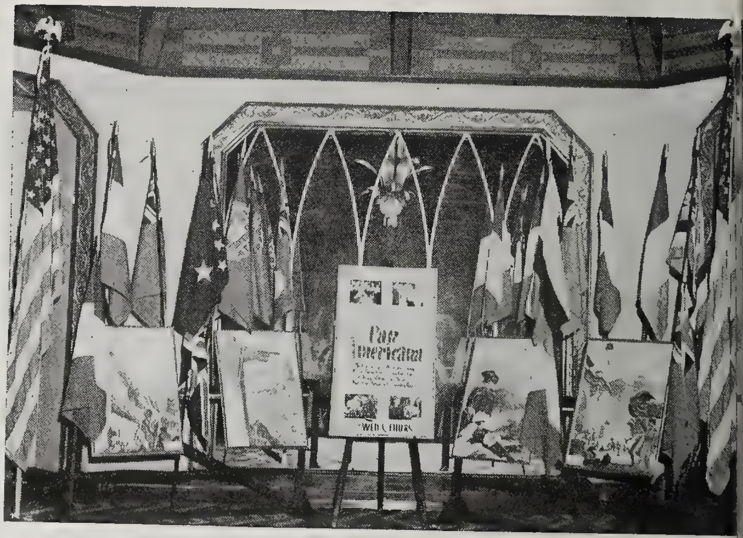
Left, Russ Bovim, manager of the Midland, Kansas City, photographed a group of young ladies gathered around a blowup of Van Johnson at their high school night club. The photos were displayed in lobby and upon identifying themselves the girls were presented with passes to see "Between Two Women".


PARAMOUNT'S MERRIEST MUSICAL IN TECHNICOLOR
BRING ON THE GIRLS

At left, R. R. Eshelman, city manager, converted the 24-sheet on "Bring On the Girls" into this attractive illuminated lobby display at the Princess, Bloomington, Ind.

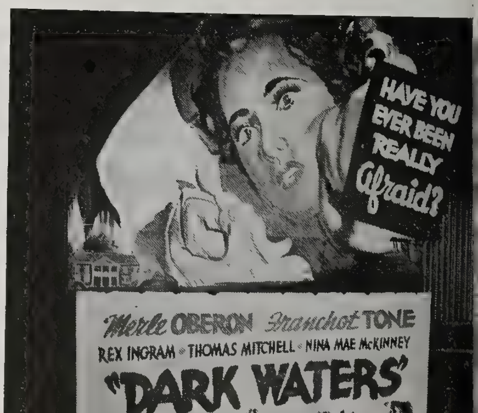

Look! WHO'S COMING
... JEANETTE MacDONALD
... NELSON EDDY

This device is always good for a laugh as patrons enter the thea
Lettering was put on lobby mirror at the Broad, Columbus, Ohio,
manager Carl Rogers.


Pan Americana

At the Mayfair theatre, New York, an exhibit of flags and art repr
sentative of Pan-America was used as advance exploitation f
"Pan-Americana" by manager Louise Leonard and Eddie Dowd
of Loew's publicity staff.

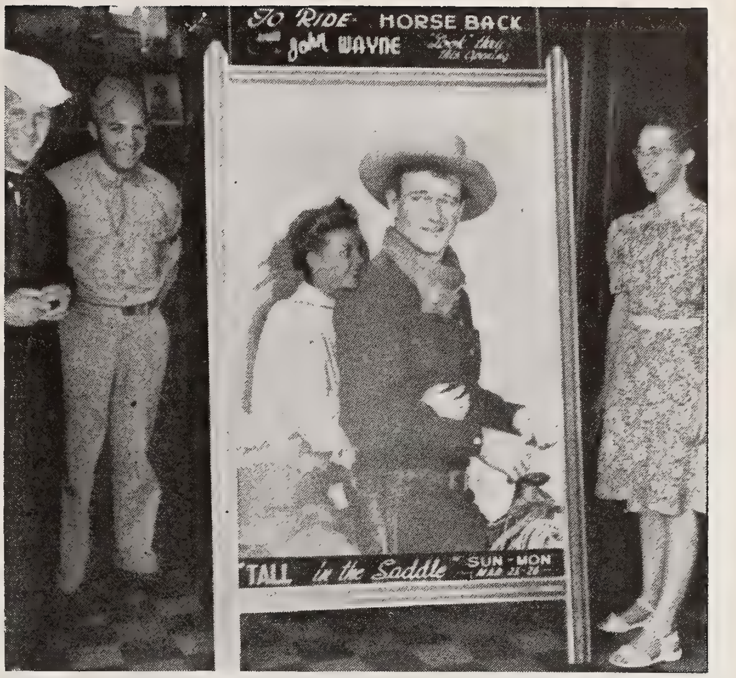
Right, cutout heads from 24-sheet on "Dark Waters" were used effectively for lobby display at the Lincoln, Washington, D. C., by publicity director Bill Hoyle.


HAVE YOU EVER BEEN REALLY Afraid?
Merle OBERON Franchot TONE
REX INGRAM • THOMAS MITCHELL • NINA MAE McKINNEY
"DARK WATERS"

EXPLOITATION

THIS MAN'S NAVY
TURNER DAY PETERS
KEEP YOUR POWDER DRY

To promote the engagement of "This Man's Navy" at the State, Cleveland, manager Howard Burkhart borrowed blimp and zepplin models and life-saving equipment from the Goodyear Rubber Co., which made excellent advance exhibit for the lobby.


TO RIDE HORSE BACK
JOHN WAYNE
TALL in the Saddle
SUN-MON

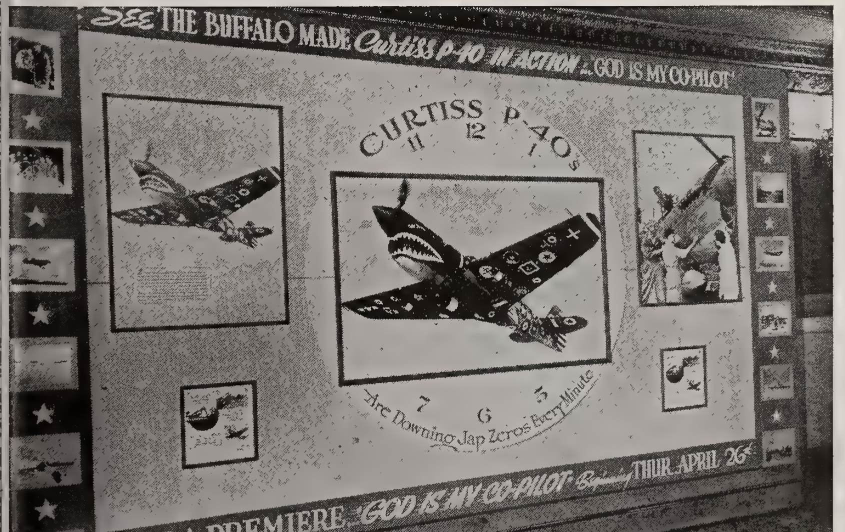
Here is an attention-getter used by W. F. Brown, manager of the Florida theatre, Vero Beach, Fla., recently. Ella Raines' face was cut out of the display and patrons were invited to pose with John Wayne.

Starts SATURDAY!
MORE SPIRIT THAN A JUG OF CORN SQUEEZINS!
Sing Neighbor Sing
Roy ACUFF
SMOKY MOUNTAIN BOYS & GIRLS
LULU BELLE & SCOTTY
THE MILO TWINS · RUTH TERRY · RUTH TAYLOR

Right, window promotions are not limited to first run theatres. With material borrowed from Mitchel Field, manager H. Newman arranged this display to promote "Winged Victory" at Century's Kingsway, Brooklyn.

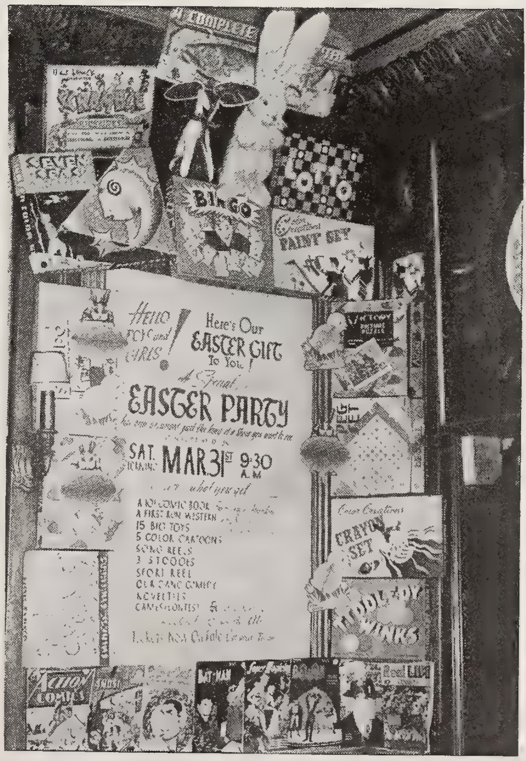
CENTURY'S KINGSWAY
THE ARMY AIR FORCES OWN THRILLING SPECTACLE
WINGED VICTORY
Will Be Shown ENTIRE WEEK
THURS-MAR-1st
HER LUCKY NIGHT

Left, attractive lobby setpiece created by Elliott Johnson at the Malco, Memphis.


SEE THE BUFFALO MADE Curtiss P-40 IN ACTION in GOD IS MY CO-PILOT
CURTISS P-40's
11 12 1
7 6 5
Are Downing Jap Zeros Every Minute
GALA PREMIERE "GOD IS MY CO-PILOT" Beginning THUR. APRIL 26th

George Mason, manager of the Great Lakes theatre, Buffalo, N. Y., had this imposing lobby piece setup for advance exploitation on "God Is My Co-Pilot".

Right, J. M. Scherzer, manager of the Parthenon in Brooklyn, promoted Easter party with gifts, games and comic books to attract kiddie trade. Here is his lobby display.


Hello Boys and Girls!
Here's Our EASTER GIFT To You!
A Grand EASTER PARTY
SAT. MAR 31st 9:30 A.M.
BINGO
LOTTO
PAINT SET
CRAYON SET
TIDDLEDY WINKS
ACTION COMICS
BAT-MAN

'33
'34
'35
'36
'37
'38
FIFTEEN YEARS OF
'39
'40
modern screen

As the 15th Anniversary Issue of Modern Screen goes on sale, we pause to tot up our many happy returns. And the record looks good.

For in these years of strong, steady growth—we've moved farther and farther in front of the nearest movie magazine—actually 29.7% ahead in circulation in the last six months of '44! And today—we're the *only* movie magazine that—

—sells over a million-and-a-quarter copies a month . . .

—publishes, as the Government's choice, a special overseas edition for the armed forces . . .

—polls *every month* the biggest, most ardent group of movie-goers in the world—our own readers—so that we may build up new names in the pages of our magazine . . .

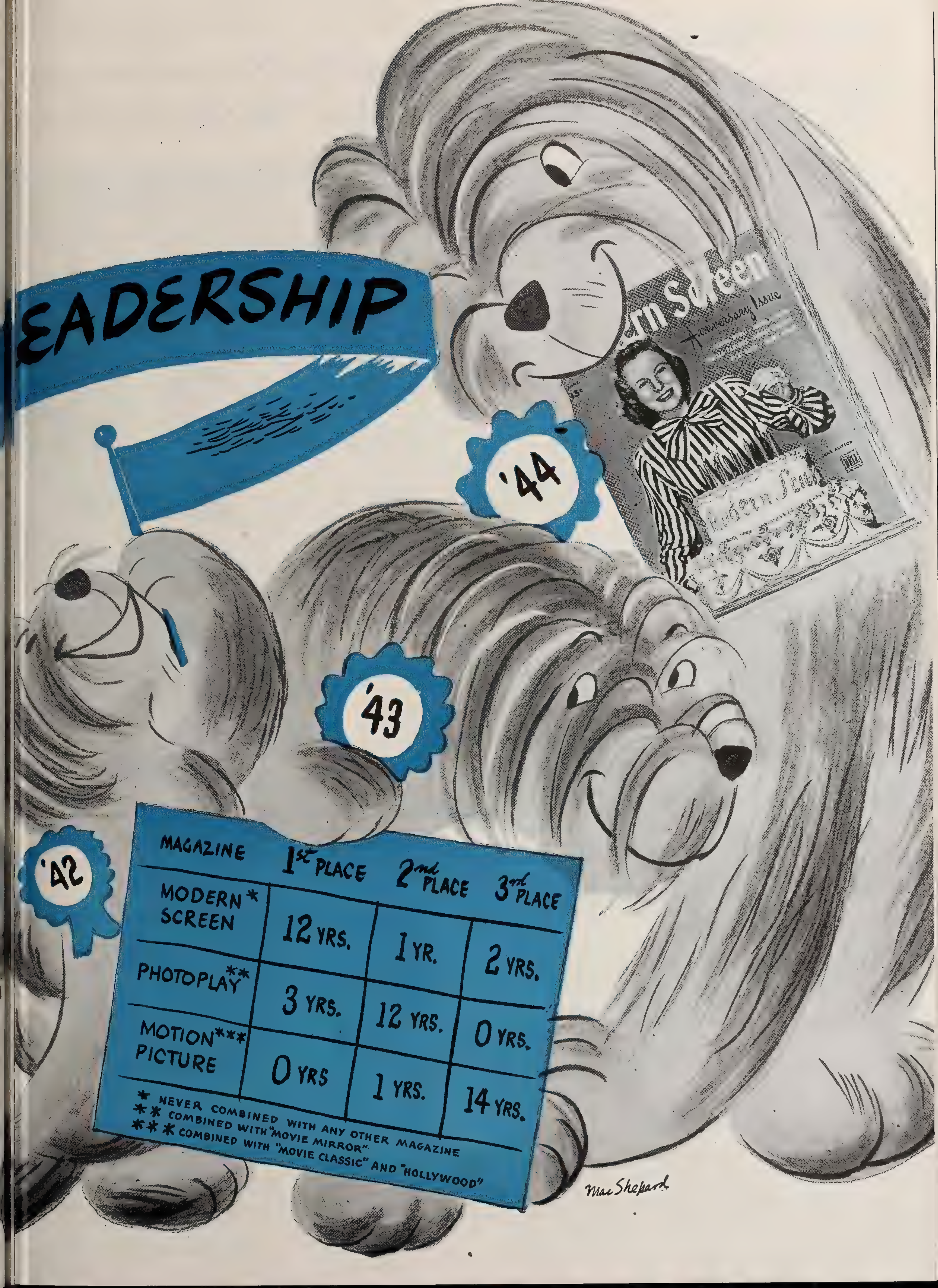
—prints more full color pages, offers more star information and reader service, receives more fan mail . . .

In short, we stand alone among movie magazines—in the job we do for movie fans . . . and the movie industry!

MARCH SALE:

Domestic Edition 1,509,400 . . . Overseas Edition 137,000

TOTAL: 1,646,400


EADERSHIP
'44
'43
'42
rn Screen
Anniversary Issue
Modern Scree
Mac Shepard

MAGAZINE	1st PLACE	2nd PLACE	3rd PLACE
MODERN* SCREEN	12 YRS.	1 YR.	2 YRS.
PHOTOPLAY**	3 YRS.	12 YRS.	0 YRS.
MOTION*** PICTURE	0 YRS	1 YRS.	14 YRS.

* NEVER COMBINED WITH ANY OTHER MAGAZINE
** COMBINED WITH "MOVIE MIRROR"
*** COMBINED WITH "MOVIE CLASSIC" AND "HOLLYWOOD"

Tieups Punctuate Campaign for "Thunderhead"

A well-rounded campaign was instituted by Charles B. Taylor, for the engagement of "Thunderhead, Son of Flicka" when it played Shea's theatre, Buffalo, N. Y.

When Taylor launched his campaign, he lost no time in contacting J. N. Adams, one of Buffalo's biggest department stores, with which he worked out a Roddy McDowall ranch fashions tieup for the boys' department. Furthermore, the store placed newspaper ads in all papers, and gave the tieup several windows.

With this as a starter, Taylor then gave the campaign more impetus by papering wide areas of the city with tack-cards, hand-bills, window cards and large posters, including a tieup with the New York Central Railroad, with the station and neighboring points covered with plenty of paper.

Lands Quaker Oats Tieup

Moving into another tieup, this time with the Quaker Oats Company, Taylor additionally succeeded in hanging cards in hundreds of retail windows from one end of the city to the other.

Taylor then got newsstand display with one-sheet-size posters and smaller cards, calling attention to the fact that the original story was in *McCall's* as a serial and was now on the screen at Shea's Buffalo.

Two large restaurant chains, Childs and Kresge's, were brought into effective tieups, the first with "Thunderhead" cards on all tables, and the second with thousands of credit-imprinted napkins. Taylor also obtained book-window displays, as well as tieups with local riding academies and stores selling riding equipment.

Levy Arranged 60 Radio Spots

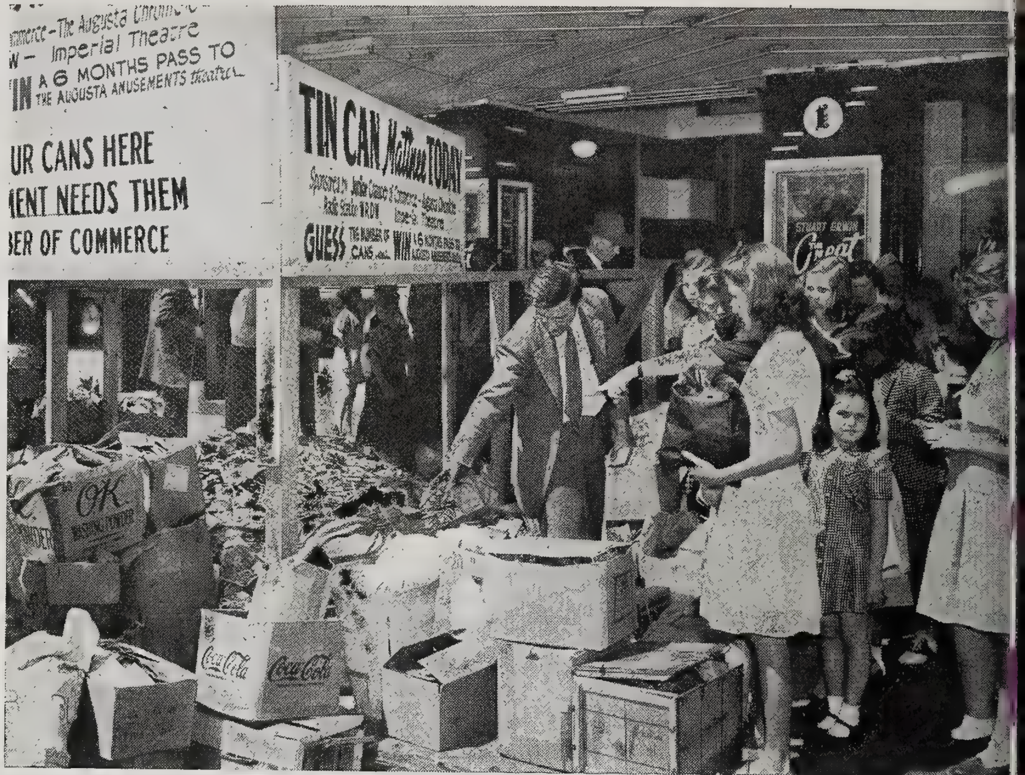
For his date on "I'll Be Seeing You" at Loew's Colonial theatre, Reading, Pa., Larry Levy aided by his assistant, Martha Warner, arranged for 60 spot announcements over station WEAW in advance and during the engagement. Special plugs were also had over Station WEEU on their theatre review and theatre forum program.

Through a tieup with the Sun Ray Drugstores, 5,000 heralds were distributed. Printed in sepia, the front carried fan photos of Ginger Rogers and Joseph Cotten. An additional tieup was had with the Red Cross whereby one hundred 17x22 color window cards were distributed reading: "The Red Cross says 'I'll Be Seeing You'" etc. etc., with a plug for the date. These were placed in downtown locations, finance companies, YMCA, real estate offices, etc.

Three hundred winow cards 11x14 tieing in Shirley Temple and RC Cola were distributed in town and in the suburbs gratis by the bottling company in their choice locations. They also bannered their four trucks a week in advance. Other tieups included a co-op ad from Schlecter's Jewelry Store; Kresge's window; Pomeroy's Department Store put in a still display in their cosmetic department and Schlecter's put in framed stills with plugs for the three stars.

During the run, the theatre staff of usherettes wore four inch ribbons across their chests with title, and numbers of counter and window cards were landed.

McCoy Promotes Newspaper an
Radio Co-op for "Tin Can Matinee



In order to boost and create interest among children in connection with the war effort, P. E. McCoy, Imperial theatre, Augusta, Ga., staged a Tin Can Matinee through the combined efforts of the Augusta *Chronicle* and Station WRDW.

Admission was by presentation of tin cans by the children, with War Bonds and Stamps going to the children bringing in the greatest number of tin cans acceptable for salvage. Each admission had to have attached to it an entry slip obtained at either the theatre, the newspaper or the radio station.

The *Chronicle* publicized the event in the form of special stories and through ads, all breaking several days in advance and continuing through the event. The station promoted the stunt well in advance via spot announcements and special programs, with a member of the Junior Chamber of Comme interviewed on startling experiences in t effort to seek cans, etc.

The Junior Chamber contacted all gra schools, the schools making announceme from classrooms. Members were on hand handle all admissions, were judges and la awarded the prizes from the stage.

The Public Safety Commissioner had a lar bin built in front of the theatre into wh the cans were placed. Large banners we placed on all sides by the Salvage Comm tee. The bin was left in front of the thea for a couple of days after the event so th citizens could get an idea of the success the drive, and a six months' pass was offer to the person guessing the closest to t number of cans collected. Hundreds answers were received.

Used Photo Mailing Piece on "To Have and Have Not"

When Nick Kauffman at the Rialto, Little Falls, played "To Have and Have Not", he sent out a card on this attraction, playing up Lauren Bacall and also carrying a picture of her. These cards, in addition to being mailed, were placed under the plates at a luncheon of a local service club, the annual dinner of the Fish and Game associations, and also were placed in the best taverns and men's lodges about town, making sure that they would know about Lauren Bacall and the playing of the picture at the Rialto.

Conner Uses "Luck" Theme on "God Is My Co-Pilot" Date

Ten days prior to the opening of "God Is M Co-Pilot" at the Capitol theatre, Madison, Wi Marlowe Conner held a "Warner Preview This differed from the usual sneak preview i asmuch as the name of the picture was adve tised in the ads.

In the picture Dennis Morgan refers to "ab ity" and "luck" as the power that keeps a pil coming through. Utilizing this thought, Co ner contacted veteran flyers at Truax Field a obtained 11 good luck charms which they h carried on missions.

These were displayed in a glass enclosed ca surrounded by display material on the pictu The card in the center of the display describ the items and listed the owners with a line the bottom reading: "Luck is important, but flyers will say 'God Is My Co-Pilot'."

EDDIE'S TAKING IT ON THE CHIN AGAIN IN THE FUNNIEST FILM OF HIS CAREER!

Steppin' in Society

with

EDW. EVERETT HORTON

GLADYS GEORGE

and **RUTH TERRY**

ROBERT LIVINGSTON

JACK LaRUE • LOLA LANE
ISABEL JEWELL • FRANK JENKS

Directed by Alexander Esway
Adaptation and Screen Play by Bradford Ropes
Based on a Novel by Marcel Arnac

A Republic Picture

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

GENTLE ANNIE (Metro-Goldwyn-Mayer): A western action romance has the ingredients for an excellent exploitation campaign.

Build up the title well in advance with teasers, many of which are suggested. Place-cards on dining-room and restaurant tables read: "Reserved for Gentle Annie"; on hotel doorknobs, "Do Not Disturb Gentle Annie" hangers; memo slips placed on scores of office desks, business offices, etc., " 'Gentle Annie' called—'phone (theatre number)"; directional arrows, and reserved seats on park benches are economical items which can be used.

"Wanted" posters could be employed which tie in with a train robbery depicted in the film production. This angle can also be used to promote an essay contest among adults or school children, with prizes offered to the best letters on famous bands of train robbers such as the Daltons, the James brothers, Al Jennings, etc.

For a novel lobby device rig up a horseshoe pitching device, with free admission offered to patrons who "ring" the spike.

Radio promotions are a good possibility where you have local "western" programs. Arrange tie-ups with libraries and bookshops featuring a display of popular western fiction and stills from the film attraction. Window displays, with appropriate tie-in copy, may also be set with stores featuring western gear or riding apparel.

ESCAPE IN THE DESERT (Warner Brothers): Perhaps the best selling angle for this is suggested by the copy line, "Escaped Nazis vs. Cowboy Guns in the West".

By playing up to patron appeal for outdoor action and romance it may be possible to offset the normal reluctance to see films with Nazi or wartime backgrounds.

On the other hand, recently publicized attempts at escape by Nazi prisoners can be capitalized-on where local interest warrants. To this end there is an effective tabloid herald offered by the distributor which can also be used as attractive lobby blow-up and which can be utilized as window stickers or displayed on newsstands. Space is provided for merchant imprint where heralds can be sold on a co-op basis.

Promotes Unusual News Break For "Fighting Lady"

William Hollander, publicity director of the Balaban and Katz circuit in Chicago, dreamed up an unusual stunt for "The Fighting Lady" date at the Apollo theatre.

Working in conjunction with the press relations office of the Navy Department, he was given permission to invite a girl reporter for a flight from the Glenview Air Station to the flat top *Sable* on Lake Michigan.

The Chicago *Daily News* assigned its reporter Julie Edwards to make the trip. The story was carried on the front page of the *News*, tying in the current run of the picture. Formal permission for the flight was granted through the offices of Admiral King in Washington.

Scott Lands Front Page Break On "Power Unlimited"

One of those rare front page break-throughs was obtained by Leon Scott at the Margie Grand theatre, Harlan, Ky. He played "Power Unlimited," which is the first documentary motion picture about the coal industry to be distributed theatrically. Being in the coal mining country, Leon got a real break when a 2-column story plugging this subject was used by his local paper on the front page.

Mileage Contest Highlights Katz's "30 Seconds Over Tokyo" Date

Attracting the anticipated attention for Phil Katz at the Warner Kenyon theatre, Pittsburgh, Pa., was a guessing contest for "30 Seconds Over Tokyo", arranged with the Central Drug Co., with patrons invited to guess the number of miles by air from the Kenyon direct to the capital of Japan, Tokyo. The store distributed in addition 2,000 photos of Van Johnson and came through with window plugs, etc.

Another gag which Phil used consisted of a theatre chair in the lobby with a card reading: "I'm tired. 3,812 persons sat on me last week and now the manager has booked 'Thirty Seconds Over Tokyo'." Airline schedules imprinted with theatre name, etc., were distributed and an advance trailer was shown on the screen and the attraction was plugged from the stage.

Merenbloom Dresses Staff For "In Society" Date

When Lou Merenbloom played "In Society" at the Hipp, Corbin, Ky., he was able to borrow some silk hats from a night club operator. These were worn very effectively by his service staff, who also wore streamers with copy on the picture. He also had a couple of boys wearing silk hats parade the streets with sandwich signs on the picture. Lou also sold the back page of the 1-M heralds which he used on this picture to an auto supply store.

Wallack Distributes Novel Card For "A Tree Grows in Brooklyn"

When "A Tree Grows in Brooklyn" played at the Strand, Cumberland, Ky., Reynold Wallach sent out a card with copy as follows: "To all men, women and children who are privileged to live in Cumberland and vicinity! Starting Friday, March 2nd, 1945, watch your clock, time yourself and check your heart beats 12 noon, 2:20 p.m., 4:35 p.m., 8:50 p.m., 9:30 p.m.

"For 'A Tree Grows in Brooklyn' Will Grow in Your Heart, When This Greatest of All Pictures Ever Made, Has It's World Premiere Showing in Cumberland at the Strand, etc."

Radio Coverage Abundant on "Caballeros"

Walt Disney's
The
THREE
CABALLEROS
R K O
ALBEE THEATRE

Children's room in the public library used o
sheet display board with stills on "Three C
alleros" as part of Rita Morton's campaign
the RKO Albee, Providence.

A special radio campaign using the discs f
nished by RKO was engineered with Stat
WEAN as part of Rita Morton's advance p
licity on "Three Caballeros" at the RKO Alt
in Providence, R. I. An average of four sp
a day were used for six days in advance. T
five-minute recorded shows and one 15-min
show were promoted and the station also u
a record of music from the picture on t
recorded music programs, with theatre and p
ture credits.

A lobby display made from six-sheet pa
was used a week ahead, all advertising carr
underline six days previous, the Provide
Journal carried half page roto feature entit
"Donald's Day at the Beach" the Sunday p
vious to opening and orchestrations were f
nished the three local radio stations.

The Arcadia ballroom used a large cut
featuring Aurora Miranda, billing her as C
men Miranda's sister and this was tied in w
Don Mario's Rhumba orchestra, which used
music from the picture with theatre credits d
ing the week previous to the opening. Meik
john's Music Store used half-sheet card a
stills in their front window; the Portugue
American Club used a display featuring A
rora Miranda with the Brazilian angle featu
in the window of their club rooms, and the
tire trolley and bus system used a card on
picture.

Showmen's Choice
From Coast to Coast
Filmack SPECIAL TRAILERS
We Never Disappoint
SAME DAY SERVICE
TRY US AND SEE
FILMACK TRAILER C
1327 S. WABASH AVE
CHICAGO, ILLINOIS

DILLINGER RUNS WILD!

GOES INTO 3RD WEEK ON BROADWAY!

(After Setting World's Record at the Victoria Theatre!)

HOLDS FOR 3RD WEEK IN DETROIT!

---

3 RECORD WEEKS IN CINCINNATI!

GETS 2ND WEEK IN YOUNGSTOWN!

TUCSON, ARIZ., HOLDS IT 2ND WEEK!

STARTS 2ND WEEK IN NORFOLK, VA.!

Make way for **MONOGRAM!**

"DILLINGER" A KING BROTHERS PRODUCTION

featuring **Edmund LOWE** • **Anne JEFFREYS** • and introducing **LAWRENCE TIERNEY** as John Dillinger with EDUARDO CIANNELLI · MARC LAWRENCE · ELISHA COOK, Jr. · Directed by MAX NOSSECK · Screenplay by PHILIP YORDAN

Quigley Awards Contenders

The men and women listed below have submitted evidence of showmanship within the past fortnight which justified their names being placed on the list of outstanding showmen.

WALTER H. AHRENS
RKO Orpheum, Des Moines, Ia.

TED BARKER
Loew's, St. Louis, Mo.

LIGE BRIEN
Enright, Pittsburgh, Pa.

WILLIAM BROWN
Poli-Bijou, New Haven, Conn.

ARTHUR CLARK
Indiana, Bloomington, Ind.

LOU COHEN
Loew's Poli, Hartford, Conn.

MARLOWE CONNER
Capitol, Madison, Wis.

WALLY COWEN
State, Ukiah, Cal.

SID DICKLER
Belmar, Pittsburgh, Pa.

WILLIAM EAGEN
Princess, Sioux City, Ia.

JAMES ESHELMAN
Paramount, St. Paul, Minn.

HARRY FREDERICKSON
Mars, Lafayette, Ind.

G. E. FREEMAN
Loew's Poli, Springfield, Mass.

ARNOLD GATES
Loew's Stillman, Cleveland

JOSEPH GOLDBERG
Roxy, Frankford, Ind.

ED HARRISON
Court Square, Springfield, Mass.

W. D. HENDLEY
Bradley, Columbus, Ga.

J. D. HILLHOUSE
State, Galveston, Tex.

BILL HOYLE
Lincoln, Washington, D. C.

MEL JOLLEY
Marks, Oshawa, Ont., Can.

MELVIN KATZ
Hippodrome, Pottstown, Pa.

HAROLD S. KING
Park, Chatham, Ont., Can.

JAMES KING
RKO Boston, Boston, Mass.

LARRY LEVY
Loew's Colonial, Reading, Pa.

HAROLD B. LYONS
Des Moines, Des Moines, Ia.

JACK MATLACK
Broadway, Portland, Ore.

CYRIL MEE
Opera House, Frederick, Md.

MARIE MEYER
United Detroit, Detroit, Mich.

RITA MORTON
RKO Albee, Providence, R. I.

A. G. PAINTER
West End, High Point, N. C.

LESTER POLLOCK
Loew's, Rochester, N. Y.

PAUL D. ROBINSON
Capitol, Worcester, Mass.

HARRY ROSE
Majestic, Bridgeport, Conn.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

MATT SAUNDERS
Poli, Bridgeport, Conn.

MARTIN SIMPSON
Capitol, Halifax, N. S.

S. L. SORKIN
Keith, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

D. L. STALCUP
Gem, Etowah, Tenn.

MOLLIE STICKLES
Palace, Meriden, Conn.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

VAUGHN TAYLOR
Rialto, Phoenix, Ariz.

GERTRUDE L. TRACY
Ohio, Cleveland, Ohio

HELEN WABBE
Golden Gate, San Francisco, Cal.

TED E. WAGGONER
Wallace, Tahoka, Tex.

Strong Promotion at RKO Albee For "Winged Victory" Date

Under the supervision of Charles B. McDonald, RKO zone manager for Brooklyn, Queens and lower Manhattan, the "Winged Victory" campaign at the RKO Albee, Brooklyn, got underway to a flying start with Larry Grieb, manager, and publicists Al Zimbalist and Ray Malone turning in a creditable job.

Special noon-time ceremonies marked the arrival at Albee Square (renamed "Winged Victory Square" for the date) of the Nazi robot or "buzz" bomb. Joseph T. Sharkey, vice-chairman of the City Council, was on hand to accept the bomb in behalf of Brooklyn. The bomb was kept under 24-hour supervision of Army M. P.'s during its exhibition.

Three weeks in advance, Coca Cola trucks were appropriately bannered; an essay contest was planted with local high schools, various stores on the main street were contacted and came through with window displays, etc., and stickers bearing title, cast and playdates were planted in restaurants.

Through a tieup with the CDVO, 5,000 posters were distributed at posts designated by that organization; cooperative ad pages were promoted, and newspapers came through with stories and art.

Mystery Tune Contest Sells "Music For Millions"

Paul Henon, manager of he Colonial theatre, Lancaster, Pa., aided by Metro exploiteer Ed Gallner, arranged a nice campaign for "Music for Millions." A "mystery tune" radio contest was a feature. Musical excerpts broke into programs, appropriate announcements were made, and listeners were asked to identify the music. First five persons calling WGAL and identifying the tunes, were given guest tickets. Another highlight was a lucky number contest held in cooperation with a local grocery chain. Exactly 25,000 heralds were distributed via the stores, and a drawing for local numbers was held on opening day, with winners receiving guest passes.

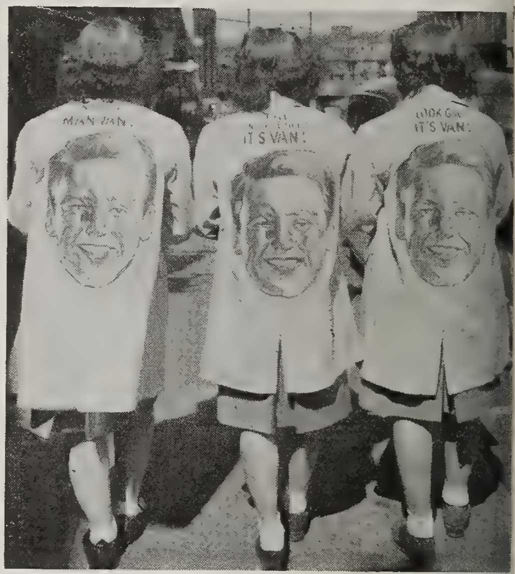
Essay Contest Planted on "Between Two Women"

"Why Do You Think Van Johnson Is So Likeable?" asked George Freeman of Loew's Poli, Springfield, Mass., in a top-notch essay letter contest planted in the *Springfield Shopping News* to launch "Between Two Women." The best answers were awarded free passes.

Freeman and his assistant, Sam Horwitz, also set a radio contest over WMAS with the query: "Can You Name Six Films in Which Van Johnson Has Appeared, Including His Latest Picture, 'Between Two Women', which starts Thursday at Loew's Poli?" The management awarded free theatre passes to the first 25 correct lists received. In advance of the screening, photos of the star were distributed through various agencies in the city while full credit co-ops were landed with a local beauty salon and Kresge's music department.

Freeman also hit the jackpot when he tied up with the local Woolworths and planted a full credit theatre placard reading: "If you are undecided between two women, choose the one who uses Woodbury's and see the film, etc."

Bobby Soxers Are Intrigued By "Two Women"



Street ballyhoo employed by Sam Gilman for his date on "Between Two Women" at Loew's theatre, Harrisburg, Pa.

With the cooperation of all three of the local movie columns, Sam Gilman at Loew's theatre, Harrisburg, Penna., for his date on "Between Two Women" based a stunt on the popularity of the "beer" jackets so popular with the high-school bobby soxers.

Sam purchased three of these coats and the sign artist painted oil color heads of Van Johnson on the backs of the coats. The jackets were then worn by three of the theatre's usherette staff for three days ahead of the opening as they walked through the downtown streets, department stores and five and dimes.

The movie columns carried stories to the effect that to the first three bobby soxers who walked up to the girls after 5 p.m. on the opening day and said "I want that Van Johnson coat" were presented with them. Stories and art broke in the local dailies, and created considerable comment.

In addition, Sam distributed small imprinted blotters with copy reading: "What a man, Van. Let's go girls. Van Johnson is at Loew's in 'Between Two Women.'"

Resemblance Contest Staged For "I'll Be Seeing You"

A "Typical High School Shirley Temple" stunt was concocted in Chicago between Jimmy Savage, publicist for the Balaban and Katz Roosevelt theatre and the *Downtown Shopping News* in that city to promote the current showing of "I'll Be Seeing You." The search was publicized in the *News* for two weeks and the winner was awarded a $50 War Bond, a personal appearance in the theatre and an evening in a local night club. The winner was selected among those contestants who came closest to the physical measurements of Miss Temple today.

Through the *News*, all girls of 17, with an April 23 birthday (Miss Temple's birthday), who wrote a letter to that effect were admitted free to the theatre during the showing of the film.

the fine grain, smooth gradation and high resolving power of

SUPREME

NEGATIVE FILM

permit prints of the highest projection quality

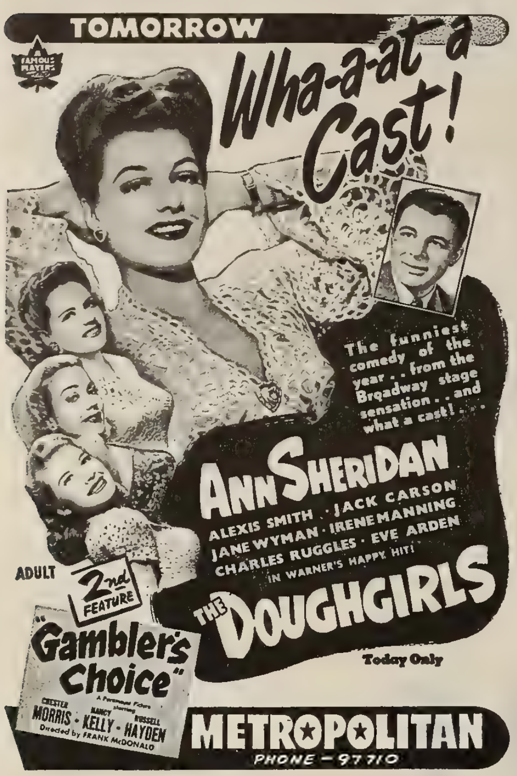
Ansco

A DIVISION OF GENERAL ANILINE
& FILM CORPORATION

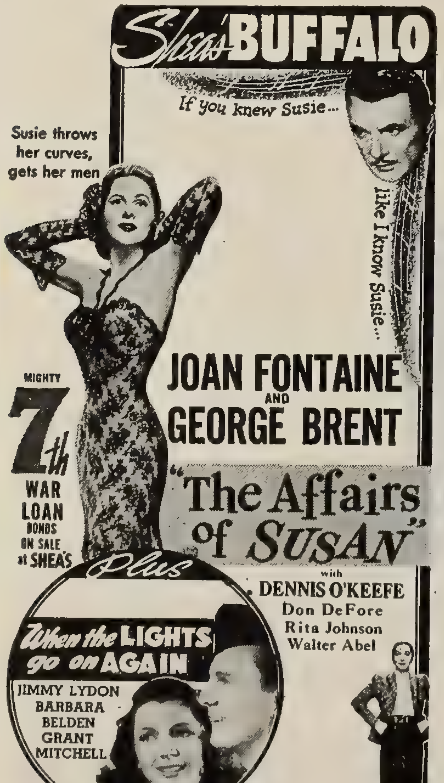
BINGHAMTON • HOLLYWOOD • NEW YORK

KEEP YOUR EYE ON ANSCO—FIRST WITH THE FINEST

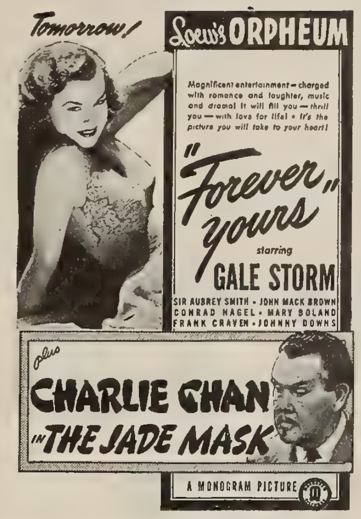
Creative Advertising


TOMORROW
A FAMOUS PLAYERS
Wha-a-at a Cast!
The funniest comedy of the year . . from the Broadway stage sensation . . and what a cast! . . .
ANN SHERIDAN
ALEXIS SMITH · JACK CARSON
JANE WYMAN · IRENE MANNING
CHARLES RUGGLES · EVE ARDEN
IN WARNER'S HAPPY HIT!
THE DOUGHGIRLS
Today Only
ADULT
2nd FEATURE
"Gambler's Choice"
A Paramount Picture starring
CHESTER MORRIS · NANCY KELLY · RUSSELL HAYDEN
Directed by FRANK McDONALD
METROPOLITAN
PHONE — 97710

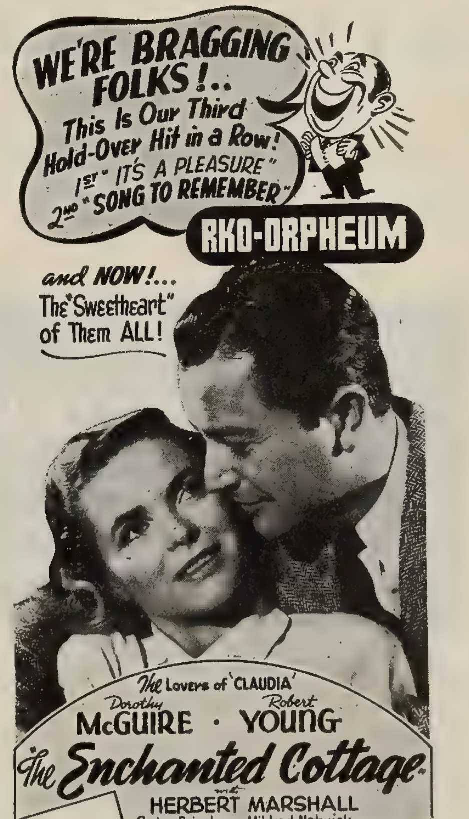
Bill Novak, manager of the Metropolitan, Regina, Sask., revamped press book layout to promote "The Doughgirls". The white-on-black slug adds punch.


Shea's BUFFALO
If you knew Susie...
like I know Susie...
Susie throws her curves, gets her men
JOAN FONTAINE AND GEORGE BRENT
"The Affairs of SUSAN"
with DENNIS O'KEEFE
Don DeFore
Rita Johnson
Walter Abel
MIGHTY 7th WAR LOAN BONDS ON SALE at SHEA'S
Plus
When the LIGHTS go on AGAIN
JIMMY LYDON
BARBARA BELDEN
GRANT MITCHELL

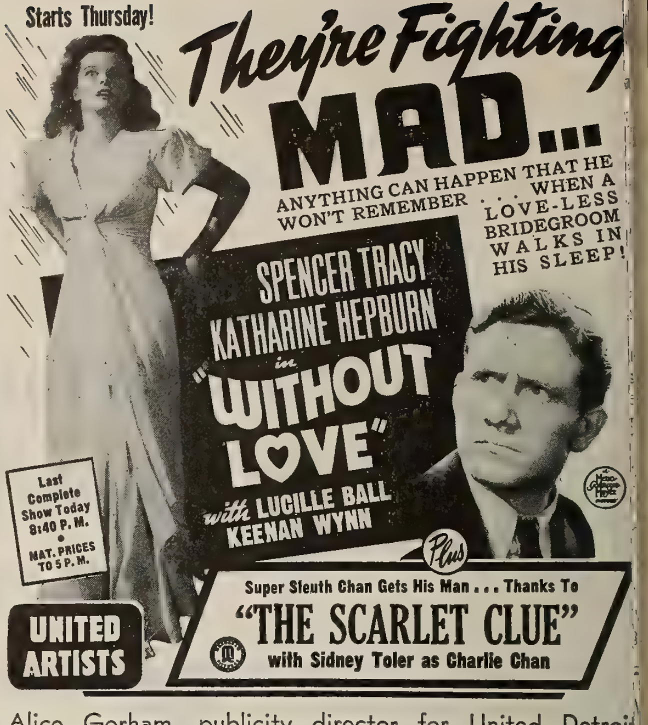
The Shea theatres, Buffalo, N. Y., are using special layouts to promote "The Affairs of Susan", which were prepared by advertising and publicity director Charles Taylor. Mortises are provided for special copy.


Tomorrow!
Loew's ORPHEUM
Magnificent entertainment — charged with romance and laughter, music and drama! It will fill you — thrill you — with love for life! • It's the picture you will take to your heart!
"Forever Yours"
starring
GALE STORM
SIR AUBREY SMITH · JOHN MACK BROWN
CONRAD NAGEL · MARY BOLAND
FRANK CRAVEN · JOHNNY DOWNS
plus
CHARLIE CHAN
in "THE JADE MASK"
A MONOGRAM PICTURE

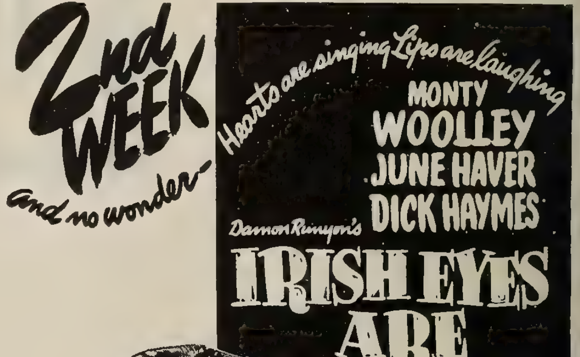
This two-column design is an original by Ted Barker, publicity manager for Loew's in St. Louis. White space and border design assures reader attention.


WE'RE BRAGGING FOLKS!..
This Is Our Third Hold-Over Hit in a Row!
1st "IT'S A PLEASURE"
2nd "SONG TO REMEMBER"
RKO-ORPHEUM
and NOW!...
The "Sweetheart" of Them ALL!
The Lovers of 'CLAUDIA'
Dorothy McGUIRE · Robert YOUNG
The Enchanted Cottage
with HERBERT MARSHALL
Spring Byington · Mildred Natwick
Plus Co-Hit
"EVE KNEW HER APPLES"
starring ANN MILLER
with WILLIAM WRIGHT
RKO RADIO
Our Next Attraction!

Walter Ahrens, manager of the Orpheum, Des Moines, has endeavored to stress charm and happiness in selling "The Enchanted Cottage" to his audience. The "brag" is a deliberate theatre plug.


Starts Thursday!
They're Fighting MAD...
ANYTHING CAN HAPPEN THAT HE WON'T REMEMBER . . . WHEN A LOVE-LESS BRIDEGROOM WALKS IN HIS SLEEP!
SPENCER TRACY
KATHARINE HEPBURN
in "WITHOUT LOVE"
with LUCILLE BALL
KEENAN WYNN
Last Complete Show Today 8:40 P. M.
MAT. PRICES TO 5 P. M.
UNITED ARTISTS
Plus
Super Sleuth Chan Gets His Man . . . Thanks To
"THE SCARLET CLUE"
with Sidney Toler as Charlie Chan

Alice Gorham, publicity director for United Detroit Theatres in Detroit, used an approach unlike the regular press book suggestions for advertising "Without Love". Copy and layout are original.


2nd WEEK
and no wonder—
Hearts are singing Lips are laughing
MONTY WOOLLEY
JUNE HAVER
DICK HAYMES
Damon Runyon's
IRISH EYES ARE SMILING
in Technicolor
Songs
Mother Machree
Love Me And The World Is Mine
Boy Of Mine
Let The Rest Of The World Go By
20 CENTURY FOX PICTURE
Extra
"CANADA CARRIES ON"
FIGHTING SEAFLEAS
Keeping the lifeline to Europe open
MONKEY BUSINESS
The year's funniest short subject
LOST and FOUNDLING
Riotous cartoon in Technicolor
QUENTIN MACLEAN
at the organ, community sing-song
A FAMOUS PLAYERS THEATRE
Shea's

This holdover ad created by James R. Nairn, publicity head for the Famous Players theatres, Toronto, contains all the ingredients necessary to invite patronage, plus balance, and ability to attract reader attention. Short subjects are well played up.

SHOWMEN PERSONALS

In New Posts: Conley E. George, former assistant manager at the Mayfair, Trenton, N. J., has been promoted to manager of the Stacy, there, succeeding Hamilton Auten, resigned. Ruth Bolton, manager, College, New Haven, succeeding Sam Shubouf, returned to the Poli, Waterbury, Conn. for reassignment.

A. A. Alston succeeds Ed Pettett as city manager for North Carolina Theatres, which operates the Paramount, Carolina and Alamance theatres at Burlington, N. C. Pettett has moved to Greenville, S. C. Martin Rothenstein, honorably discharged from the Army is manager of Warner's Centre, Pittsburgh, replacing George Rathmell, resigned.

Ross Filson, owner, has taken over management of the Alpine theatre, Point Pleasant, West Va. Gerald Finnegan, manager of the Plymouth theatre, Worcester, Mass., succeeding Ralph Eaton, resigned to join Samuel Wasserman Enterprises of New England.

W. E. Waring has reopened the Time theatre, St. Louis, renaming it the Doll. Bryan L. Turner with a medical discharge has taken over the managerial duties at his Park theatre, Iowa Park, Mo. A. M. Morgan has acquired the Victory, Del Rio, Tex. W. V. Adwell has reopened the Roxy, San Angelo, Tex.

Jack Mercer has been made manager of Loew's Orpheum, Boston. John Mahaly has reopened the People's theatre, Akron, Ohio, recently destroyed by fire. Sid Dean and Fred Gamble have taken over the lease of the Lakewood theatre, Lakewood, Wash.

Happy Birthday: Steve Bennis, Albert F. Avey, J. E. Poynter, A. E. Moule, George E. Keenan, Alice Simmons, James T. Grady, Franz M. Westfall, H. T. Wales, F. H. Gow, Carroll Coffell, M. M. Swank, Rex M. Bell, Vernon V. Trembley, Jay H. Guthrie, Wayne T. Jenkins.

Murray Alper, James Frailey, George Laurey, Bernard Payne, Frederick P. Dressel, J. W. Nagel, Garry Lassman, Wallace Nordby, Charles C. Stanfield, Jack Berry, Walter A. Dynan, Allan T. Easson, Pedro Gelabert, Jr., Richard J. Ashmun, Leon Sidosky, Lewis Breyer.

Arch Bartholet, Joe W. Seabold, C. E. Byars, A. Arthur Pavese, L. Wilton Wright, Alton W. Baker, Shelton Ganderson, Lilian V. Pennell.

Window Displays Highlight Brown's "Guest" Opening

Window tieups were the order of the day when Bill Brown opened his date on "Guest in the House" at the Loew Poli-Bijou in New Haven. Kane's Furniture Store used a 30 by 40 card with numerous stills and copy of furnishing "guest" rooms with theatre copy and dates. Micheal's Jewelry; United Whalen stores; John McQuiggan, florist; Bond Clothes; Antakis Gift Shop; Hudson Drapery; Planters Peanut Store; Louise's Restaurant; David Dean Smith Music Shop and Everybody's Radio Shoppe also came through with displays.

Through a tieup with the Eli Skating Rink special prizes of passes were awarded in handicap races with announcements made over the public address a week in advance. The W.N.H.C. Radio Station came through with gratis announcements six times daily; the theatre giving 20 passes in connection with the tieup. Special displays were had in the lobbies of the Taft, Garde and Hof Brau.

Gives "Honorable Discharge" Well Rounded Campaign

In connection with the new This is America short "Honorable Discharge," S. L. Sorkin at the RKO Keith theatre, Washington, D. C., invited the Veterans Administration of the U. S. Government and also the national Regular Veterans Association to a screening.

Extra attraction billing was used in the ads; the theatre sent out 200 letters to different organizations; members of Congress interested in the G. I. Bill of Rights and all those interested in veteran affairs. The *National Legionnaire*, a veterans' publication with a circulation of 1,500,000, carried a story on "Honorable Discharge" and suggested that their readers see it wherever and whenever played.

Smearman Gets School Tieup On "American Romance"

In advance of his engagement of "American Romance" at the Circle theatre, Annapolis, Md., John Smearman contacted the Superintendent of Schools, which resulted in all science teachers seeing the film on the opening day and the distribution of 50 "American Romance" teachers manuals. This brought heavy school patronage. Teachers and classes were excused from school early on Thursday and Friday to attend the matinees.

The Rotary, Kiwanis, Civitan and Lions clubs cooperated by sending to the opening day a representative of Annapolis' "Self Made Boys" to exploit the self-made man theme of the film. This resulted in having the film discussed before large groups of local people.

The retail merchants cooperated by lending their best windows and displaying decorations opening day; 32 still window displays were secured from this group. Window cards were sniped with "Maryland premiere" copy and displayed from telegraph poles, and the PTA group announced and recommended the picture at all their meetings.

Photographer Tie-up Sells "Tall in the Saddle"

For her date on "Tall in the Saddle" at Loew's Poli Palace, Meriden, Conn., Mollie Stickles dressed her usherette staff in cowgirl outfits and sent them around town distributing envelopes with copy on the outside reading "To Whom It May Concern." Mollie also used a six-foot blowup of Ella Raines and John Wayne in the lobby with the Miss Raines cutout. Women patrons were invited to pose on horseback with the Western star. A local studio tieup afforded gratis photos.

Endorsement Helps on "Roughly Speaking"

George Riester, general manager for Doc Buckley Theatres, utilized the "personal endorsement" angle to good effect in his campaign on "Roughly Speaking" at the Capitol theatre, Shamokin, Pa., and other houses.

By playing up the family appeal of the picture, with his personal assurance that the customers would not be disappointed, he brought in considerably better than regular business.

Holds Waste Paper Matinee

Reported as highly successful was the recent waste-paper matinee held by Harry F. Wilson at the Capitol theatre, Chatham, Ontario, Can. Through the cooperation of local merchants a full page of cooperative ads was promoted with special gifts going to those turning in the largest amounts of paper. Heralds called attention to the show, which was gratis with the exception of the kids having to bring at least 10 pounds of newspapers to the theatre.

Available Now For Dating!

ACTION PICTURES *presents*

WILDFIRE

The Story of a Horse!

with

BOB STEELE

STERLING HOLLOWAY · JOHN MILJAN
WILLIAM FARNUM · VIRGINIA MAPLES
SARAH PADDEN · FRANCIS FORD

Produced by William B. David
Directed by Robert Tansey

Photographed in CINECOLOR

Distributed by

SCREEN GUILD PRODUCTIONS, INC.

With exchanges in the following cities:
CHICAGO—831 So. Wabash Ave.
BOSTON—45 Church St.
PITTSBURGH—1709 Blvd. of Allies
WASHINGTON—101 New Jersey Ave.
ATLANTA—164 Walton St. N.W.
MINNEAPOLIS—1109 Currie Ave.
PHILADELPHIA—1315 Vine St.
OKLAHOMA CITY—702 W. California St.
DES MOINES—1111½ High St.
CHARLOTTE—300 West 3rd St.
DALLAS—308 S. Harwood St.
DETROIT—2310 Cass Ave.
ST. LOUIS—527 N. Grand Ave.
LOS ANGELES—323 West Sixth St.
SAN FRANCISCO—125 Hyde St.
MILWAUKEE—Write Ted Levy
1327 S. Wabash Ave., Chicago
NEW ORLEANS—218 Liberty St.
Canada
TORONTO, ONT.—277 Victoria St.

Produced by
ACTION PICTURES INC.
1069 Market Street Bldg. - San Francisco 3, Calif.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

STUDIO EQUIPMENT

PROFESSIONAL DISC STUDIO RECORDING SYStem, two speeds, rack panel, complete. Originally $3,500, now $750; Debrie 35mm. Le Parvo Camera, $195; continuous contact 16mm. Printers, Picture, Track or both, $1,375; Miles 16mm. Recorder Reproducer, $195; Berndt Maurer 16mm. Recording Systems, latest improvements, $1,995. Send for Spring Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

VENTILATING EQUIPMENT

FILTER AND COOL YOUR AIR WITH NEW AIR Washers, rotary spray mat type, work with any blower—easily installed. 5,000 cfm, $115; 7,000 cfm, $140; 10,000 cfm, $170; 15,000 cfm, $200; 20,000 cfm, $230. New prewar Blowers starting at $106.50 for 5,500 cfm; also diffuser Grilles, from $21.80. AA-5 MRO Priority required. Send for Air Conditioning Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

STILL SOME REMAINING—BUT SELLING FAST—600 American ball-bearing velour fully padded back, reupholstered box spring cushion Chairs, rebuilt like new $9.50; 522 Heywood-Wakefield 7-ply reupholstered panel back, reupholstered box spring cushion chairs, $7.50; 242 American ball-bearing (in two lots) heavy reupholstered panel back, reupholstered box spring cushion chairs, $6.50; 500 Heywood-Wakefield heavy panel back, Box spring cushion chairs, excellent condition $5.95; 300 solid Oak Auditorium Chairs, refinished, $3.95. Wire now for stock list. 600 pieces heavy green Pullman velour, 22" x 36", dry-cleaned, $1.25. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE V TYPE MARQUEE, TWO-WAY ATtraction boards well lighted. D. E. BROWN, Brown's Theatre, Cabin Creek, W. Va.

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Morey Goldstein Honored At New Haven Dinner

More than 200 friends of Morey Goldstein, newly appointed Monogram eastern sales manager, attended a testimonial dinner Monday, May 14, at the Hotel Taft, New Haven, Conn. For the past four years Mr. Goldstein had been the MGM New Haven branch manager. The guest of honor was presented a wrist watch as a group memento. Herman M. Levy, Connecticut MPTO executive secretary, was toastmaster, Barney Pitkin, RKO manager, was chairman and Ben Simon, treasurer.

Cinema Lodge Sponsors Show For Wounded Servicemen

Cinema Lodge, B'nai B'rith is sponsoring th show, "All for the Wounded" at Carnegie Hall New York, May 24, for the benefit of wounde servicemen.

Scheduled to participate from New York theatres are the following, according to Alan Corelli entertainment committee chairman: Roxy: Coun Basie and orchestra and Jerry Lester; Capitol Willie Howard, Tony Wonder and George Paxton and orchestra; Paramount: Charlie Spivak an orchestra, Jo Stafford, Dean Murphy and Tip Tap, Toe; Strand; Helmut Dantine, Andrea King and Lew Parker; and Kate Smith, Kitty Carlisle Jackie Miles, Benny Fields, Harry Richman, Milton Berle and others.

James L. Sauter and Carl Erbe have been adde to the entertainment committee, which include Robert K. Shapiro, Robert M. Weitman, Jesse Kaye, Zeb Epstin, George Brandt and Martin Levine. A total of $30,000 is sought to provide solaria and other recreational facilities at the U. S. Army Convalescent Hospital at Camp Upton, Long Island.

Hirliman Plans Contest For Amateur Films

International Theatrical and Television Corporation will launch by July 1 a national contest which will include a $10,000 cash award for the best amateur film production submitted on any subject, George A. Hirliman, president, has announced. Ten additional prizes, the awards for which will be commercial distribution by IT&T of these subjects, with each of the winners receiving cash revenue through a percentage of the picture's earnings, also have been announced.

The contest, which will continue for one year, encompasses the entire field of sub-standard production, including entertainment, vocational, educational and religious films, etc.

Negotiations are now under way to choose a board of 10 judges, five of whom will be Hollywood personalities, and the other five chosen from among authorities in the sub-standard field.

Legion of Decency Reviews Four New Pictures

The National Legion of Decency this week reviewed four films. In Class A-1, unobjectionable for general patronage, are: "Boston Blackie Booked on Suspicion" and "Magnificent Rogue." In Class A-2, unobjectionable for adults: "Missing Corpse" and "Swing Out, Sister." In Class B, objectionable in part: "The Body Snatcher." It was placed in this classification because of excessive gruesomeness, according to the Legion.

Two RKO Men Killed in Action

Private James H. Lundgren, formerly assistant chief of staff at the RKO theatres in Rochester, was killed in action on Iwo Jima March 3, according to word received at the RKO Radio home office. News also arrived of the death in the same engagement of Vincent J. Carrozza, former studio employee.

Lieutenant R. Bischoff

Lieutenant Robert William Bischoff, USNR, 46, died at Bethesda Naval Medical Center, Md., last Saturday after suddenly falling ill in his office at the Anacostia Naval Air Station. Before entering the Navy in 1943, Lt. Bischoff was a film editor at Twentieth Century-Fox. A native of Denver, he is survived by his widow, Mrs. Beatrice V. Bischoff of Washington, his mother and a sister, Mrs. Gertrude Brockway, both of Los Angeles.

John R. Todd

John Reynard Todd, builder of the 12 buildings in the $250,000,000 Rockefeller Center development, died in New York last Sunday. Included among the buildings are the Radio City Music Hall, Center Theatre and the RCA Building, which houses both the National Broadcasting Company and the Blue Network. Surviving are his widow, a son, daughter and sister.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
ADVANCE SYNOPSES
SHORT SUBJECTS CHART
SERVICE DATA
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Pillow to Post

Warners—Laughs for Everybody

Here's one to set the cash registers ringing from coast to coast; a comedy chock-full of chuckles, a picture for every member of the family to see and to enjoy. The housing shortage, Army ethics, and the exodus of the fair sex from the home into the oil-fields are all exploited to the limit of their comic possibilities.

Ida Lupino makes her debut as a comedienne, and one wonders why she didn't do it sooner, so expert is she in this field. Sydney Greenstreet is another glittering name for the marquee, and he, too, steps out of more menacing roles to contribute to the general hilarity. William Prince and Johnny Mitchell are as attractive a pair of suitors as any girl could hope to have fighting over her.

At the picture's outset, Miss Lupino persuades her father to send her on a tour of oil-fields to sell equipment. It's a long, hot, dusty trip, and at the end of it she finds no place to sleep. The regulations of the only motor-court at which a vacancy is available demand that the young lady be married. So she sets out to find herself a temporary husband. A young lieutenant from a neighboring army camp obliges—only to discover that his commanding officer lives in the same auto-court. The unhappily unmarried couple are forced to behave like newlyweds for the Colonel's benefit. To make matters worse, in the interest of her father's business, the young lady goes out to dinner with a handsome young oil-company executive. Tongues are set a wagging in the auto-court, and incident is piled upon hilarious incident until the end, which sees romance triumphant, and everybody, including the audience, thoroughly satisfied with the evening.

Alex Gottlieb's production is one in which he may take pride, and Vincent Sherman's direction is fast, furious and funny. Charles Hoffman's screenplay, based on the stage play by Rose Simon Kohn, sparkles from start to finish.

Seen at the Warner Theatre, Beverly Hills, where the audience laughed loud and long. Reviewer's Rating: Good.—Thalia Bell.

Release date, June 9, 1945. Running time, 94 min. PCA No. 10564. General audience classification.

Joan Howard ....Ida Lupino
Colonel Otley ....Sydney Greenstreet
Don Mallory ....William Prince
Stuart Erwin, Johnny Mitchell, Ruth Donnelly, Barbara Brown, Frank Orth, Regina Wallace, Willie Best, Paul Harvey.

Bells of Rosarita

Republic—Musical Western

All of Republic's considerable roster of Western talent join in to make Armand Schaefer's production as lively and dazzling as a Fourth of July fireworks display. They're all there: Roy Rogers, Wild Bill Elliott, Allan Lane, Donald Barry, Robert Livingston, Sunset Carson and Gabby Hayes. If that isn't worth the price of admission, there's a wide variety of circus acts, and the Robert Mitchel Boys Choir in very fine voice.

It's Roy Rogers' picture, however; the other cowboys appear briefly to lend him a hand in a gigantic Wild West show staged for the purpose of raising money to save the old homestead. According to Jack Townley's screenplay, a group of infamous characters, bent on obtaining the ranch, kidnap the only man who can prove its legal ownership. When the unfortunate victim is rescued by Rogers and Gabby, the villains blow up the town bank to get the deed to the ranch. Rogers could undoubtedly have foiled them single-handed, but this time he has Elliott, Lane, Barry, Livingston and Carson to help him. The bandits do not live who could escape from a team like that.

Frank McDonald directed, using a three-ring circus technique. There's something going on every minute, all of it calculated to keep the Western fan on the edge of his seat from start to finish.

Seen in a Hollywood projection room. Reviewer's Rating: Good.—T. B.

Release date, not set. Running time, 68 min. PCA No. 10738. General audience classification.

Roy Rogers ....Roy Rogers
Gabby Whittaker ....George "Gabby" Hayes
Sue Farnum ....Dale Evans
Patty Phillips ....Adele Mara
Wild Bill Elliott, Allan Lane, Don Barry, Bob Livingston, Sunset Carson.

Springtime in Texas

Monogram—Western

Jimmie Wakely, Dennis Moore and Lee "Lasses" White are the champions of the right in this solid little picture which relies on action for its entertainment result.

The trio becomes involved in an election campaign in the small western town of Pecos when one of the candidates is murdered in a barroom brawl. The incumbent, tool of a dishonest rogue who runs the town, does his best to remain in office. He has two of the cowboys jailed on a false charge, but the third member of the group engineers a jailbreak. An exciting chase sequence follows, with the cowboys and the mayor's men shooting it out from the saddle. In the nick of time, the cowboys triumph. They force the mayor's henchmen to reveal to the citizens how the latter have been swindled and robbed, and the final results of the election see the incumbent swept out of office, and his backers forced to leave town.

William Strohbach was associate producer. Frances Kavanaugh wrote the original screenplay. Oliver Drake directed in sterling fashion.

Seen in the Hitching Post theatre, Hollywood, where the audience expressed satisfaction. Reviewer's Rating: Average.—T. B.

Release date, May 10, 1945. Running time, 55 min. PCA No. 10865. General audience classification.

Jimmy ....Jimmy Wakely
Denny ....Dennis Moore
Lee "Lasses" White, Marie Harmon, Rex Lease, Pearl Early.

Escape in the Fog

Columbia—Small Budget Thriller

There is a definite following, particularly in the neighborhoods, for these short action pictures which Columbia has been successfully turning out for years. The framework is generally the same, with its construction always on the alert for topical, box office-appealing angles.

This time the pattern concerns itself with secret government papers first in the possession of a federal agent in San Francisco. They fall into the hands of our enemy, and finally are back where they rightfully belong. This involves plenty of gun play, chases, eerie fog scenes, and a shooting climax on 'Frisco's Chinatown rooftops. Inexpensively produced, the story, nevertheless, holds up well and is convincingly depicted by a group of company stock actors, headed by Nina Foch, William Wright and Otto Kruger.

Wallace MacDonald produced; Derwin Abrahams directed.

Seen at the Grand theatre, Chicago, where a teen-age morning audience enjoyed it. Reviewer's Rating: Good.—Sam Honigberg.

Release date, April 5, 1945. Running time, 62 min. PCA No. 10752. General audience classification.

Ilene Carr..Nina Foch
Barry Malcolm..............................William Wright
Paul Devon..Otto Kruger
Konstantin Shayne, Ivan Triesault, Ernie Adams, Mary Newton, Ralph Dunn, John Tyrrell, Charles Jordan, Noel Cravet, John H. Elliott.

Flame of the West

Monogram—Western

A fast finish compensates for the slow start of Scott Dunlap's latest production, and good performances help to overcome the effects of heavy-handed direction by Lambert Hillyer.

Adele Buffington's screenplay, based on a magazine story by Bennett Foster, sticks close to the formula, although there are a few frills, such as a big-hearted dance-hall girl, a hero who's a doctor rather than a cowboy, and a couple of shots of a very young baby.

Johnny Mack Brown and Raymond Hatton head the cast, although Douglas Dumbrille, in a fine portrayal as the marshal, almost runs away with the picture. He and Brown are opposed; not, however, as hero and villain. They're both heroes, but Brown, the peace-loving doctor, refuses to use force to tame the lawless elements of the town, whereas Dumbrille uses both his guns and his fists. His courage leads him to his death, and Brown, realizing at last that actions speak louder than words, digs his own guns out of his medicine kit, and proceeds to polish off the outlaws and establish order.

Seen at the studio. Reviewer's Rating: Average.—T. B.

Release date, May 26, 1945. Running time, 71 min. PCA No 10794. General audience classification.

John Poore ....Johnny Mack Brown
Add ....Raymond Hatton
Poppy ....Joan Woodbury
Nightlander ....Douglas Dumbrille
Lynne Carver, Tom Quinn, Harry Lewis Woods, Raphael Bennett.

SHORT SUBJECTS

SPOTLIGHT ON CONGRESS (20th-Fox)

March of Time (V11-10)

An inside view of Congress and Congressional activities is presented by the March of Time in a satisfying manner. The data is well organized and the topic is interesting. The result is a factual short which has many qualities that should insure its acceptance by theatre audiences.

The routine and duties of a Congressman are explained. It is pointed out that he is in Washington to serve the people who elected him. The work of special Congressional committees and various proceedings are shown, and there are some informal scenes of the Bi-annual Press Club Party for the freshman Senators which are particularly entertaining.

Several outstanding members of Congress are shown at their work including Senator Vandenberg, Senator Wagner, House Speaker Rayburn, Senator Ball and the Senate President McKellar. Some of the shots of Washington personalities such as President Truman chatting with Senate Majority Leader Barkley, in the Senate Wing of the Capital, are claimed as exclusive by March of Time.

"Spotlight on Congress" is in the typical March of Time style. Good material plus informative commentary are the appealing features of this short subject. At this time when the general public has an especially keen eye upon Congress, its personnel and its proceedings, this subject is sure to find appreciative audiences.—M. R. Y.

Release date, May 18, 1945 16 *minutes*

NOW — THE PEACE (UA)

World in Action

"Now—the Peace" presents the idea of world cooperation as the foundation of a secure peace. The cessation of hostilities in Europe is an added reason why theatre patrons are now vitally interested and enthusiastic about peace plans. The League of Nations, Dumbarton Oaks, Bretton Woods are discussed and graphic figures are given to help an audience understand the vast and intricate questions of the foundations of a lasting peace. The timeliness of this subject should insure its popularity. This is a serious short which shows the privation and destruction caused by war. It finds its solution in a world court, joint maintenance of an army, a banking system and a world-wide food plan. These measures devised as a means to peace are ably explained in the commentary written by Stuart Legg and spoken by Lorne Greene, although at times the commentary goes along independent of the pictorial scenes. It was produced by the National Film Board of Canada and it was edited by Stuart Legg.—M. R. Y.

Release date, not set 21 *minutes*

TWO LOCAL YOKELS (Col.)

Andy Clyde (6432)

Andy and Charlie Judels are close friends with a sharp but friendly rivalry in women. The disputed claim to the title of Don Juan No. 1 appears to be settled when Andy's wife decides to divorce him because he spends more time with Charlie than he does with her. But Andy refuses to give up so easily. He lavishes all his time and talent on winning back his wife and has enough left to cut Charlie out of the picture.

Release date, March 23, 1945 17½ *minutes*

COMMUNITY SING, NO. 8 (Col.)

6658

There's a wistful strain in the romantic tunes chosen for the latest audience song fest. "How Many Hearts Have You Broken," "Wrap Your Troubles in Dreams," "You Were Meant for Me" and "Her Tears Flowed Like Wine" all lead up to the old favorite, "Sweet and Lovely." Dick Liebert is at the organ, and the Song Spinners assist in the vocal choruses.

Release date, April 27, 1945 9 *minutes*

A HARBOR GOES TO FRANCE (Col.)

Panoramic (6901)

The first release this season in the Panoramic series is a short produced by the British Ministry of Information surveying the great preparations necessary to the D-Day armada. The major problem of a suitable harbor was finally solved by building the port facilities piecemeal and towing them to France in the first invasion operations. More than 30,000 Britons worked on it without knowing its purpose, and finished the job in record time.

Release date, May 18, 1945 10 *minutes*

ADVANCE SYNOPSES *and information*

PARIS—UNDERGROUND

(UA-Bennett)

PRODUCER: Constance Bennett. DIRECTOR: Gregory Ratoff. PLAYERS: Constance Bennett, Gracie Fields, Richard Ryan, Leslie Vincent, Kurt Krueger, Richard Rigaud, Gregory Gaye, Charles Andre, Roland Varno.

WAR DRAMA. A wealthy American girl and her British companion, trapped in Paris after the fall of France, devote all their efforts to smuggling wounded RAF flyers out of the country, and succeed in aiding over 300 such men. Their activities eventually come to the attention of the Gestapo, and the two women are interned in a concentration camp, to be rescued some years later by Allied forces.

THE CHEATERS

(Universal)

ASSOCIATE PRODUCER AND DIRECTOR: Joseph Kane. PLAYERS: Joseph Schildkraut, Billie Burke, Eugene Pallette, Ona Munson, Ray Walburn, Ann Gillis, Ruth Terry, Robert Livingston.

COMEDY-DRAMA. A spendthrift family, on the verge of bankruptcy, invite an ex-matinee idol to their home for Christmas. Soon afterward, members of the family hear that a wealthy uncle has left them his fortune, on condition that another heiress, an actress, does not claim the money within two weeks. To prevent the actress from learning the terms of the will, the family takes her out to the country, where she will not see newspapers or hear the radio. The matinee idol, learning of the plot, convinces the family of the unworthiness of such an action. The actress is told of her inheritance, and decides to share the money with members of the family.

STRANGE CONFESSION

(Universal)

DIRECTOR: John Hoffman. PLAYERS: Lon Chaney, Brenda Joyce, J. Carrol Naish.

MELODRAMA. A medicine tycoon sends a chemist to South America to perfect a cure for influenza. The tycoon markets the chemist's formula before it is completed. An epidemic sweeps the country, killing the chemist's son. Meanwhile, the tycoon has been wooing the chemist's wife. When the chemist learns of his son's death and his wife's defection, he kills and decapitates the tycoon.

RENEGADES OF THE RIO GRANDE

(Universal)

ASSOCIATE PRODUCER: Oliver Drake. DIRECTOR: Howard Bretherton. PLAYERS: Rod Cameron, Fuzzy Knight, Eddie Dew, Ray Whitley, Jennifer Holt.

WESTERN. Rod Cameron sees his brother killed by a gang of bank robbers and is himself captured and tortured to reveal the map showing the location of the buried loot. Eddie Dew and Fuzzy Knight are Rangers who rescue Rod, who then flees from them and is traced to a hacienda. He poses as a bank robber in order to expose the real brains behind the crooks.

YOUNG WIDOW

(UA-Stromberg)

PRODUCER: Hunt Stromberg. DIRECTOR: William Dieterle. PLAYERS: Jane Russell, Louis Hayward, Faith Dorn, Penny Singleton, Betty Cardwell, Connie Gilchrist.

ROMANTIC DRAMA. A young woman, widow of an Army flyer, believes that she can never love again. She meets a man who causes her to think otherwise.

FALLEN ANGEL

(Twentieth Century-Fox)

PRODUCER-DIRECTOR: Otto Preminger PLAYERS: Alice Faye, Dana Andrews, Linda Darnell, Charles Bickford, Bruce Cabot, Percy Kilbride, Anne Revere.

MELODRAMA. A young man, arriving in a small town, meets a waitress whom he wishes to marry.. She refuses him because he has no money He then meets a rich girl, and plans to marry her for her money, with the idea of divorcing her sub sequently. Before he can carry out his plan, the waitress is murdered, and he is charged with the crime. The rich girl, convinced of his innocence sticks by him until it is proven.

IN OLD WYOMING

(PRC)

PRODUCER-DIRECTOR: Robert Emmett PLAYERS: Eddie Dean, Sarah Padden, A LaRue, Jennifer Holt, Emmett Lynn, Ian Keith

WESTERN. An elderly woman owns a newspaper in a small frontier town, as well as a cattle ranch. Inimical interests, seeking her ruin, employ a bandit to rustle her cattle and try to get the newspaper away from her. A young ranch hand sees through the plot and prevents its fruition.

LOVE, HONOR AND GOODBYE

(Republic)

ASSOCIATE PRODUCER: Harry Grey. DIRECTOR: Albert S. Rogell. PLAYERS Virginia Bruce, Victor McLaglen, Edward Ashley, Helen Broderick, Nils Asther, Veda Ann Borg, Victoria Horne, Jacqueline and Judith Moore.

COMEDY-DRAMA. A man, married to a young lady with stage aspirations, backs a play in which she is to appear, hoping that the play will fail and she will abandon her theatrical ambitions. She meets an actor who persuades her to leave her husband. Later she returns home, disguised as a maid, in order to determine for herself whether her husband's love has cooled. Finding that he still loves her, she goes back to him

PILLOW OF DEATH

(Universal)

DIRECTOR: Wallace Fox. PLAYERS: Lon Chaney, Brenda Joyce, Rosamond Ivan, Wilton Graff, J. Edward Bromberg, George Cleveland, Clara Blandick.

MELODRAMA. A homicidal maniac kills an elderly couple seeking to prevent his marriage to their heiress niece. Tormented by the memory of his wife, who had been his first victim, the killer is trapped into a confession. The demented killer later leaps to his death to elude capture.

SUNBONNET SUE

(Monogram)

PRODUCER: Scott Dunlap. DIRECTOR: Ralph Murphy. PLAYERS: Gale Storm, Phil Regan, Minna Gombell, George Cleveland, Raymond Hutton, Charles Judels, Billy Green.

COMEDY-DRAMA. A young girl lives with her father in New York's Bowery district, where the father owns a cafe in which the girl is employed as a singer. Her wealthy aunt comes down to the Bowery to make the girl's acquaintance. She befriends the girl and gives her a debut party to which all of New York's high society is invited. Complications arise, due to the girl's background. Eventually the society guests are charmed by her simplicity and sweetness, and the aunt is reconciled with the girl's father.

SERVICE DATA *on features*

Service Data appearing in this issue of Product Digest include the overall performance percentage figure from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 2458.

The Affairs of Susan (Para.)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—May 12, '45, p. 52.

Betrayal from the East (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 5, '45, p. 50.

Bring On the Girls (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—April 28, '45, p. 56.

Counter-Attack (Col.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 21, '45, p. 52.

Crime, Inc. (PRC)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 12, '45, p. 50.

Dark Waters (UA)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—101.8%
Round Table Exploitation—Apr. 14, '45, p. 48.

Delightfully Dangerous (UA)

Audience Classifications—General
Legion of Decency Rating—Class B
Round Table Exploitation—Apr. 7, '45, p. 50; Apr. 21, '45, p. 52.

Dillinger (Mono.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 28, '45, p. 59.

Earl Carroll Vanities (Rep.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar 10, '45, p. 70; Apr. 14, '45, p. 50.

The Enchanted Cottage (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 5, '45, p. 52; May 12, '45, p. 52.

The Fighting Lady (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 17, '45, p. 42; Mar. 3, '45, p. 45; Mar. 10, '45, p. 62; Mar. 17, '45, p. 58; Apr. 21, '45, p. 50, 56; Apr. 28, '45, p. 61.

Frisco Sal (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 21, '45, p. 50; Apr. 28, '45, p. 56.

Hangover Square (20th-Fox)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 3, '45, p. 49; Apr. 28, '45, p. 57.

Here Come the Co-Eds (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—97.1%
Round Table Exploitation—Mar. 3, '45, p. 44; Mar. 10. '45, p. 54.

Hotel Berlin (WB)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—104.1%
Round Table Exploitation—Apr. 7, '45, p. 52; Apr. 28, '45, p. 56.

I'll Be Seeing You (UA)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—121.8%
Round Table Exploitation—Feb. 3, '45, p. 50; Feb. 10, '45, p. 54; Mar. 3, '45, p. 49; Mar. 10, '45, p. 71; Apr. 14, '45, p. 44, 48, 54; Apr. 21, '45, p. 50; May 12, '45, p. 57.

It's a Pleasure (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 14, '45, p. 50; Apr. 21, '45, p. 50.

Keep Your Powder Dry (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 10, '45, p. 69; Apr. 21, '45, p. 53.

Keys of the Kingdom (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—110.4%
Round Table Exploitation—Jan. 20, '45, p. 56; Apr. 14, '45, p. 48.

Meet Me in St. Louis (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—130.1%
Round Table Exploitation—Dec. 9, '45, p. 50; Feb. 3, '45, p. 48; Mar. 3, '45, p. 44, 50, 51; Mar. 10, '45, p. 64; Mar. 17, '45, p. 52, 57; Mar. 24, '45, p. 64, 75; Apr. 14, '45, p. 44, 52; Apr. 21, '45, p. 54; Apr. 28, '45, p. 60.

Molly and Me (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 14, '45, p. 52.

Murder, My Sweet (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—109.5%
Round Table Exploitation—Feb. 17, '45, p. 39; Mar. 10, '45, p. 69; Mar. 24, '45, p. 64, 72; Apr. 14, '45, p. 54; May 5, '45, p. 52.

Music for Millions (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—100%
Round Table Exploitation—Mar. 10, '45, p. 62, 74; Apr. 14, '45, p. 52; May 5, '45, p. 50.

National Velvet (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 24, '45, p. 68, 72; Mar. 10. '45, p. 62; Apr. 14, '45, p. 44; Apr. 28 '45, p. 57, 60; May 5, '45, p. 52.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Naughty Marietta (MGM)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Jan. 27, '45, p. 57; May 5, '45, p. 52.

Picture of Dorian Gray (MGM)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—Apr. 28, '45, p. 58; May 5, '45, p. 50.

Practically Yours (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—95%
Round Table Exploitation—Feb. 24, '45, p. 70.

Roughly Speaking (WB)

Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Mar. 24, '45, p. 69; May 5, '45, p. 55.

A Royal Scandal (20th-Fox)

Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—May 5, '45, p. 52.

A Song to Remember (Col.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—108.3%
Round Table Exploitation—Feb. 3, '45, p. 50; Feb. 24, '45, p. 74; Mar. 17, '45, p. 54, 55; Apr. 21, '45, p. 50, 54; Apr. 28, '45, p. 60, 61.

Sudan (Univ.)

Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 5, '45, p. 50.

The Suspect (Univ.)

Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—99.9%

The Three Caballeros (RKO)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—115.2%
Round Table Exploitation—Mar. 17, '45, p. 52; Apr. 14, '45, p. 48.

Thunderhead (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—105.2%
Round Table Exploitation—May 5, '45, p. 50.

A Tree Grows in Brooklyn (20th-Fox)

Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—110.1%
Round Table Exploitation—Mar. 10, '45, p. 70; Apr. 14, '45, p. 45, 55; Apr. 21, '45, p. 53; Apr. 28, '45, p. 56.

The Unseen (Para.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Apr. 14, '45, p. 52; Apr. 21, '45, p. 52.

Utah (Rep.)

Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 24, '45, p. 69; Apr. 14, '45, p. 48; Apr. 21, '45, p. 50; May 12, '45, p. 50.

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1943-44 short subject releases, see pages 2068 and 2069.

COLUMBIA

ALL STAR COMEDIES
(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6425	Wedded Bliss (Gilbert)	8-18-44	2130
6426	Gold Is Where You Lose It (Clyde)	9-1-44	2150
6401	Gents Without Cents (Stooges)	9-22-44	2122
6421	Strife of the Party (V. Vague)	10-13-44	2183
6427	Open Season for Saps (Howard)	10-27-44	2206
6428	Design for Loving (R. Sinatra)	11-3-44	2183
6409	A Knight and a Blonde (Herbert)	11-17-44	2206
6402	No Dough, Boys (Stooges)	11-24-44	2215
6429	Heather and Yon (Clyde)	12-8-44	2240
6422	She Snoops to Conquer (V. Vague)	12-29-44	2298
6410	Woo, Woo! (Herbert)	1-5-45	2338
6403	Three Pests In a Mess (Stooges)	1-19-45	2330
6430	Snooper Service (Brendel)	2-2-45	2382
6431	Off Again, On Again (Howard)	2-16-45	2382
6432	Two Local Yokels (Clyde)	3-23-45	2454
6404	Booby Dupes (Stooges)	3-17-45	2382
6433	Pistol Packin' Nitwits (Brendel)	5-4-45	2402
6411	Wife Decoy (Herbert)	5-18-45	....
6423	The Jury Goes Round 'n' Round (V. Vague)	6-1-45	....
6405	Idiots Deluxe (Stooges)	7-20-45	....

COLOR RHAPSODIES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6501	Dog, Cat and Canary	1-5-45	2298
6502	Rippling Romance	5-18-45	2426
6503	Fiesta Time	6-1-45	....

PHANTASIES CARTOONS
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6701	Mutt'n Bones	8-25-44	2139
6702	As the Fly Flies	11-17-44	2215
6703	Goofy News Views	4-27-45	....
6704	Booby Socks	7-12-45	....

FOX & CROW (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6751	Be Patient, Patient	11-30-44	2240
6752	The Egg Yegg	5-4-45	2382
6753	Kukunuts	5-25-45	....

PANORAMICS

Prod. No.	Title	Rel. Date	P.D. Page
6901	A Harbor Goes to France	5-18-45	2454

FILM VODVIL
(Average 11 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6951	Kehoe's Marimba Band	9-1-44	2130
6952	Al Trace's Comedy Band	10-27-44	2206
6953	Rootin' Tootin Band	12-8-44	2206
6954	Korn Kobblers	2-2-45	2382
6955	Lowe, Hite & Stanley	5-11-45	....

COMMUNITY SING (Series 9)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6651	No. 1 Love, Love, Love	8-25-44	2150
6652	No. 2 Ikky Tikky Tambo	10-12-44	2183
6653	No. 3 Swinging on a Star	11-10-44	2206
6654	No. 4 Hot Time in Berlin	12-1-44	2330
6655	No. 5 Tico, Tico	1-1-45	2338
5657	Christmas Carols (R)	12-8-44	2206
6656	No. 6 Very Thought of You	2-9-45	2351
6657	No. 7 I'll Walk Alone	3-15-45	2426
6658	No. 8 Sweet and Lovely	4-27-45	2454
6659	No. 9 Confessin'	5-25-45	....
6660	No. 10 Rum and Coca Cola	7-27-45	....
6663	No. 13 (Special) Victory Reel	V-E Day	....

SCREEN SNAPSHOTS (Series 24)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6851	No. 1	8-25-44	2114
6852	No. 2	9-22-44	2130
6853	No. 3	10-19-44	2139
6854	No. 4	11-22-44	2215
6855	No. 5	12-28-45	2298
6856	No. 6	1-26-45	2338
6857	No. 7	2-25-45	2382
6858	No. 8	3-29-45	2426
6859	No. 9	5-17-45	....

SPORT REELS
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6801	K-9 Kadets	9-8-44	2130
6802	Hedge Hoppers	10-20-44	2206
6803	Aqua-Maids	11-24-44	2215
6804	Striking Champions	12-22-44	2298
6805	Kings of the Fairway	2-2-45	2338
6806	Rough and Tumble	3-2-45	2382
6807	The Iron Masters	4-27-45	2394
6808	Hi Ho Rodeo	7-6-45	....

LI'L ABNER (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6601	Porkuliar Piggy	10-13-44	2167
6602	Kickapoo Juice	2-23-45	2382

M-G-M

TWO-REEL SPECIALS
(22 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A-501	Dark Shadows	12-18-44	2258
A-505	Fall Guy	4-14-45	2446
A-503	The Last Installment	5-5-45	2446

FITZPATRICK TRAVELTALKS (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-522	Wandering Here and There	12-9-44	2240

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
T-611	Shrines of Yucutan	2-24-25	2258
T-612	Seeing El Salvador	3-31-45	2258

PETE SMITH SPECIALTIES
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
S-559	Track & Field Quiz	3-3-45	2351
S-560	Hollywood Scout	4-14-45	2446

PASSING PARADE
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
K-575	It Looks Like Rain	3-3-45	2351
K-576	The Seesaw and the Shoes	5-5-45	2446

MINIATURES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
M-590	Little White Lie	3-3-45	2351

TECHNICOLOR CARTOONS
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W-541	Mouse Trouble	12-23-44	2258
W-542	Barney Bear's Polar Pest	12-30-44	2258
W-543	Screwy Truant	1-13-45	2290
W-544	Unwelcome Guest	2-17-45	2351
W-545	Shooting of Dan McGoo	3-3-45	2351
W-546	Jerky Turkey	4-7-45	2415

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
W-631	The Mouse Comes to Dinner		2415

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
L4-1	No. 1	11-3-44	2139
L4-2	No. 2	1-2-45	2240
L4-3	No. 3	3-9-45	2351
L4-4	No. 4	5-11-45	2402

GEORGE PAL PUPPETOONS (Color)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
U4-1	Jasper's Paradise	10-13-44	2122
U4-2	Two-Gun Rusty	12-1-44	2139
U4-3	Hot Lips Jasper	1-5-45	2240
U4-4	Jasper Tell	3-23-45	2258
U4-5	Jasper's Minstrels	5-25-45	2363
U4-6	Hatful of Dreams		2382

POPEYE THE SAILOR (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E4-1	She-Sick Sailors	12-3-44	2363
E4-2	Pop-Pie-Ala Mode	1-26-45	....
E4-3	Tops in the Big Top	3-16-45	....
E4-4	Shape Ahoy	4-27-45	....
E4-5	For Better or Nurse	6-8-45	....

POPULAR SCIENCE (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
J4-1	No. 1	10-20-44	2130
J4-2	No. 2	12-22-44	2182
J4-3	No. 3	2-16-45	2282
J4-4	No. 4	4-6-45	2402
J4-5	No. 5	6-1-45	....

SPEAKING OF ANIMALS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
Y4-1	As Babies	11-24-44	2183
Y4-2	Who's Who in Animal Land	1-19-45	2240
Y4-3	In the Public Eye	3-16-45	2351
Y4-4	Talk of the Town	5-18-45	....

SPORTLIGHTS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
R4-1	Rhythm on Wheels	10-6-44	2122
R4-2	Broncs and Brands	11-3-44	2183
R4-3	Long Shots or Favorites.	12-8-44	2227
R4-4	Out Fishin'	1-26-45	2298
R4-5	Blue Winners	2-23-45	2282
R4-6	Game Bag	3-30-45	2363
R4-7	White Rhapsody	5-4-45	2426

MUSICAL PARADE (Color)
(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
FF4-1	Bonnie Lassie	10-6-44	2122
FF4-2	Star Bright	12-15-44	2182
FF4-3	Bombalera	2-9-45	2240
FF4-4	Isle of Tabu	4-13-45	2351
FF4-5	Boogie Woogie	6-15-45	....
FF4-6	You Hit the Spot		....

LITTLE LULU (Color)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
D4-1	At the Zoo	11-17-44	2258
D4-2	Birthday Party	12-29-44	2338
D4-3	Magica-Lulu	3-2-45	2402
D4-4	Beau Ties	4-20-45	....

NOVELTOON (Color)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
P4-1	Yankee Doodle Donkey	10-27-44	2174
P4-2	Gabriel Churchkitten	12-15-44	2338
P4-3	When G.I. Johnny Comes Home	2-2-45	2402
P4-4	Scrappily Married	3-30-45	2363

COLOR CLASSICS CARTOONS (Color)
(Reissues)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
C4-7	The Little Stranger		2351
C4-8	Snubbed by a Snob		2351
C4-9	Kids In the Shoe		2351
C4-10	Hunky & Spunky		2351

RKO

WALT DISNEY CARTOONS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
54,101	Springtime for Pluto	6-23-44	1959
54,102	Plastics Inventor	7-21-44	2054
54,103	First Aiders	9-22-44	2114
54,104	How to Play Football	9-15-44	2114
54,105	Donald's Off Day	12-8-44	2215
54,106	Tiger Trouble	1-5-45	2258
54,107	Clock Watcher	1-26-45	2258
54,108	Dog Watch	3-16-45	2258
54,109	The Eyes Have It	3-30-45	2394
54,110	African Diary	4-13-45	2426
54,111	Donald's Crime		2426

SPORTSCOPE
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
54,301	Harness Racers	9-8-44	2114
54,302	School for Dogs	10-6-44	2183
54,303	Saddle Starlets	11-3-44	2194
54,304	Parallel Skiing	12-1-44	2240
54,305	Five Star Bowlers	12-29-44	2319
54,306	Court Craft	1-26-45	2362
54,307	Ski Gulls	2-23-45	2382
54,308	Athlete of the Year	3-23-45	2394
54,309	Timber Doodles	4-20-45	2446

HEADLINER REVIVALS
(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
53,201	Songs of the Colleges	9-8-44	2114
53,202	Swing It	10-20-44	2183
53,203	Swing Vacation	12-1-44	2240
53,204	Swing Fever	3-16-45	2382

EDGAR KENNEDY
(Average 18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
53,401	Feather Your Nest	10-23-44	2183
53,402	Alibi Baby	1-5-45	2358
53,403	Sleepless Tuesday	2-23-45	2363

LEON ERROL
(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
53,701	Triple Trouble	9-1-44	2130
53,702	He Forgot to Remember	10-27-44	2206
53,703	Birthday Blues	2-16-45	2319
53,704	Let's Go Stepping	5-4-45	2446

FLICKER FLASH BACKS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
54,201	No. 1	9-15-44	2122
54,202	No. 2	10-27-44	2174
54,203	No. 3	12-8-44	2258
54,204	No. 4	1-26-45	2298
54,205	No. 5	3-2-45	2363
54,206	No. 6	4-13-45	2426
54,207	No. 7	5-25-45	2446

THIS IS AMERICA
(Average 18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
53,101	West Point	11-17-44	2194
53,102	New Americans	12-15-44	2227
53,103	Power Unlimited	1-19-45	2298
53,104	On Guard	2-9-45	2330
53,105	Honorable Discharge	3-9-45	2363
53,106	Guam—Salvaged Island	4-13-45	2426
53,107	Dress Parade	5-4-45	2446

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5251	Mexican Majesty	8-4-44	2114
5252	Jewels of Iran	8-25-44	2114
5253	Mystic India	9-29-44	2114
5254	Black Gold and Cactus	11-10-44	2183
5255	City of Paradox	3-2-45	2240
5256	Alaskan Granduer	3-16-45	2282
5257	Canyons of the Sun	1-19-45	2282
5258	Land of 10,000 Lakes	3-30-45	2282
5259	Isle of Romance	5-4-45	....
5260	Sikhs of Patala	4-13-45	2426
5261	Glimpses of New York	7-27-45	....

(Black and White)

Prod. No.	Title	Rel. Date	P.D. Page
5201	Modeling for Money	7-6-45	....

SPORTS REVIEWS
(Average 8 Minutes)
(Color)

Prod. No.	Title	Rel. Date	P.D. Page
5351	Blue Grass Gentlemen	9-15-44	2139
5352	Trolling for Strikes	12-15-44	2282
5353	Nova Scotia	2-9-45	2282
5354	Down the Fairways	6-1-45	....

(Black and White)

Prod. No.	Title	Rel. Date	P.D. Page
5301	Girls Preferred		2258
5302	Steppin' Pretty	1-5-45	2426

TERRYTOONS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5501	The Cat Came Back	8-18-44	2114
5502	The Two Barbers	9-1-44	2114
5503	Ghost Town	9-22-44	2122
5504	Sultan's Birthday	10-13-44	2122
5505	A Wolf's Tale	10-27-44	2206
5506	At the Circus	11-17-44	2227
5507	Gandy's Dream Girl	12-8-44	2240
5508	Dear Old Switzerland	12-22-44	2240
5509	Mighty Mouse and the Pirate	1-12-45	2258
5510	Port of Missing Mice	2-2-45	2338
5511	Ants in Your Pantry	2-16-45	2351
5512	Raiding the Raiders	3-9-45	2402
5513	Post War Inventions	3-23-45	2426
5514	Fisherman's Luck	4-6-45	....
5515	Mighty Mouse and the Kilkenny Cats	4-27-45	....
5516	Mother Goose Nightmare	5-11-45	....
5517	Smoky Joe	5-25-45	....
5518	The Silver Streak	6-8-45	....
5519	Aesops Fable—The Mosquito	6-29-45	....
5520	Mighty Mouse and the Wolf	7-20-45	....

MARCH OF TIME
(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
VII-1	Post-War Farms	9-8-44	2083
VII-2	What to Do With Germany	10-6-44	2122
VII-3	Uncle Sam, Mariner?	11-3-44	2167
VII-4	Inside China Today	12-1-44	2194
VII-5	The Unknown Battle	12-28-44	2240
VII-6	Report on Italy	1-26-45	2290
VII-7	The West Coast Question	2-23-45	2330
VII-8	Memo from Britain	3-23-45	2374
VII-9	The Returning Veteran	4-20-45	2402
VII-10	Spotlight on Congress	5-18-45	2453

DRIBBLE PUSS PARADE
(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5901	Sea Food Mamas	10-20-44	2183
5902	Do You Remember	6-2-45	....

2-REEL SPECIAL
(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5601	Three Sisters of the Moors	9-8-44	2114

UNITED ARTISTS

WORLD IN ACTION
(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
....	Zero Hour	7-7-44	1970
....	Fortress Japan	8-11-44	2042
....	Inside France	10-15-44	2122
....	When Asia Speaks	11-17-44	2182
....	Now the Peace		2454

DAFFY DITTIES (Color)
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
....	The Cross-Eyed Bull		2167
....	The Flying Jeep		....
....	The Lady Says No		....
....	Pepito's Serenade		....
....	Choo Choo Amigo		....

UNIVERSAL

LANTZ COLOR CARTUNES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9232	The Beach Nut	10-16-44	2139
9233	Ski for Two	11-13-44	2183
9235	Painter and Pointer	12-18-44	2240
9236	Chew Chew Baby	2-5-45	2338
9238	Woody Dines Out	5-14-45	2446

SWING SYMPHONIES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9231	Abou Ben Boogie	9-18-44	1970
9234	Pied Piper of Basin Street	1-15-45	2258
9237	Sliphorn King of Polaroo	3-19-45	2351

PERSON—ODDITIES
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9371	Idol of the Crowd	9-18-44	2114
9372	One Man Newspaper	12-18-44	2227
9373	ABC Pin-Up	1-15-45	2282
9374	Pigtail Pilot	1-22-45	2282
9375	Author in Babyland	5-14-45	2446

VARIETY VIEWS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9351	From Spruce to Bomber	9-25-44	2122
9352	Dogs for Show	11-6-44	2183
9353	Mr. Chimp at Coney Island	12-11-44	2227
9354	White Treasure	1-29-45	2282
9355	Your National Gallery	4-23-45	2258
9356	Wingmen of Tomorrow		2394

NAME-BAND MUSICALS
(Average 15 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9121	Swingtime Holiday	9-20-44	2122
9122	Harmony Highway	11-22-44	2139
9123	On the Mellow Side	12-6-44	2183
9124	Jive Busters	1-17-45	2257
9125	Melody Parade	2-14-45	2338
9126	Swing Serenade	2-23-45	2363
9127	Rockabye Rhythm	5-7-45	....

TWO-REEL SPECIAL
(21 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9112	Lili Marlene	12-13-44	1946

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8110	World Without Borders	1-17-45	2269

VITAPHONE

TECHNICOLOR SPECIALS
(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1001	Let's Go Fishing	10-21-44	2167
1002	Beachhead to Berlin	1-6-45	2227
1003	Pledge to Bataan	2-3-45	2290
1004	Coney Island Honeymoon	5-12-45	....
1005	America the Beautiful	6-23-45	....

FEATURETTES
(Average 18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1101	I Am an American	12-26-44	2206
1102	Proudly We Serve	9-23-44	2130
1103	Once Over Lightly	10-14-44	2167
1104	I Won't Play	11-11-44	2174
1105	Nautical but Nice	12-2-44	2227
1106	Congo	2-17-45	2338
1107	Navy Nurse	3-3-45	2351
1108	It Happened in Springfield	4-28-45	2382
1109	Are Animals Actors?	3-31-45	2363
1110	Law of the Badlands	4-14-45	2394
1111	Plantation Melodies	5-12-45	2446

SPORTS PARADE (Color)
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1501	California Here We Are	12-16-44	2227
1502	Birds and Beasts Were There	12-30-44	2240
1503	Glamour in Sports	1-13-45	2282
1504	Bikes and Skis	2-10-45	2298
1505	Cuba Calling	3-10-45	2351
1506	Swimcapades	4-7-45	2394
1507	Water Babies	5-19-45	2426
1508	Mexican Sea Sports	5-26-45	....
1509	Bahama Sea Sports	6-16-45	....
1510	Flivver Flying	6-30-45	....

MELODY MASTER BANDS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1601	Bob Wills & His Texas Playboys	9-2-44	2122
1602	Listen to the Bands	10-7-44	2167
1603	Harry Owens & His Royal Hawaiians	11-4-44	2174
1604	Sonny Dunham & Orchestra	11-25-44	2183
1605	Jammin' the Blues	12-16-44	2167
1606	Rhythm of the Rhumba	1-27-45	2282
1607	Musical Mexico	3-24-45	2363
1608	Circus Band	5-5-45	2446
1609	Bands Across the Sea	6-23-45	....

BLUE RIBBON HIT PARADE (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1301	Let It Be Me	9-16-44	2122
1302	September in the Rain	9-30-44	2130
1303	Sunday Go to Meeting Time	10-28-44	2167
1304	I Love to Singa	11-18-44	2174
1305	Plenty of Money and You	12-9-44	2183
1306	Fella With a Fiddle	1-20-45	2183
1307	When I Yoo Hoo	2-24-45	2298
1308	I Only Have Eyes for You	3-17-45	2363
1309	Ain't We Got Fun	4-21-45	2394
1310	I'm a Little Big Shot Now	6-23-45	....

MERRIE MELODIES CARTOONS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9718	The Stupid Cupid	11-25-44	2183
9719	Stage Door Cartoon	12-30-44	2240
9720	Odor-able Kitty	1-6-45	2240

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1701	Draftee Daffy	1-27-45	2282
1702	Trap Happy Porky	2-24-45	2208
1703	Life with Feathers	3-24-45	2363
1704	Behind the Meatball	4-7-45	2382
1705	Ain't That Ducky	5-19-45	2446
1706	Gruesome Twosome	5-26-45	2446
1707	Tale of Two Mice	6-2-45	....
1708	Wagon Heels	6-16-45	....

"BUGS BUNNY" SPECIALS (Color)
(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1721	Herr Meets Hare	1-13-45	2282
1722	Unruly Hare	2-10-45	2298
1723	Hare Trigger	5-5-45	2394
1724	Hare Conditioned	6-30-45	....

VITAPHONE VARIETIES
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1401	Their Dizzy Day	9-2-44	2114
1402	Ski Whizz	10-7-44	2167
1403	Outdoor Living	11-4-44	2174
1404	Overseas Roundup	3-17-45	2363
1405	Overseas Roundup No. 2	5-26-45	....

OFFICIAL U. S. VICTORY FILMS

Title	P.D. Page
Target Japan	2167
V.I—Robot Bomb	2183
Brought to Action	2269
What's Your Name	2282
Seeing Them Through	2351
A Story With Two Endings	2363
The Enemy Strikes	2374
Fury in the Pacific	2394
Watchtower Over Tomorrow	2394
All-Star Bond Rally	2415
San Pietro	2351
Golden Glory	2446

BRITISH MINISTRY OF INFORMATION

Title	P.D. Page
Naples at War	1946
The Volunteer	2258

CANADIAN NATIONAL FILM BOARD

Title	P.D. Page
Canadian Landscape	1982
Hen Hop	1982
UNRRA	1982
A Friend for Supper	2206

MISCELLANEOUS

Title	P.D. Page
Moscow Circus (Artkino)	2139
Cossacks on the Danube (Artkino)	2139
Before They Are Six (Pictorial Films)	2139
Labor Front (Brandon Films)	2206
57,000 Nazis in Moscow (Artkino)	2206
Jobs After the War (Newsreel Dist.)	2206
Stars of Tomorrow (Artkino)	2351
Cap'n Cub (Film Classics)	2415
Peace Builders (Brandon Films)	2446
Marshal Stalin's Report (Artkino)	2446

WAR ACTIVITIES COMMITTEE

Prod. No.	Title	P.D. Page
....	Battle for the Marianas	2114

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
6120	Black Arrow (15 episodes)	10-20-44	2167
6140	Brenda Starr, Reporter (13 episodes)	1-26-45	2282
6160	The Monster and the Ape (15 episodes)	4-20-45	2415

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
481	Zorro's Black Whip (12 episodes)	12-16-44	2174
482	Manhunt of Mystery Island (15 episodes)	3-8-45	2363
483	Federal Operator 99 (12 episodes)	7-7-45	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
9781	Raiders of Ghost City (13 episodes)	7-25-44	2054
9681	Mystery of the River Boat (13 episodes)	10-24-44	2167
9581	Jungle Queen (13 episodes)	1-23-45	2227
9881	The Master Key (13 episodes)	4-25-45	2415

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2456-2457, issue of May 19, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2435, issue of May 5, 1945.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	82m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Affairs of Susan, The	Para.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2455
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	2406
Along Cames Jones	RKO	....	Gary Cooper-Loretta Young	Special	....	....	....	2278	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Angel Comes to Brooklyn, An	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	....	....	2384	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Not Set	....	....	....	2418	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Back to Bataan (formerly Invisible Army)	RKO	....	John Wayne-Philip Ahn	Block 5	....	....	....	2242	....
Bandit of Sherwood Forest (col.)	Col.	....	Cornel Wilde-Anita Louise	Not Set	....	....	....	2434	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Beautiful Cheat, The (formerly It's Never Too Late)	Univ.	....	Noah Beery, Jr.-Bonita Granville	Not Set	....	....	....	2384	....
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	....	....	2250	....
Behind City Lights	Rep.	....	Lynne Roberts-William Terry	Not Set	....	....	....	2418	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Aug.,'45	....	....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of Rosarita	Rep.	....	Roy Rogers-Gabby Hayes	Not Set	68m	May 19,'45	2453	2403	....
Bells of St. Mary's, The	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	....	....	....	2434	....
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	2455
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	2406
Bewitched (formerly Alter Ego)	MGM	....	Phyllis Thaxter-Edmund Gwenn	Not Set	....	....	....	2310	....
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Apr. 27,'45	....	....	....	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Blithe Spirit (British)	Two Cities-GFD	....	Rex Harrison-Constance Cummings	Not Set	96m	Apr. 28,'45	2425	....	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2394	2142	2342
Blonde from Brooklyn	Col.	....	Robert Stanton-Lynn Merrick	June 21,'45	....	....	....	2403	....
Blonde Ransom	Univ.	....	Donald Cook-Virginia Grey	June 1,'45	....	....	....	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	94m	May 5,'45	2433	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2342
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
Both Barrels Blazing	Col.	....	Charles Starrett	May 17,'45	....	....	....	2403	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 1,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Apr. 7,'45	79m	Mar. 17,'45	2361	2142	....
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	....
Bring on the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	2455
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lillyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	....
CAN'T Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Oct.,'45	....	....	....	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Not Set	....	....	....	2353	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Captain Tugboat Annie	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set	....	....	....	2403	....
Caribbean Mystery	20th-Fox	....	James Dunn-Sheila Ryan	Not Set	....	....	....	2366	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
Cheaters, The	Rep.	....	Joseph Schildkraut-Billie Burke	Not Set	....	....	....	2454	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	....	Don Barry-Lynne Roberts	Not Set	68m	Feb. 17,'45	2319	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	....
China's Little Devils	Mono.	....	Harry Carey-Paul Kelly	May 12,'45	75m	May 5,'45	2433	1994	....
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	65m	....	....	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Blimp (British) (color)	UA	....	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	....	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	Not Set	....	....	....	2259	....
Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 14,'45	....	....	....	2366	....
Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	114m	Mar. 31,'45	2381	2007	....
Corpus Christi Bandits	Rep.	465	Allan Lane-Helen Talbot	Apr. 20,'45	55m	May 12,'45	2445	2353	....
Counter-Attack	Col.	....	Paul Muni-Marguerite Chapman	Apr. 26,'45	89m	Apr. 7,'45	2393	2216	2455
Cowboy and the Lady (R.)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	2455
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Intruder, The	PRC	....	Charles Arnt-Veda Ann Borg	Not Set	....	....	....	2418	....
Dangerous Journey	20th-Fox	504	Burma travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	89m	Nov. 4,'44	2165	1983	2455
Dawn Over France (French)	Famous Int.	....	Raimu-Berval	Mar. 15,'45	72m	Mar. 31,'45	2382	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2338	2250	2455
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	....	....	2216	....
Diamond Horseshoe (color)	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	....
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 2,'45	72m	Mar. 17,'45	2361	2166	2455
Divorce	Mono.	....	Kay Francis-Bruce Cabot	June 1,'45	....	....	....	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Dolly Sisters, The (color)	20th-Fox	....	Betty Grable-John Payne	Sept.,'45	....	....	....	2384	....
Don Juan Quilligan	20th-Fox	....	William Bendix-Joan Blondell	June,'45	....	....	....	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Dragonwyck (color)	20th-Fox	....	Gene Tierney-Vincent Price	Nov.,'45	....	....	....	2403	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2366	....
Duffy's Tavern	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	....	....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	91m	Mar. 10,'45	2349	2242	2455
Earl Carroll Vanities	Rep.	413	Dennis O'Keefe-Constance Moore	Apr. 5,'45	....	....	....	2366	....
Early to Wed	MGM	....	Lucille Ball-Van Johnson	Not Set	....	....	....	2418	....
Easy to Look At	Univ.	....	Gloria Jean-Kirby Grant	Not Set	67m	Feb. 3,'45	2298	2203	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	2455
1812 (Russian)	Artkino	....	War feature	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	....	....	2279	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	59m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 8,'44	2181	2166	....
Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	....
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	May 19,'45	2453	2310	....
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	Apr. 28,'45	2426	2007	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2406
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	....	....	2279	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	2406
Falcon in San Francisco, The	RKO	....	Tom Conway-Rita Corday	Not Set	....	....	....	2366	....
Fallen Angel	20th-Fox	....	Alice Faye-Dana Andrews	Oct.,'45	....	....	....	2454	....
Fanny by Gaslight (Br.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	61m	Apr. 7,'45	2394	2230	....
Fighting Guardsman, The	Col.	....	Willard Parker-Anita Louise	May 24,'45	....	....	....	2278	....
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	2455

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Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Man Into Tokyo	RKO	....	Tom Neal-Barbara Hale	Not Set	....	....	....	2366	....
Flame of the Barbary Coast	Rep.	....	John Wayne-Ann Dvorak	Not Set	91m	Apr. 21,'45	2413	1994	....
Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	May 26,'45	71m	May 19,'45	2453	2353	....
Flight from Folly (British)	WB	....	Pat Kirkwood-Hugh Sinclair	Not Set	94m	Feb. 24,'45	2330	....	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	....
Forever Yours	Mono.	....	Gale Storm-Johnny Mack Brown	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
(formerly They Shall Have Faith)									
● For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	2455
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	Not Set	....	....	....	2259	....
GANGS of the Waterfront	Rep.	....	Robert Armstrong-Stephanie Bachelor	Not Set	....	....	....	2403	....
Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	Mar. 10,'45	2350	....	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	....
George White's Scandals	RKO	....	Joan Davis-Jack Haley	Block 5	....	....	....	2366	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	....	....	2250	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	88m	Mar. 3,'45	2338	2203	2406
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sep. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	May 25,'45	96m	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	121m	Dec. 9,'44	2213	1983	2406
Guest Wife	UA	....	Claudette Colbert-Don Ameche	Not Set	....	....	....	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Mar. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	2455
Harvey Girls, The	MGM	....	Judy Garland-John Hodiak	Not Set	....	....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	2455
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2406
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	....	....	2259	....
Her Lucky Night	Univ.	9021	Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	63m	Feb. 3,'45	2298	2250	....
He Snoops to Conquer (British)	Col.	....	George Formby	Not Set	103m	Dec. 30,'44	2249	....	....
Hi, Beautiful	Univ.	9031	Martha O'Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	....	Edward Arnold-Frances Rafferty	Not Set	....	....	....	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	....	Al Pearce-Dale Evans	Not Set	72m	Apr. 21,'45	2414	2250	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hold That Blonde	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	....	....	2259	....
(formerly Good Intentions)									
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Apr. 25,'45	58m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner stars revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead	Univ.	9028	Allan Jones-Grace McDonald	May 11,'45	60m	May 5,'45	2433	2278	....
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	78m	Apr. 7,'45	2393	1715	....
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	2455
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	85m	Dec. 23,'44	2237	1913	2455
I'll Remember April	Univ.	9027	Gloria Jean-Kirby Grant	Apr. 13,'45	63m	Apr. 21,'45	2415	2230	....
I'll Tell the World	Univ.	....	Lee Tracy-Brenda Joyce	June 8,'45	....	....	....	2310	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Not Set	....	....	....	1675	....
In Old New Mexico	Mono.	....	Johnny Mack Brown	May 19,'45	....	....	....	2354	....
In Old Wyoming	PRC	....	Eddie Dew-Jennifer Holt	Not Set	....	....	....	2454	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Block 6	....	....	....	2216	....

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It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2455
It's in the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	87m	Feb. 17,'45	2317	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	....	....	2279	....
Johnny Angel	RKO	....	George Raft-Signe Hasso	Block 6	....	....	....	2259	....
Jubilee (Russian)	Artkino	....	Comedy feature	Feb. 21,'45	40m	Mar. 10,'45	2350	....	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	Not Set	....	....	....	2259	....
Junior Miss	20th-Fox	....	Peggy Ann Garner-Allyn Joslyn	Dec.,'45	....	....	....	2403	....
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	2455
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2455
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Not Set	....	....	....	2353	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
LADIES in the Green Hats (French)	Brill	....	French feature	Apr. 4,'45	93m	Apr. 28,'45	2426	....	....
Lady Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	64m	Mar. 31,'45	2381	2354	....
Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Not Set	....	....	....	2403	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
● Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
● Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lone Texas Ranger	Rep.	....	Bill Elliott-Alice Fleming	Not Set	....	....	....	2403	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	....	....	2242	....
Love, Honor and Goodbye	Rep.	....	Virginia Bruce-Victor McLaglen	Not Set	....	....	....	2454	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2230	....
MADONNA of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....
Main Street Girl	Mono.	....	Doris Merrick-Eddie Quillan	Not Set	....	....	....	2418	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Mama Loves Papa	RKO	....	Leon Errol-Elisabeth Risdon	Not Set	....	....	....	2403	....
Man from Morocco, The (British)	ABPC-Pathe	....	Anton Walbrook-Margaretta Scott	Not Set	115m	Mar. 17,'45	2362	....	....
Man from Oklahoma	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	2418	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,44	2150	1747	2406
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	65m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage (Russian)	Artkino	....	Comedy feature	Feb. 21,'45	47m	Mar. 10,'45	2350	....	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Marthe Richard (Fr.)	Brill-Rosner	....	Erich von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Apr. 14,'45	2401	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2455
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
Missing Corpse, The	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	62m	Apr. 28,'45	2426	2354	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle's	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	....	....	2216	....
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	2455
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carrillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Most Dangerous Game, The	RKO	....	John Loder-Audrey Long	Not Set	....	....	....	2384	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	93m	Sept. 23,'44	2110	....	2406
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 8,'45	....	....	....	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	June 8,'45	95m	Apr. 14,'45	2041	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2455
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	2455
Musicians of Heaven (French)	English	....	Michele Morgan-Rene Lefevre	Feb. 28,'45	94m	Mar. 17,'45	2362	....	....
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....

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NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	521	Mickey Rooney-Jackie Jenkins	Apr.,'45	123m	Dec. 9,'44	2213	1763	2455
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2455
Naughty Nineties, The	Univ.	....	Abbott and Costello	Not Set	....	....	....	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	....	....	2279	....
Nob Hill (color)	20th-Fox	....	Joan Bennett-George Raft	July,'45	....	....	....	2131	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2406
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	....	....	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	2406
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Dream	Univ.	....	Robert Paige-Susanna Foster	Not Set	....	....	....	2434	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Exciting Night	Para.	....	William Gargan-Ann Savage	Not Set	....	....	....	2354	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Not Set	....	....	....	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	....
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Not Set	....	....	....	2454	....
Passionate Ghost, The (formerly The Amorous Ghost)	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	....	....	2366	....
Patrick the Great	Univ.	....	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	Not Set	....	....	....	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	May 2,'45	58m	Apr. 7,'45	2394	2279	....
Phantom Speaks, The	Rep.	....	Richard Arlen-Lynn Roberts	Not Set	68m	Apr. 21,'45	2414	2354	....
Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2455
Pillow of Death	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	....	....	2454	....
Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
Place of One's Own, A (Br.)	Gains.	....	Margaret Lockwood-James Mason	Not Set	97m	Apr. 21,45	2414	....	....
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	May 5,'45	2434	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2455
Pride of the Marines (formerly This Love of Ours)	WB	....	John Garfield-Eleanor Parker	Not Set	....	....	....	2250	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Rebel, The (Mexican)	Clasa-Mohme	....	Jorge Negrete	Mar. 9,'45	112m	Mar. 24,'45	2374	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Renegades of the Rio Grande	Univ.	....	Rod Cameron-Fuzzy Knight	Not Set	....	....	....	2454	....
Return of the Durango Kid	Col.	6206	Charles Starrett-Jean Stevens	Apr. 19,'45	57m	May 5,'45	2434	2366	....
Return of the Vikings (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Rhythm Roundup	Col.	....	Ken Curtis-Cheryl Walker	June 7,'45	....	....	....	2434	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	....	....	2166	....
Road to Alcatraz	Rep.	....	Robert Lowery-Jane Storey	Not Set	....	....	....	2418	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Rockin' in the Rockies	Col.	6222	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	67m	....	....	2354	....
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	2455
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	....
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	2455
Rustlers of the Badlands	Col.	....	Charles Starrett-Sally Bliss	Not Set	....	....	....	2418	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Saddle Serenade	Mono.	....	Jimmy Wakely-Lee White	Not Set	....	....	....	2434	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	....
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	....	2216	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....

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Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Date Page
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	May 5,'45	65m	Apr. 28,'45	2425	2354	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Senorita from the West	Univ.	....	Allan Jones-Bonita Granville	Not Set	....	....	....	2418	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 19,'45	60m	Jan. 20,'45	2278	2230	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Silver Fleet, The	PRC	....	Ralph Richardson	June 15,'45	62m	Mar. 20,'43	2401	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	July 20,'44	174m	July 22,'44	2095	1635	2218
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Block 6	....	....	....	2354	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	....
●Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	9040	Nancy Kelly-William Gargan	Apr. 20,'45	65m	Apr. 14,'45	2402	2278	....
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2455
Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	....
Southerner, The	UA	....	Zachary Scott-Betty Field	May 18,'45	91m	May 5,'45	2433	2216	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Block 6	....	....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	63m	Feb. 17,'45	2317	....	....
Sporting Chance, A	Rep.	....	Jane Randolph-John O'Malley	Not Set	....	....	....	2403	....
Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	May 10,'45	55m	May 19,'45	2453	2418	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
State Fair (color)	20th-Fox	....	Dana Andrews-Jeanne Craine-Dick Haymes	Aug.,'45	....	....	....	2434	....
Steppin' in Society	Rep.	....	Edward Everett Horton-Gladys George	Not Set	....	....	....	2278	....
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Confession	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	....	....	2454	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	June 15,'45	56m	Apr. 21,'45	2414	....	....
Strawberry Roan (Br.)	Br. Natl.-Anglo	....	Billy Hartnell-Carol Raye	Not Set	78m	Mar. 17,'45	2362	....	....
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	2455
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunbonnet Sue	Mono.	....	Gale Storm-Phil Regan	Not Set	....	....	....	2454	....
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2406
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	2455
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
Swingin' on a Rainbow	Rep.	....	Brad Taylor-Jane Frazee	Not Set	....	....	....	2403	....
Swing Out, Sister	Univ.	9033	Rod Cameron-Arthur Treacher	May 18,'45	60m	May 5,'45	2434	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2406
Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	....
Tell It to a Star	Rep.	....	Robert Livingston-Ruth Terry	Not Set	....	....	....	2403	....
Ten Cents a Dance	Col.	....	Jane Frazee-Jimmy Lloyd	June 7,'45	....	....	....	2366	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	June 15,'45	....	....	....	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	....	....	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	2406
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2406
32 Rue de Montmarte (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	2406
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27'45	2290	2203	....
Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	....
Thousand and One Nights, A (col.)	Col.	....	Cornel Wilde-Evelyn Keyes	July 5,'45	....	....	....	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	81m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	2455
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
Three in the Saddle	PRC	....	Tex Ritter-Dave O'Brien	June 29,'45	....	....	....	2434	....
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	....	....	2366	....
Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	....	....	....	2353	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	....	....	....	2203	....
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	2455
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....

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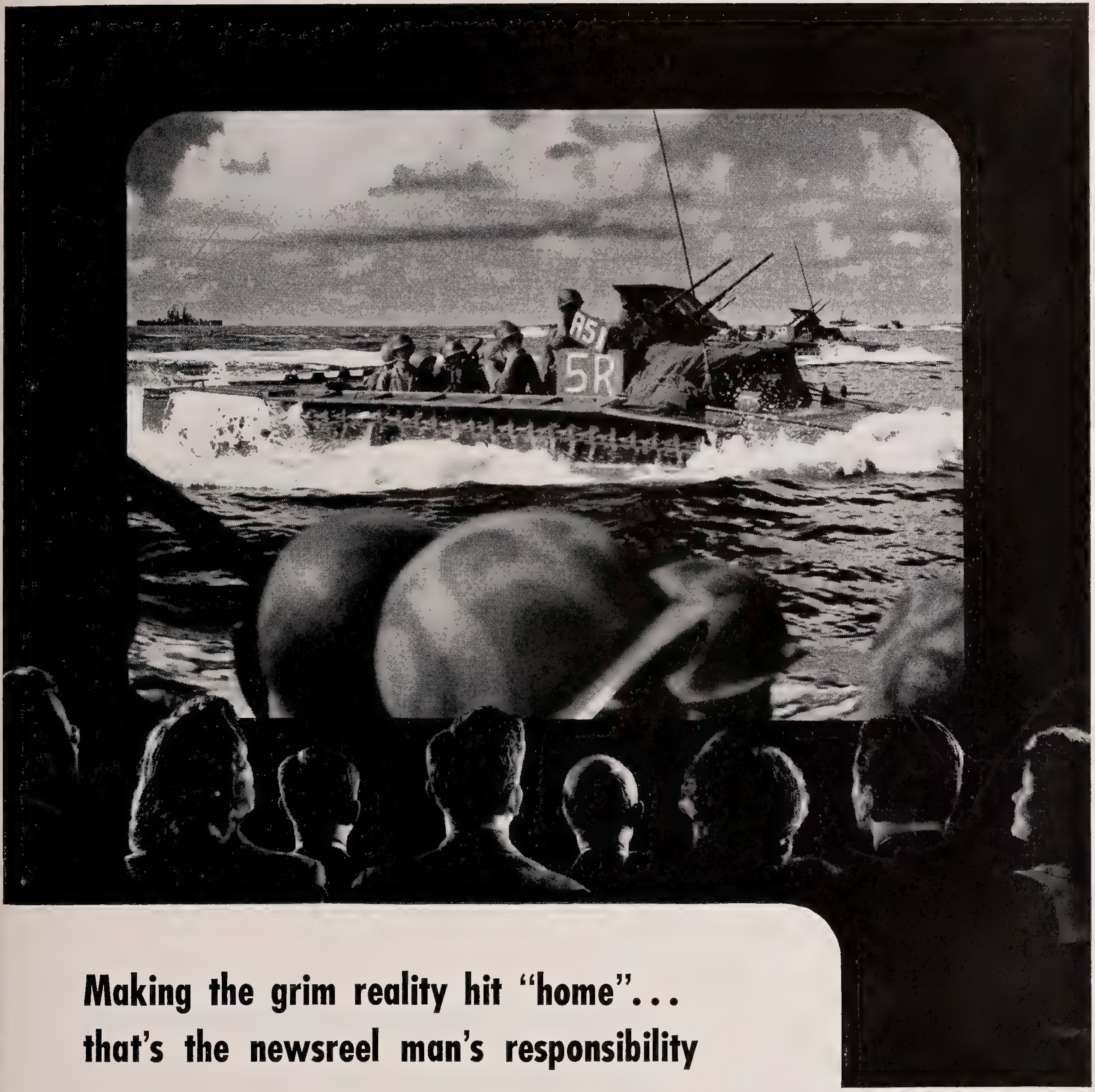
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2406
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	85m	Dec. 23,'44	2237	2007	2406
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2406
Too Young to Know	WB	....	Faye Emerson-Zachary Scott	Not Set	....	....	....	2384	....
Topeka Terror	Rep.	464	Allan Lane-Linda Stirling	Jan. 26,'45	55m	Jan. 27,'45	2200	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	2455
Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	May 24,'45	....	....	....	2418	....
Twice Blessed	MGM	....	Lee & Lyn Wilde-James Craig	Not Set	....	....	....	2354	....
Two O'Clock Courage	RKO	....	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	2455
VALLEY of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	....
Vampire's Ghost, The	Rep.	....	John Abbott-Peggy Stewart	Not Set	59m	Apr. 21,'45	2414	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	....	....	2242	....
WAIT for Me (Russian)	Artkino	....	Feature dubbed in English	Mar. 17,'45	79m	Mar. 24,'45	2374	....	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	....	....	2242	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Waterloo Road (British)	Gains.-GFD	....	John Mills-Stewart Granger	Not Set	76m	Feb. 24,'45	2330	....	....
Wave, a Wac, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	....	....	2242	....
Welcome, Mr. Washington (Br.)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
West of the Pecos	RKO	....	Bob Mitchum-Barbara Hale	Block 6	....	....	....	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
●When the Lights Go on Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2302
Where Do We Go from Here? (color)	20th-Fox	....	Fred MacMurray-Joan Leslie	June,'45	....	....	....	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	55m	....	....	2186	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	....	....	....	2418	....
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	....	....	2250	....
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	....	....
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Without Love	MGM	522	Katharine Hepburn-Spencer Tracy	May,'45	111m	Mar. 24,'45	2373	2242	....
Woman in Green, The	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	....	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	98m	Apr. 28,'45	2425	2093	....
World Owes Me a Living, The (British)	Br. Natl.-Anglo	....	David Farrar-Judy Campbell	Not Set	90m	Mar. 17,'45	2362	....	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOLANDA and the Thief	MGM	....	Fred Astaire-Lucille Bremer	Not Set	....	....	....	2354	....
You Came Along	Para.	....	Robert Cummings-Lizabeth Scott	Not Set	....	....	....	2354	....
You Can't Do Without Love (Br.)	Col.	....	Vera Lynn-Donald Stewart	Not Set	....	....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Not Set	....	....	....	2454	....
Youth on Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	....
Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....
Zoya (Russian)	Artkino	....	War feature	Apr. 14,'45	85m	Apr. 21,'45	2415	....	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2435.



Making the grim reality hit "home"... that's the newsreel man's responsibility

OFFICIAL U. S. COAST GUARD PHOTO

MOST vivid "reporting" job in world history, the battlefront pictures sent home by newsreel photographers play a major part in the war effort . . . give reality to something otherwise remote and far away. Through the newsreels and special government pictures, we at home share in the war, as our fighting men know it.

And the results are measured in terms of increased war production—and successful war bond drives—backed by Americans impelled to action at the movies.

Eastman Kodak Company, **Rochester 4, N. Y.**

J. E. BRULATOUR, INC., *Distributors*
FORT LEE CHICAGO HOLLYWOOD

One of a series of advertisements by KODAK testifying to the achievements of the movies at war

They'll bring Love and Adventure to your Theatre!

Out of Alexandre Dumas' immortal story . . . Onto YOUR screen in all its gallantry and glory!

COLUMBIA PICTURES presents

Alexandre Dumas'
"The Fighting Guardsman"

Based on "The Companions of Jehu" by Alexandre Dumas

with WILLARD PARKER • ANITA LOUISE • JANIS CARTER
JOHN LODER • EDGAR BUCHANAN • GEORGE MACREADY

Screen Play by Franz Spencer and Edward Dein
Produced by MICHEL KRAIKE · Directed by HENRY LEVIN

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Thrill of a Romance
Where Do We Go From Here?
Divorce
I'll Tell the World
Both Barrels Blazing

315 OF 462 SEASON'S FILMS TO BE RELEASED BY JULY 1

EXHIBITORS SPEAK OUT ON WAC AND ARMY FILMS

WPB SEES 5% RAY OF HOPE ON RAW STOCK HORIZON

SPRING BRINGS REVIVAL IN FRANCE, AND TAX PROTEST

in—

Better Theatres

Theatre Construction for Needed Jobs

VOL. 159, NO. 8; MAY 26, 1945

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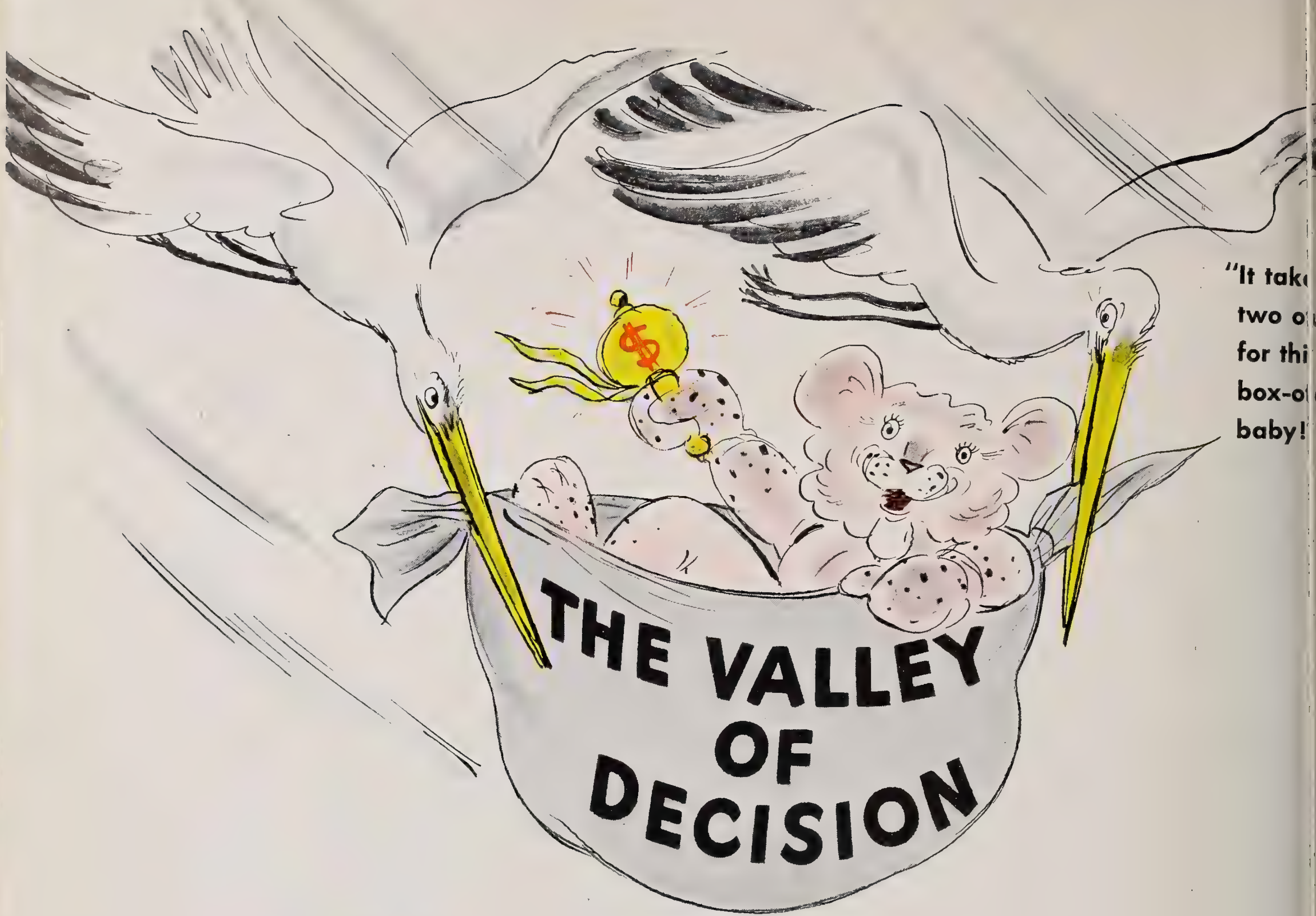


"It tak
two o
for thi
box-o
baby!

THE BIG ONES COME FROM M★G★M!

"Keep plenty of time open like Music Hall is doing! 3d Week tops 1st and 2d!"

GREER GARSON · GREGORY PECK · "THE VALLEY OF DECISION"

DONALD CRISP · LIONEL BARRYMORE · PRESTON FOSTER · MARSHA HUNT · Gladys Cooper · Reginald Owen Dan Duryea · Jessica Tandy · Barbara Everest · Marshall Thompson · Screen Play by John Meehan and Sonya Levien · Based on the Novel by Marcia Davenport · A Metro-Goldwyn-Mayer Picture · Directed by Tay Garnett · Produced by Edwin H. Knopf

With all your might! MIGHTY 7th WAR LOAN!

ANOTHER NATIONAL MAGAZINE ADVERTISEMENT announces widely a Warner Bros. attraction, and states again a Warner Bros. policy. This is the twenty-first of a consistent series.

How many Bette Davises?

For millions of movie-goers, there are as many different Bette Davises as there are Bette Davis-starring pictures!

•

That's part of Miss Davis' greatness: the ability to make each character she plays stand by itself, a distinct and memorable triumph of screen acting.

•

And since coming to Warner Bros., Bette has starred in nearly fifty pictures, won two Academy Awards, and been universally acclaimed The Screen's First Lady!

•

In our newest production, "THE CORN IS GREEN", you'll see Bette Davis in one of the finest of her many fine achievements... as a woman so splendidly stubborn that she makes a daring dream come true.

•

You'll see, too, how Warner Bros. so brilliantly combines "*good picture-making with good citizenship.*" For "THE CORN IS GREEN" is not only wonderfully entertaining... it also makes a very pertinent point about the world we live in.

•

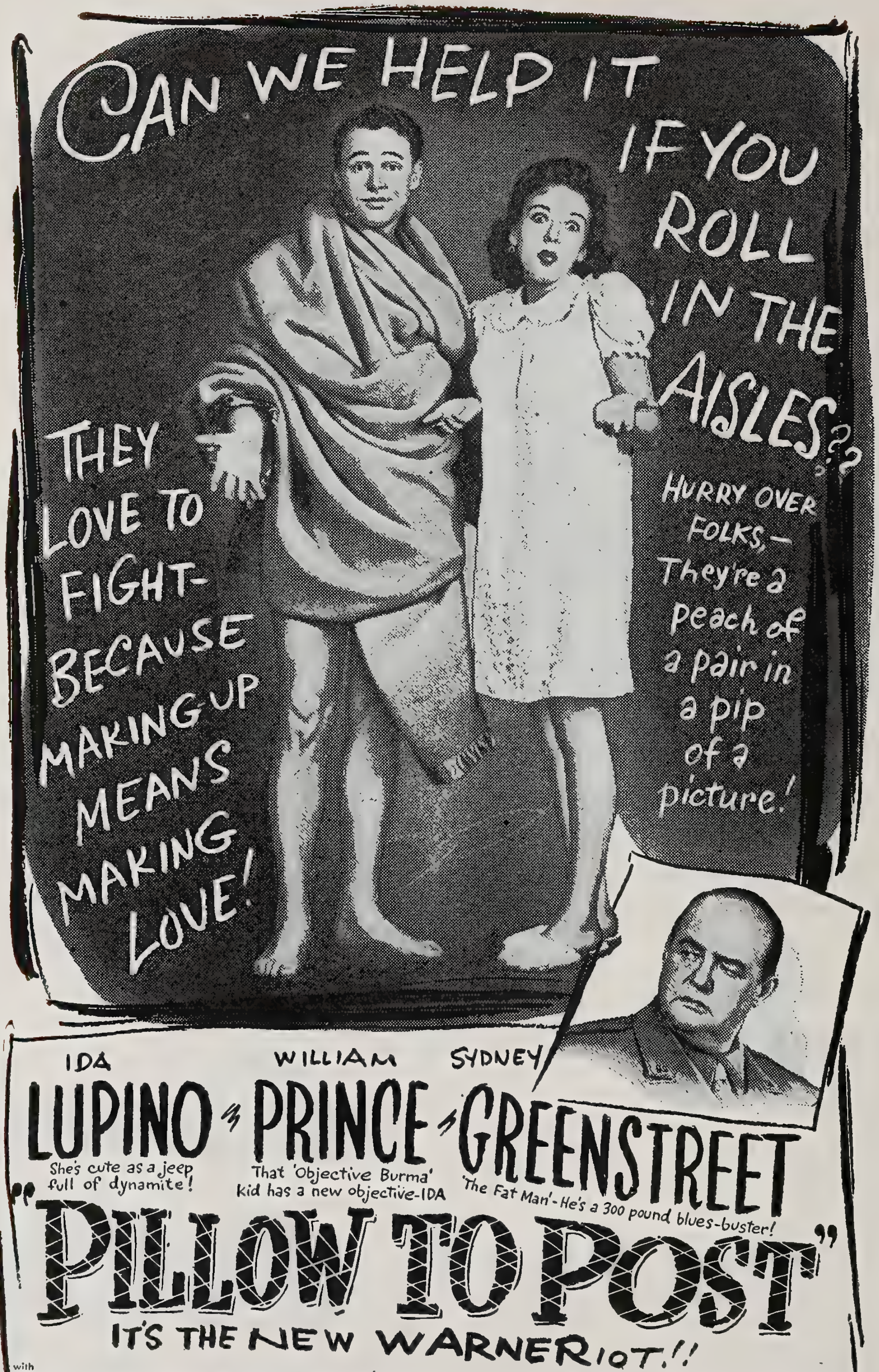
Be sure to see it when it comes your way!

WARNER BROS. JACK L. WARNER, EXECUTIVE PRODUCER

Bette Davis
in
"The Corn is Green"

with JOHN DALL • JOAN LORRING
NIGEL BRUCE • RHYS WILLIAMS
Directed by IRVING RAPPER
Produced by JACK CHERTOK
Screen Play by Casey Robinson & Frank Cavett
From the Stage Play by EMLYN WILLIAMS
Produced by Herman Shumlin • Music by Max Steiner

Other current Warner Bros. productions:
HOTEL BERLIN • GOD IS MY CO-PILOT • THE HORN BLOWS AT MIDNIGHT • OBJECTIVE BURMA • ROUGHLY SPEAKING • TO HAVE AND HAVE NOT


CAN WE HELP IT IF YOU ROLL IN THE AISLES??
THEY LOVE TO FIGHT- BECAUSE MAKING UP MEANS MAKING LOVE!
HURRY OVER FOLKS,– They're a peach of a pair in a pip of a picture!

IDA **LUPINO** She's cute as a jeep full of dynamite!

WILLIAM **PRINCE** That 'Objective Burma' kid has a new objective-IDA

SYDNEY **GREENSTREET** 'The Fat Man'-He's a 300 pound blues-buster!

"PILLOW TO POST"

IT'S THE NEW WARNERIOT!!

with
STUART ERWIN · JOHNNY MITCHELL · RUTH DONNELLY
Screen Play by Charles Hoffman · Directed by VINCENT SHERMAN · LOUIS ARMSTRONG AND HIS ORCHESTRA
From the Stage Play by Rose Simon Kohn

N.Y. STRAND NOW!

Produced by ALEX GOTTLIEB

TURE DAILY SAYS:

Showmen can accentuate the positive assurance that all and sundry customers who can sit through it without laughing will be given double heir money back (as the radio salesmen put it). If that sounds like risky business, ask any Warner salesman who has seen the picture in front of an audience to underwrite the offer for you, and if he is not willing to do so it is still a good bet—but he will be. The audience that saw the preview at Warners' Beverly Hills Theatre—a class house in a class neighborhood where Laughter-out-loud is almost a social blunder—tittered, guffawed and several times screamed, which ought to prove, since the film is down-to-earth stuff in every particular, that the less swanky audiences, of which there are so many more, will knock themselves out laughing.

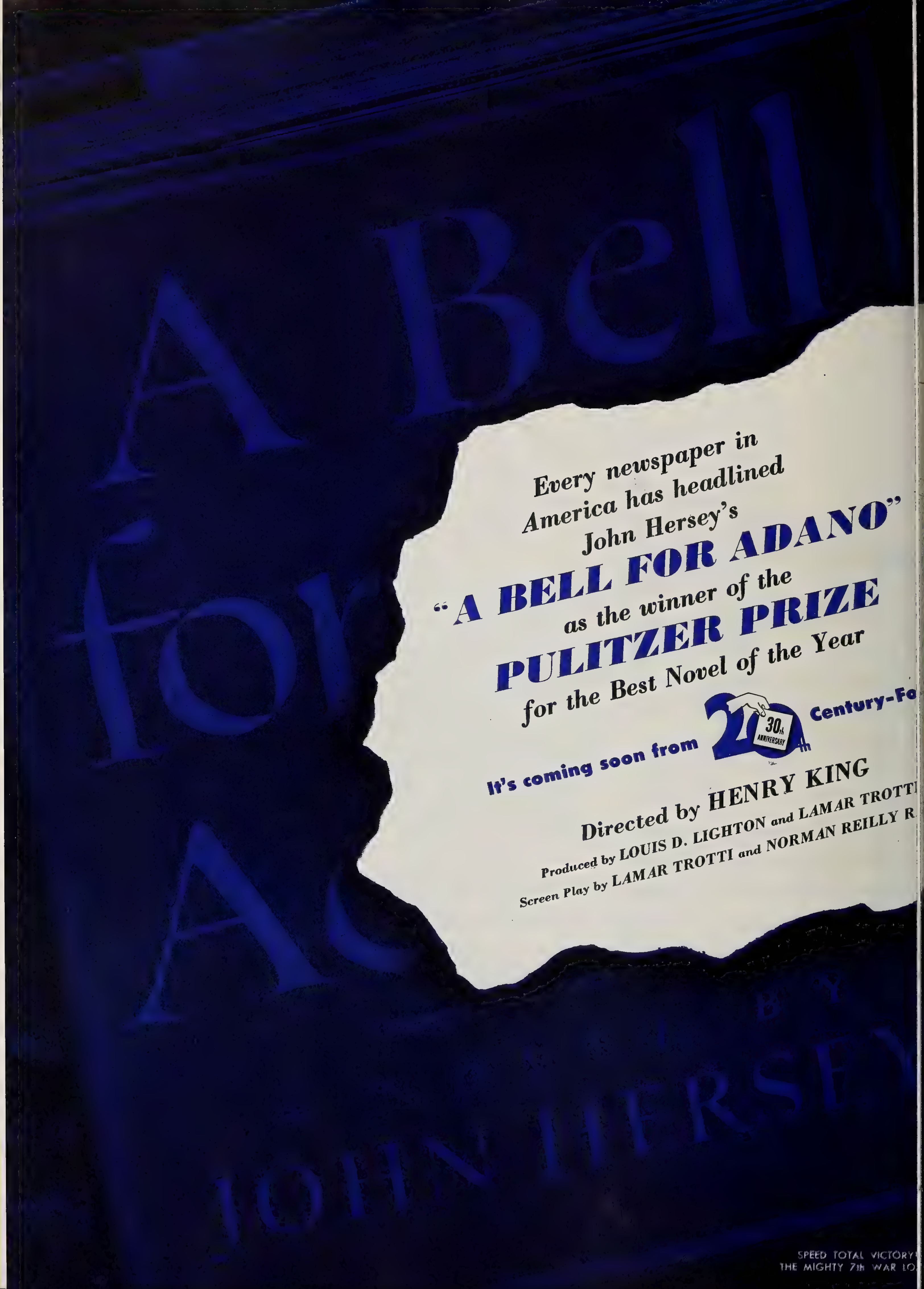
Ida Lupino, venturing into comedy for the first time and doubtless opening a new career for herself, is the topmost billing name and the central character, with Sydney Greenstreet (no menacing villain this time) a mainstay, and with William Prince calmly colossal as the unwilling hero.

The picture is beneficiary of the recent relaxation of rules about the use of actors in uniform for purposes of comedy. The military personnel portrayed here are as human, fallible and, under natural circumstances, as amusing as the military personnel that is winning the war is and always was but could not be shown to be for the first three years of the conflict.

Alex Gottlieb produced the picture, drawing freely and often on the store of comedy lore out of which he concocted the early Abbott-Costello hits, and Vincent Sherman directed it as if having the time of his life. Audiences will be having a lot for which to thank both craftsmen."

WARNERIOT!
WINCHELL SAYS SO TOO!

With All Your Might!
The Mighty 7th War Loan!



Every newspaper in
America has headlined
John Hersey's

"A BELL FOR ADANO"

as the winner of the

PULITZER PRIZE

for the Best Novel of the Year

It's coming soon from 20th Century-Fo

30th ANNIVERSARY

Directed by HENRY KING

Produced by LOUIS D. LIGHTON and LAMAR TROTT

Screen Play by LAMAR TROTTI and NORMAN REILLY R

SPEED TOTAL VICTORY
THE MIGHTY 7th WAR LO

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher* | MARTIN QUIGLEY, *President and Editor-in-Chief* | TERRY RAMSAYE, *Editor*

Vol. 159, No. 8 | May 26, 1945

BLOOD & GUTS

LAST week's performance of the American newsreels, with their assorted deliveries of the unhappy, and revolting, spectacle of partisans exhibiting and reviling the torn body of the unlamented Mussolini and his mistress, was a debacle of the screen. It sets the picture back to the dime museum, or the Chamber of Horrors of the Eden Musee's frenzied wax works. No competent excuse exists for the presentation.

The newsreels have been so long and so completely kicked around by pressures, official and unofficial, that their editors have lost even the semblance of the authority which they in fact have never had or felt. That is not in the larger sense their responsibility, because they do in effect report to sales organizations which are without editorial consciousness—without which no editorial or quasi-editorial operation can function, with either assurance or competence.

The sales department position, which this editor has so often remarked upon, is understandable, too. Film salesmen seek to sell what is on the screen, more commonly than is admitted, on the basis of a sales talk from higher up and a set of stills and press book copy. The synthetic tragedy, synthetic horror, that come from drama, at times, condition their attitude toward the newsreel, too. Their business is gross and movies are movies. That has always gone on, as a continuing effect on newsreel operation.

The consciousness is that of the show business, where all is make-believe. Newsreels are not make-believe. If you would like an analogy, compare what is said and told in novels with the most daring or reckless of newspapers. No newspaper reviewer has ever dared the language of the Joyce or Farrell or Hemingway opuses they have reviewed.

SO much for industrial or trade background. Additionally, there has come the entirely clinical approach of the forces of war—considerably enjoyed and abetted by the radicals seeking a new day by destroying old respectabilities tediously won on the way up of the human race.

In various fashions the war machine, in face of the desperate necessities of combat, has understandably complained of the civilian attitude, but rather without adequate reason. Precisely, in those months when there was complaint that the people did not know there was a war the great munitions plants of these United States were making the stuff with which the heroes of battle were to win. When the story is all told, it will be found that the war was won as much in Detroit, Eudora, Wichita, Gary, Bethlehem, Santa Monica and San Diego as it was lost by Skoda and Krupp and the Ruhr.

But now that battle of the implements is won. Still the war machine would pour on the stuff of horror to make us know about the war.

One can understand the demand, alleged to come from General Eisenhower, that we at home should see the dread facts of Buchenwald and the rest of the prison and extermination camps. That has to do with Hitler's Pan-German program and the terms of peace which is to end the war in Europe.

The horror camps were treated by the newsreels the week before. Those pictures came along in a sequence which began a long, long time ago when the urgency of war let Washington say to the newsreels, "Do this or else." When the situation was that bad, everybody agreed.

NOW, with the Mussolini pictures of last week, the newsreels, conditioned by their prior compliances, seem to have the needle caught in the groove. At least they stay needled.

There was, upon the solemn testimony of the several editors of the newsreels, no word of request or compulsion behind the allegedly routine offering of the ghastly and unspeakable Mussolini corpse film from the Signal Corps. The pictures came in the regular flow.

It is to the credit, for the record, that it appears there was much debating, much consideration and no little internal resistance over the acceptance of the pictures for release by the newsreel offices. Each reel made its own decision, and apparently with no communication between them. That is regrettable. The bald fact is that mostly the decisions were made in fear of what "the other fellow" would do.

Among those editors the only argument in behalf of the ghoulish display of Mussolini's body and viscera, hung by the heels, was, "It's news", because the newspapers, some newspapers, printed stills. That is plain silly.

The news obligation of the newsreel is happily trivial. If the newsreels had to cover the news, they would be full of charts on taxes and reports on crop reports. No one goes to the theatre to get the news.

FURTHER, and encouragingly, as recorded in The Herald's news pages last week, there was a divergence of about 300 per cent in screen time among the opinions of the newsreels editors on the presentability of the Mussolini disgust pictures. About half of the editors, which is to say two-and-a-half of them, would have preferred to have left the pictures in the cutting room. They needed the courage of their convictions—with adequate backing upstairs.

The obvious fact is that the Mussolini pictures had nothing to do with the purposes of victory or the humanitarian causes of the war. We now require no flogging forward.

Mussolini was killed by mob violence. He had been neither arrested by Allied authority nor tried by any due process.

Regardless of what one may think of ultimate justice, Mussolini was murdered, not executed. The fact that he employed murdering mobs is only an added reason why our side should not. The act of a lynching mob is not justified by the guilt of the victim. Whether a lynching or an execution, the bloody remains and the mad antics of a mob are not material for a theatre screen.

When newsreels insert titles, as they have and do, saying in effect: "Horror coming; shut your eyes if you don't want to take it", they are confessing editorial misgivings, a dismal dispute of their own judgment.

These observations are written in poignant understanding of the newsreels' problems, and in a consciousness that the newsreel has even yet, as it has had down the years, a special sort of responsibility as the maker of goodwill and measure of screen status before the most influential audience element.

Our war has been fought, is being fought, for the cause of civilization. This the screen must not forget.

—*Terry Ramsaye*

THIS WEEK IN THE NEW

ELEVEN companies set 315 films out of 462 through June Page 13

RANK alights in Canada in search of more motion picture empire Page 14

WPB indicates probable five per cent raw stock gain in next quarter Page 16

SPRING returns to Paris, French industry starts back toward normal Page 18

EXHIBITORS score WAC films; Army discharge film set the spark Page 23

SELZNICK urges strong representation
maintain position abroad. Page

COWAN attacks divorcement assistance
independent producers Page

FIRST week sets fast pace in Seventh V
Loan campaign Page

BOX Office Champions for the month
April Page

JOHNSTON retains Monogram helm; Bro
given more authority Page

SERVICE DEPARTMENTS

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Managers' Round Table Page

Picture Grosses Page

Shorts at First Runs Page

What the Picture Did for Me Page

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Release Chart by Companies Page 2

The Release Chart Page 2

More Milk

TOM C. CLARK, 46-year-old Texas attorney, was designated Attorney General of the United States Wednesday by President Harry S. Truman. If the Senate approves, he will succeed Francis S. Biddle, whose resignation was accepted by the President the same day. Mr. Clark entered the Department of Justice in 1937 as a special assistant. He became assistant in charge of the anti-trust division March 29, 1943. Shortly after that, he enlivened the negotiations then in progress for revision of the Consent Decree in the anti-trust case, U. S. vs. Paramount, et al, by telling the distributors they would have to "give more milk." His pungent Texas vocabulary was applied to the discussions on other occasions until last Summer when he shifted his attention to the criminal division of the Department. Mr. Clark will be the fifth Attorney General to handle the long-drawn motion picture anti-trust case. The others were Homer S. Cummings, who was in office when it was filed in 1938; Frank Murphy, Robert H. Jackson and Mr. Biddle.

What They Like

MEN and women differ in their motion picture tastes. Men prefer action pictures and musicals, while women lean to sentimental dramas. But men are out voted when it comes to attending the film theatre—which accounts for the box office success of "women's pictures." Such are the conclusions reached in a discussion held last week under the sponsorship of the Motion Picture Council of Greater Cleveland. Leading educators and the audience participated. Dean Herbert C. Hunaker of Cleveland College was moderator. Other conclusions were: the use of 16 mm films in visual education is destined for wide expansion in the coming five years; television will develop "little television" groups, similar to little theatre groups; greater use of films in homes will accompany the advance of television.

Misleading Advertising

CHARGES that misleading advertising is being used to attract customers to some motion pictures have been receiving increasing attention in the press. Last Saturday, May 19, the *Pittsburgh Press,* a Scripps Howard unit, in an editorial headed "Tip to the Movies," had this to say:

"Some years ago the movies got so loose in what they pictured that they ran into a censorship movement known as the Legion of Decency, which proceeded to make life hot for them.

"Since then they've been so cleaned up that most of the objectionable situations that caused the movement have been eliminated.

"The only thing bad about some movies is the advertising which promises a great deal more than is delivered.

"Yesterday we eliminated after the first edition an ad from a downtown theatre—an old offender in the matter of salacious promises—that had to do with 'the love life of a gorilla.'

"But some of the other ads scarcely could pass muster.

"One, advertising 'Dillinger', contained such phrases as 'a cold-blooded killer and a hot-blooded blonde—they stopped at nothing', 'the bloodiest chapter in the history of crime', 'doubly shocking because it's real'.

"Another dealt with 'public enemies on the loose', 'the strangler—plying his horrible trade', 'the fate of a girl who was nice to a stranger'.

"What are the movies advertising for—renewed attention from the Legion of Decency?"

Last month *Time* magazine and the *New York Post* commented on the advertising being used for "Colonel Blimp" during its New York run at the Globe theatre.

For Russophiles Only

SOME liked it; others didn't. The business of employing an announcer to interpret in Spanish through a microphone the dialogue of a Russian film without titles, brought mixed reactions recently at the Cine Regis, Mexico City subsequent run. This revival of the procedure of the nickleodeons of the 1905 era appealed to many members of the audience. Others were resentful. Their contention: since it was a Russian picture, the audience should be allowed to grasp what the players were talking about because only those having a deep interest in Russia had any business going to see the film!

Post-war Prediction

POST-WAR radio receivers will sell for about 30 per cent more than they did in 1941, according to Mort N. Lansing of the specialties unit, Bureau of Foreign and Domestic Commerce. Mr. Lansing also forecasts a rising volume in the sale of radio and television sets during the four years after V-E Day. Retail value in the fourth year will reach $1,870,000,000 compared with the 1941 volume of $460,000,000, he holds.

More O'Connell

JACK O'CONNELL, owner of the Loop
atre, Toledo, and more notably the man
tried to break the curfew, is reported in
ested in an amusement project at Maur
a Toledo suburb. The project may hav
1,400-seat house, bowling alleys, a drug st
a department store. Mr. O'Connell may
remembered as the man who operated his ho
after curfew, and had a hectic time therea
Distributors, the War Manpower Commiss
and finally the projectionists' union crac
down, and forced him to close at curfew;
Mr. O'Connell spent some weeks trying to
a ruling from the WMC on what he termed
"real issue"—whether the Government age
had authority to give him orders. The or
was repealed before he got it.

Honor Roll

THIRTEEN women and 514 men from
tional Screen Service are in the armed for
the company's monthly booklet, *Serving Th*
Country, observes. Eight others have b
killed. The April issue, in a "Salute to a He
mentions the battle experience of Lt. Paul
Mooney, Jr., formerly of the MOTION PICT
HERALD, and son of Paul C. Mooney, Sr.,
the National Screen home office staff.
Mooney is in this country recovering fr
wounds received in the battle of Belgium.

To Unter den Linden

A FILM of the historic battle of Berlin, p
tographed by 18 Russian cameramen who
vanced from the Oder River to the heart of
razed capital of the Third Reich, will be
leased in the USSR soon, the Moscow ra
announced this week.

STA SEMANA

S DISTRIBUIDORES tienen marcados los estrenos, incluyendo Junio, de 315 de las 462 producciones planeadas para la temporada de 1944-45; el total de películas ya completadas, o por completar, es de 203. Página 13

ARTHUR RANK llega a Canadá, en su gira por la América del Norte, y formula sus planes para un imperio mundial cinematográfico — Un reporte desde Toronto de Terry Ramsaye. Página 14

AUMENTO de 5%, de no alterarse el arreglo actual, podrá hacerse en la repartición de película virgen para el tercer trimestre, según predicciones de la Junta de Producción de Guerra. Página 16

PRIMAVERA trae consigo un renacimiento de la industria en Francia, inclusive protestas de los exhibidores en contra de los impuestos. Página 18

S EXHIBIDORES hablan claramente sobre las películas del Ejército y del Depto. de Actividades Bélicas, perturbados con motivo del corto "Two Down and One to Go". Página 23

LZNICK dice que la industria tendrá que cooperar para poder mantener su posición en la cinematografía mundial. Página 26

o the Smithsonian

1915, when the motion picture was still eoccupied with its potentialities as a medium entertainment, the late Dr. Herman A. De-y had begun, in Chicago, his efforts to sim-fy the technics of projection which would ake the motion picture a universal language instruction, for the schoolroom and elsehere. This week his son and successor, Wil-m A. DeVry, reports that his original "suit-se projector" of 30 years ago is on its way the Smithsonian Institution in Washington, C. And a battery of DeVry projectors has en installed at the San Francisco Confer-ce for exhibiting documentary films to the legates from 47 nations.

elancholy Baby

ENI RIEFENSTAHL, curvaceous, black-ired actress and producer, to whom Adolf itler granted a monopoly to film the 1936 ympic Games in Berlin, had insult heaped on jury last week when a hard-boiled Boston ishman of the U. S. Forty-second (Rain-w) Division, tossed her out of her lakeside lla near Kitzbuehel, Austria.

Tearfully, she quoted the unidentified American soldier as having said, "Baby, I've been going to the movies for a long time and I never heard of you. And now get going. We need this house."

Fraulein Riefenstahl's ejection was prelude to turning her pleasant home into a rest center for men and officers of the Forty-second. In addition to her plaints about such unceremonious treatment, the Fuehrer's former favorite sang an old, familiar refrain. Never, no never, had she been a Nazi, said she, editor of the feature length picture which was the Party's official record of the Berlin meet in the third year of the Third Reich.

Under Nazi Noses

U. S. SOLDIERS stationed at the Normandy Base Section last week laughed at the comedy in Harold Lloyd's "The Milky Way," shown at the Normandy theatre there. Many Frenchmen laughed also, but at something more than the film antics. For them the picture represented a huge joke, perpetrated on the Nazis in Paris shortly after the fall of the city in 1940.

Having confiscated French motion pictures, the Nazis demanded that American-made films be turned over to them. French employees in the American exchanges there shrugged and told them that when the Americans moved out, they took all the pictures with them. But the film was really cached in the basement of the building and though the Nazis used the exchange as their film headquarters for the four years of the occupation, they never discovered it.

Hence, besides "The Milky Way," American troops in large French cities are enjoying such old-timers as "Test Pilot," "Union Pacific," "Rose of the Rio Grande," and other reels that had gathered dust under the unwary Nazi noses.

With relish and many a gesture, Andre Delahaye of Le Havre, chief projectionist at the Normandy, tells the story for the edification of American troops. M. Delahaye was formerly chief projectionist on the liners Normandie and Paris.

Professor Donald Duck

Hollywood Bureau

A GROUP of Iranian newspapermen, en route home from the San Francisco conference, stopped off in Hollywood to visit the Walt Disney studio. While there, they remarked that English was rapidly replacing French as the second language of the Iranian people. For this reason Iran, virtually closed to American film distributors since the start of the war, is now looking forward to the importation of American-made motion pictures.

The unfortunate Iranians, according to the visiting newspapermen, have not seen a Disney picture since "Snow White and the Seven Dwarfs." They are eagerly awaiting newer releases.

It is to be hoped that, in their enthusiasm for the English language, the Iranians will not learn to speak it in the manner of Donald Duck.

Whose Casablanca?

Hollywood Bureau

WITH global warfare on the wane, Warner Brothers and David L. Loew, independent producer, have launched a private war of their own.

The disputed territory is the city of Casablanca.

Warners, it will be recalled, some time ago made an Academy Award winning film titled "Casablanca." Now Mr. Loew has his eye on the same spot. He plans to produce a picture starring the Marx brothers—Groucho, Chico and Harpo—to be titled "A Night in Casablanca."

Warners have lodged a protest with the Motion Picture Producers and Distributors of America, contending that "Casablanca" is still current, and that the Loew film might be confused with it. Mr. Loew, on the other hand, asserts that nobody could possibly confuse the Marx brothers with Ingrid Bergman, Humphrey Bogart and Sydney Greenstreet, who appeared in the Warner film.

Furthermore, Mr. Loew says that, in his opinion, place-names are not the exclusive properties of any one company.

Warner Brothers, producers of "All This, and Heaven Too," lodged no protest when 20th Century-Fox made "Heaven Can Wait."

Heaven, of course, doesn't need publicity.

Free Shows

CHICAGO invitational screenings are increasing. They are resorted to by press agents because normal, printed, advertising media are being reduced by paper rationing. They are being criticized by both independent and affiliated exhibitors. The general opinion is expressed by M. M. Rubens, Great States Circuit division manager, thus:

"We should be careful in giving out free samples of our merchandise. If such advance showings are held exclusively for persons who can spread good word-of-mouth advertising, then it is well worth the effort."

Another criticism has been that some screenings, in auditoriums and hotel ballrooms, have been marred by lack of proper acoustics and equipment.

Target, Petrillo

MISSOURI has made up its mind to do something about Caesar. The Williams Bill, which would prohibit any interference with the presentation or broadcasting of educational, cultural, patriotic, religious or civic programs, has been perfected by that state's Senate and made ready for final passage. The measure, which is aimed directly at James C. Petrillo and his American Federation of Musicians, makes any attempt of the union to interfere with such programs a misdemeanor, punishable by fine or imprisonment. Despite protests by the Musicians' union and other labor groups, the bill has met slight opposition in the Legislature.

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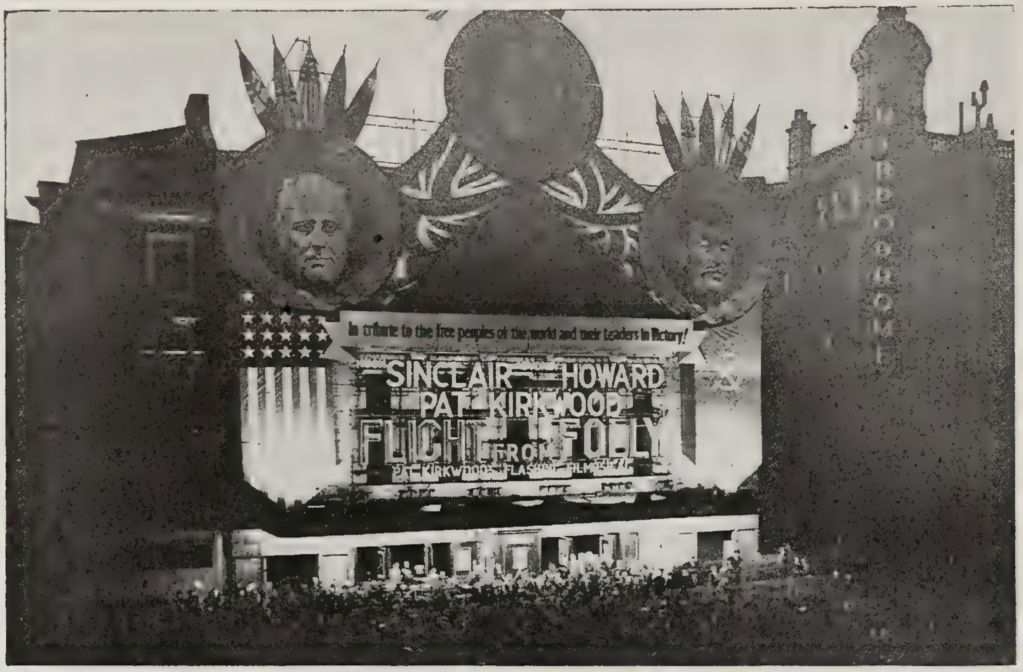
THIS WEEK the Camera reports


In tribute to the free peoples of the world and their leaders in Victory!
SINCLAIR — HOWARD
PAT KIRKWOOD
FLIGHT FROM FOLLY

LIGHTS ON!—in London. Joy unrestrained seized London on V-E Day; joy sanctioned by officials who celebrated with their people. Theatres let go with partial illumination, after five fearful years. The Warner theatre, Leicester Square, above, was the scene of celebration internal and external. Thousands danced in the street in front of the house, as the theatre's loud speakers blared music.

By Staff Photograph

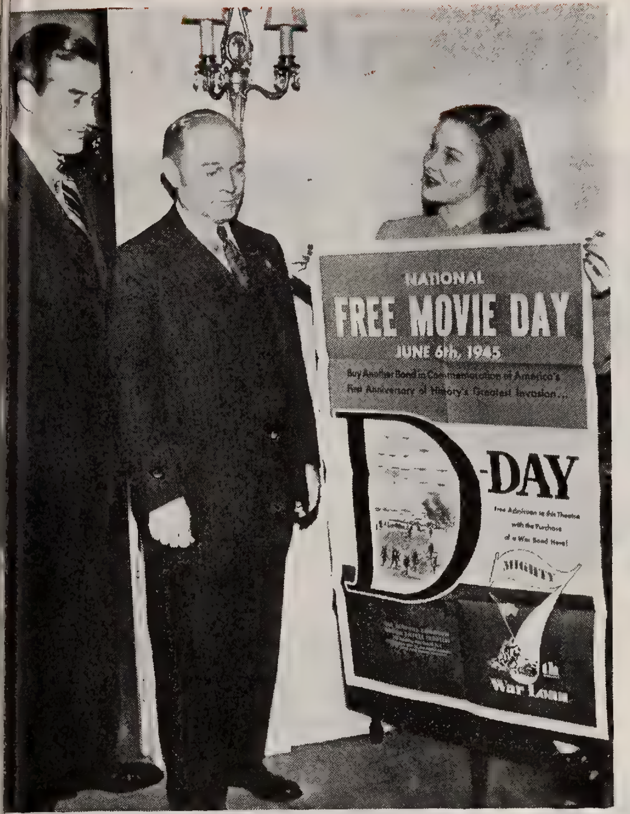
THEATRE DIVORCEMENT will not solve independent producers' problems; it menac their interests, Lester Cowan, producer, told trade writers at luncheon in New York Monday. See page 26. Mr. Cowan, right, is seen above with Martin Quigley, the affair.

HOST, and guest, Jack L. Warner, right, Warner production vice-president, was luncheon host at th studio last week to commentator Drew Pearson, Washington columnist and radio commentator, who has at times been the industry's, and Warner Brothers', best friend, and at times their severest criti

ACCOMPANYING the premiere of its British feature, "Colonel Blimp", in Ottawa, United Artists dined Canadian National Film Board officials and trade and news writers at the Chateau Laurier.

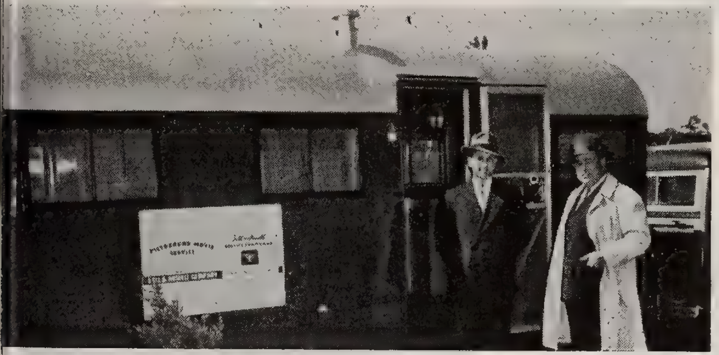
Above, are Hye Bossin, *Canadian Film Weekly;* James Cowan, producers' agent; Helen Allen, *Toronto Evening Telegram;* Raymond Spottiswoode, the board; Jacques LaRoche, *Montreal La Presse;* Paul Theriault, and Dan Wallace, the board; Jay Smith, *Canadian Moving Picture Digest;* J. W. Thompson, *Montreal Herald;* Will McLaughlin, *Ottawa Journal;* Stanley Hawes, the board; E. W. Harrold, *Ottawa Citizen;* Graham McInnes, board; Douglas Rosen, United Artists; Robert Myers, board; Thomas Cleary, Consolidated Theatres; Jean Logan, *Ottawa Citizen;* Guy Glover, board; Herbert Whitaker, *Montreal Gazette;* Malcolm Ross and Jack Ralph, board; Jack Karr, *Toronto Daily Star;* Donald Buchanan, board; Kenneth Johnstone, *Montreal Standard;* Tom Daly, board; Charles Chaplin, United Artists; Roly Young, *Toronto Globe and Mail;* Edward Schnitzer, United Artists; Robert Cooper, United Artists; and John Grierson, Government Film Commissioner.

MRS. J. J. PARKER, owner of the Oregon independent circuit bearing her name, and Jack Matlack, advertising director, at the launching of the Liberty Ship S.S. Chemawa, which she sponsored, May 17, at the Henry Kaiser Swan Island shipyard, Portland.


NATIONAL
FREE MOVIE DAY
JUNE 6th, 1945
Buy Another Bond in Commemoration of America's First Anniversary of History's Greatest Invasion...
D-DAY
Free Admission to this Theatre with the Purchase of a War Bond Now!
MIGHTY
7th
War Loan

PROVAL of the industry's Free Movie Day poster,
played by starlet June Bright, is given at Little Rock
star Ray Milland and Governor Ben Laney
Arkansas.

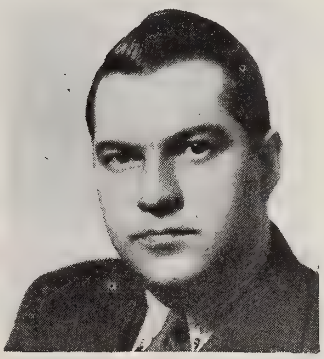
BOND BUSINESS as usual in the main lobby of the Roxy theatre, New York. The counter, largest of its kind in the country, is capable of handling 15 Bond purchasers simultaneously. In the background are, in usual line, theatre customers—all potential Bond customers.



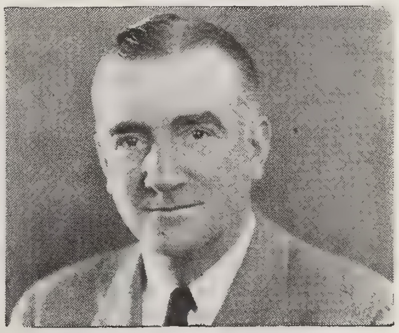
RVICE. J. H. McNabb, right, president of Bell & Howell, and
K. Stoeppelwerth, of Pictosound Movie Service, owner of
e first Bell & Howell Movie Service Unit, at inspection,
Chicago, of the unit trailer, about to embark on its maiden trip,
dicated to servicing 16mm silent and sound projectors.

VISITOR to the set of "The Way to the Stars" (Two Cities), David Coplan, United Artists British chief, center, chats with producer Anatole de Grunwald, left, and director Anthony Asquith, at Shepherd's Bush.

APTAIN Bernard N. Levin, formerly Columbia booker
Boston, is doing the same work for the Army, in the
editerranean area.



CHARLES REAGAN, Paramount vice-president in charge of distribution, celebrates 25 years with the company next Thursday. Indiana-born, Notre Dame-educated, he began selling the company's films in Kentucky's tough mining territory, sometimes traveling by mule.



RALPH W. McGOWAN, who will represent Fanchon & Marco in New York, beginning June 3. He has been St. Louis district manager for the circuit.

Fair Day on Fairway with RK

THEY WALKED MILES CHASING THAT little white ball Tuesday. Some 300 from the New York film industry heeded the call of golf and good fellowship. They attended RKO's annual golf tournament at the Westchester Country Club. The affair was blessed again with sun and warmth, and the many events dear to the sportsman. The rain, for it did shower late in the afternoon, drove the crowd indoors to get ready for the lobster dinner.

Photos by Staff Photographer

DAIS: Harry Michalson, Malcolm Kingsberg, N. Peter Rathvon, Ned E. Depinet, Leon Britton.

S. Barret McCormick, Harry Mandel, Johnny Cassidy, Mike Hoffay, Rutgers Neilson.

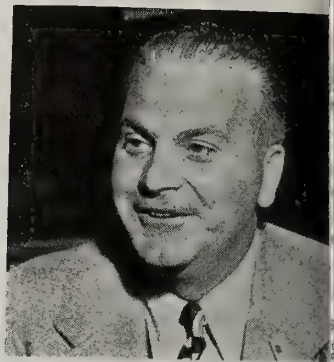
Max Cohen, Harry Thomas, Clayton Bond.

PRIZE: N. Peter Rathvon, RKO president, awards it to William White, Skouras circuit general manager.

Percy Thurber, Sam Dembow, Ted Lauder.

James Mulvey, A. J. Kearney, Robert Mochrie, E. C. Grainger.

Phil Reisman, Harry Michalson, Garrett Van Wagner, Walter Branson.



Fred C. Matthews.

Rudy Weiss, Benjamin Kalmenson.

Charles Wight, Bankers Trust Company, Malcolm Kingsberg, RKO.

Al Suchman, Nat Cohn, Maury Miller, Henry Brown.

11 COMPANIES SET 315 FILMS OF 462 THROUGH JUNE

elease Schedules Below Expectation; Backlogs Total 203 Pictures

Product Planned and Delivered

Company	*Total Planned 1944-45*	*Set Through June 1944-45*	*Set Through June 1943-44*	*Backlog 1944-45*
Columbia	58	39	39	18
MGM	36	28	31	18
Monogram	47	28	26	7
Paramount	25–30	20	25	22
PRC Pictures	40–45	31	30	11
RKO Radio	50	31	30	22
Republic	64	37	43	31
Twentieth Century-Fox	28	25	30	18
United Artists	32	15*	20*	15
Universal	62	44	47	18
Warner Bros.	20–25	17	26	23
Total	462–477	315	347	203

*Figures for UA through May only.

As the release pattern for the current year kes shape, there are definite indications that 44-45 schedules may not meet distributors' pectations of a year ago, and the over-all tal of films released will be considerably less an planned.

Last summer's product announcements ggested a minimum of 462 pictures from companies. Of these, 315 have been heduled through June of this year. At that oint in the 1943-44 season, 347 films had een released.

With the present tempo of deliveries and no mediate prospect of a change in the supply of w film stock available, there appears little elihood that the 1944-45 total will reach last ar's record of 417 films released.

Companies have been looking ahead to an-her war year, however, and have amassed a cklog of 203 films completed or in production fill out the balance of the season and carry em well into 1946.

ad Hoped to Increase chedules This Year

A majority of the distributors had hoped to crease their schedules this year. Only Paraount, Twentieth Century-Fox and Warner ros. expected a smaller product total for the 44-45 season, and their conservative estiates appear certain to be met.

RKO Radio, which had looked forward to considerably expanded schedule, probably will ual last year's total without, however, reachg earlier expectations of 50 films for the ar. MGM, Republic and Universal had anned increases but have been delivering their ms at a slower rate than they did last season. olumbia and Monogram have equalled or surssed last year's deliveries but must step up eir releases during the summer to fulfill preason plans. PRC appears to be on the way repeating last year's total as planned.

United Artists, which made no definite 1944-5 commitment and announced 64 properties to ver two years' releases, has been hampered a shortage of film and has fallen behind last ear's schedule. A number of films, however, wait only an adequate supply of prints for devery in the near future.

onsiderably Fewer Reissues n New Product Lists

Reissues, which swelled last season's totals y 28 pictures, will be considerably fewer this ear. In the case of three distributors—Reublic, Twentieth Century-Fox and Warner ros.—the difference between last year's deveries and those of the current season is a atter of reissues alone.

A study of product schedules, company by ompany, follows:

OLUMBIA

With 39 pictures already set for release through une of this year, Columbia has matched its deveries for 1943-44. The company had planned, owever, to deliver 58 films, five more than last eason. This would mean a total of 19 releases for uly, August and September, considerably more han the number released in any three-month period this year. "A Thousand and One Nights," a Technicolor fantasy, is already set for July 5, out of a backlog of 18 pictures.

METRO-GOLDWYN-MAYER

Of the 28 films released through June, two are reissues and five are specials. This total is eight short of the 36 originally announced. It is also three films behind last year's record at this time. In the 1943-44 season two films in July brought the season's total to 33. The backlog of 18 films includes several likely to be included in this season's schedule, notably "Thrill of a Romance," a musical in Technicolor; "Twice Blessed," a comedy, and "Bewitched," a melodrama.

MONOGRAM

Ahead of its deliveries of last season, Monogram has still 19 films to go before reaching the announced total of 47 films. With a total of 26 set in June, 1944, the company delivered 40 films by the end of the season. Of a backlog of seven pictures, five are completed and awaiting release.

PARAMOUNT

With this week's announcement of a sixth and final block of three pictures—"You Came Along," "Out of This World" and "One Exciting Night" —another special release, "Incendiary Blonde," and two reissues, Paramount closes its season with 26 **pictures.** This is one more than the minimum expected and six fewer than were released last year. Reissues are "Northwest Mounted Police," with Gary Cooper and Madeleine Carroll, and "This Gun for Hire," with Veronica Lake and Alan Ladd in his first big role.

PRC PICTURES

Promising a minimum of 40 films, the same number as delivered last year, PRC has so far scheduled 31 releases, one more than last year's total at the end of June. Films completed or in production total 11.

RKO RADIO

With a fifth block of five to be released in June, RKO will have delivered 31 films, including six specials, by the end of that month. This is one more than had been delivered by June, 1944, but considerably short of this season's expectation of 50 films. Another block of five, and two more specials, "Wonder Man," with Danny Kaye, and "Along Came Jones," starring Gary Cooper, will bring the 1944-45 total to 38 films.

REPUBLIC

Of the 64 films planned for this season, Republic will have delivered 37 by the end of June, six fewer than last year. In the 1943-44 season, the company released 60 films, including eight re-releases. Two pictures, "Hitchhike to Happiness" and "Steppin' in Society," have been set for July. An unusually large backlog of 31 films awaits release, only one of which has not been completed.

TWENTIETH CENTURY-FOX

Having announced 28 films for the season, Twentieth-Fox seems likely to reach that exact total. A total of 25 has been set through June. Two films have been announced for July, "Nob Hill," a Technicolor production, and "Within These Walls." The reissue of "Call of the Wild" has finally been set for June. The company released 33 films, including four reissues, last season. The present backlog total comprises 18 films, most of them tentatively scheduled for release next season. In August "Wilson" will be released at popular prices.

UNITED ARTISTS

With 15 films set through May of this year, United Artists is considerably behind its last season's release schedule. Releases for 1943-44 totaled 26, of which 20 had been delivered by May. June releases for the company have not yet been announced out of a backlog of 15 films.

UNIVERSAL

Of the 62 films planned by Universal for this season, 44 will have been delivered by the end of June. The 1943-44 figure was 47 released through June out of a total of 56. One film, "The Naughty Nineties," has been announced for July. The backlog of films completed or still in the shooting stage totals 18.

WARNER BROS.

The 17 films which Warner Bros. have set through June of this year are but two less than the total of new films released during the whole of last season. In the 1943-44 season, however, the company included the unprecedented number of 16 reissues. A minimum of 20 films was planned for the season, and this total probably will be reached during the summer months. A backlog of 23 films has been assembled.

RANK ALIGHTS IN CANADA IN SEARCH OF MORE FILM EMPIRE

British Leader Will Build Theatres in Dominion; U.S. Next Tour Stop

by TERRY RAMSAYE
from Toronto

Britain, in the person of J. Arthur Rank from London, Tuesday impinged upon North America in matters of cinema, making history, probably, as it always is made, quietly.

He arrived Monday night by air, after a tedious two-day delay, snowbound at Bottwood Field in Newfoundland, and went into a press audience right after late breakfast the next morning, with all of his North American problems ahead of him. This much appeared:

Mr. Rank will be building theatres in Canada, and probably many of them, in his connection with Odeon Theatres of Canada, in which he has a half interest along with Paul L. Nathanson.

He has plans for South Africa, which he considers has need of theatres and he has some tentative ideas for Australia.

He just might build a "show-case" theatre in New York, if the international cinema poker game so indicated."

The reports of his plans and designs for France and for Russia appear to have been a shade over-rated. He will trade with Russia picture by picture, as circumstances seem to indicate.

Mr. Rank will definitely be engaged in the production of shorts of an educational nature in Canada with a studio in Toronto. He has made arrangements.

Mr. Rank is, whether by design or not, considerably an agent of empire, and will not be ever admitting it. Faced with a question by a Canadian at his press conference as to whether or not he had had "encouragement from Mr. Churchill" he asked to have the inquiry repeated and then indicated that there had been no such discussion.

The Canadian press conference was decidedly Canada conscious and pressed Mr. Rank about the American production code.

"We shall," he said, "never make a picture which does any social harm." Mr. Rank indicated a production program for his British studios of from 25 to 30 feature pictures a year and "of a quality to compete with America anywhere in the world."

Details Set Before Arrival, But There Was Consultation

Something of the structure of the Rank design is indicated by the Canadian organization, built up by Mr. Nathanson ahead of the visitation from Britain, but obviously not without consultation. Odeon's board of directors includes:

D. C. COLEMAN, president of the Canadian Pacific Railway, which is to Canada considerably more than a railroad. Headquarters, Montreal.

LEONARD BROCKINGTON, lawyer and orator, much heard on the Canadian radio with a voice of Empire. Headquarters, Ottawa.

R. V. LESUEUR, president of the Imperial Oil Company. Headquarters, Toronto.

HON. J. EARL LAWSON, general counsel, one-time Minister of Finance for Canada and with some Dupont connections.

JOHN DAVIS, of the Rank London organization, especially concerned with theatre operations.

T. J. BRAGG, of the Nathanson organization and prior connection with the Famous Players Canadian Corporation.

GEORGE BEESTON, comptroller, also from the prior Nathanson organization in the Dominion.

The implications of that board of directors are considerable to Canada. They are really much more political than financial, since the money involved is substantially all Nathanson dollars and Rank pounds. It has been indicated as a possibility that there may be later some public financing in Canada of matters related to the theatre project, but it seemed in Toronto on this occasion that that aspect was strikingly unimportant.

Found Amazing Accumulation Of Requests for Audience

Mr. Rank landed at Malton Airport a bit after 8 o'clock Monday night and hurried away accompanied by his party, which included John Davis, theatre executive, and G. I. Woodham-Smith, legal counsel, from London, to the Royal York Hotel in downtown Toronto. There he found an amazing accumulation of requests for audience and calls from all parts of the country, a sifting job for his advisors and counsel, Jock Lawrence, up from New York for the occasion. If Mr. Rank sees all the people and listens to all the promotions that have been encouraged by the fame of his resources, he will be around a long time.

He is expected to spend about a fortnight in Canada, what with his movie and milling interests, and then will be going to New York, and West. He is a quiet, softly spoken Englishman, who has decided in advance everything that he is going to say. He smokes cigarettes of Virginia tobacco, out of an alligator case which carries a day's supply. He is prepared.

AIR LINES
CANADA AIR LINES

ARRIVAL, at the Malton Airport, Toronto: G. I. Woodham-Smith, J. Arthur Rank, Paul Nathanson, who met the Rank party, and John Davis.

Sees British Films Gaining Prestige on World Screen

The rise of British films to a prominent place on the theatre screens of Canada was given as the most significant development of the year in the Dominion by O. J. Silverthorne, director of the theatres branch of the Ontario Government, in his report, published this week.

Reporting on the censorship activities of his branch, Mr. Silverthorne said only one feature had been rejected during 12 months, 361 had been passed without change, and alterations were ordered in 117 others. A total of 1,800 was examined by the censors. British films totaled 89, and 42 of these were altered before release.

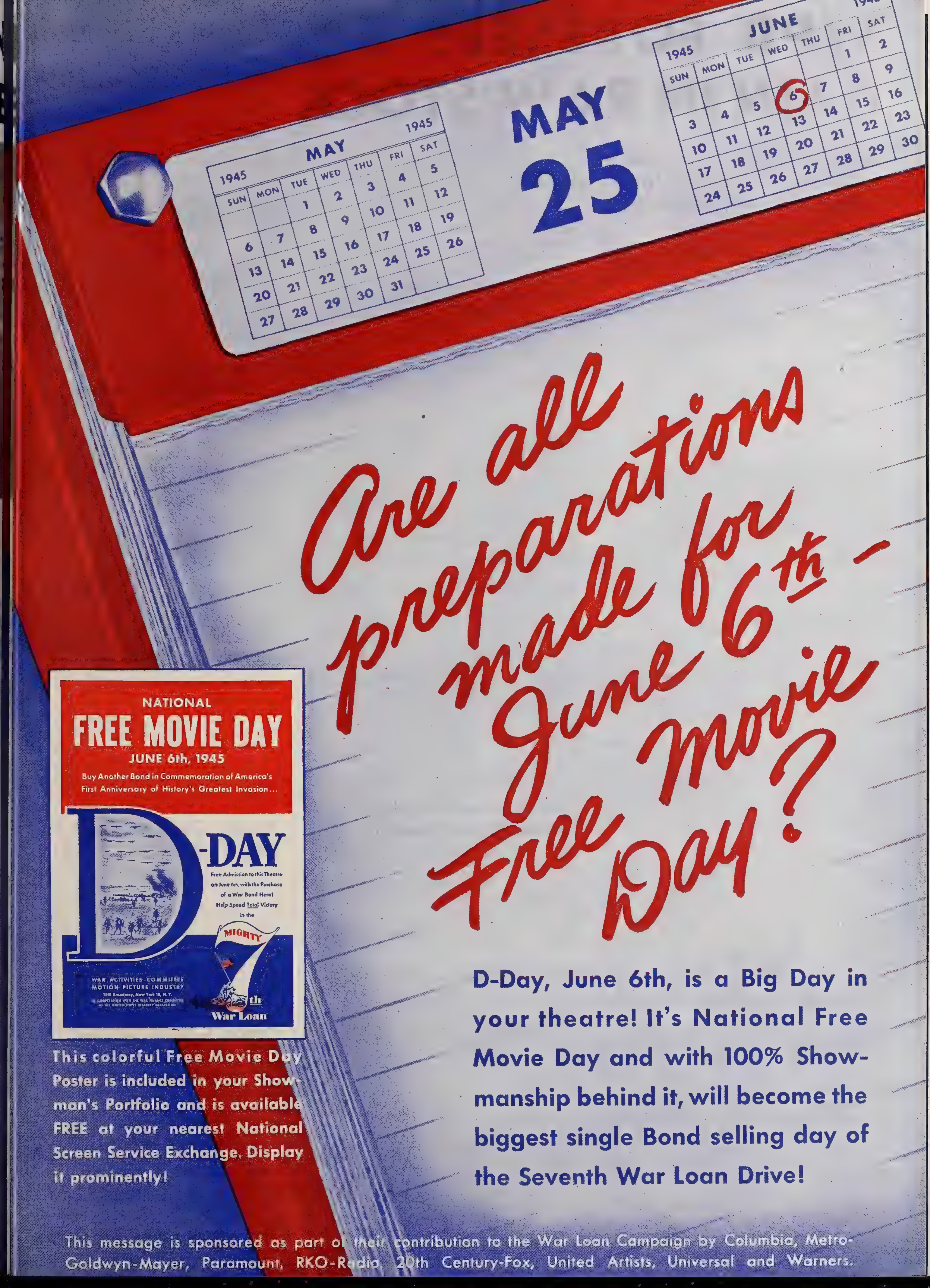
Reviewing the war years, Mr. Silverthorne praised the film industry for its support of the war effort and urged continued activity in behalf of a post-war rehabilitation program.

Ealing Film Scheduled for Eagle-Lion Distribution

"Johnny Frenchman," newly completed British film starring Francoise Rosay, is the first Ealing production set for worldwide release through Eagle-Lion Films, the studio indicated in London last week, announcing officially a distribution agreement with J. Arthur Rank's organization. Sir Edward Villiers has resigned as Ealing's diplomatic advisor and has been appointed London representative of Lester Cowan Productions; but the studio's production organization, generally, will remain autonomous under the direction of Michael Balcon.

Two Americans to Assist on "London Town" Production

Wesley Ruggles, who is producing "London Town," a Technicolor musical, in London in conjunction with the J. Arthur Rank interests, is aiming his film directly at the American market. He has sent for two American assistants to work with him. They are William Collier, Jr., Hollywood producer, and Salvador Camarata, musical director for Decca Records, Inc., New York. Mr. Camarata already has left for England and it was announced that Mr. Collier had arrived in New York and was awaiting transportation.



Are all preparations made for June 6th — Free Movie Day?

NATIONAL
FREE MOVIE DAY
JUNE 6th, 1945
Buy Another Bond in Commemoration of America's First Anniversary of History's Greatest Invasion...

D-DAY
Free Admission to this Theatre on June 6th, with the Purchase of a War Bond Here! Help Speed Total Victory in the MIGHTY 7th War Loan

WAR ACTIVITIES COMMITTEE
MOTION PICTURE INDUSTRY
1501 Broadway, New York 18, N.Y.
In Cooperation with the War Finance Committee of the United States Treasury Department

This colorful Free Movie Day Poster is included in your Showman's Portfolio and is available FREE at your nearest National Screen Service Exchange. Display it prominently!

D-Day, June 6th, is a Big Day in your theatre! It's National Free Movie Day and with 100% Showmanship behind it, will become the biggest single Bond selling day of the Seventh War Loan Drive!

This message is sponsored as part of their contribution to the War Loan Campaign by Columbia, Metro-Goldwyn-Mayer, Paramount, RKO-Radio, 20th Century-Fox, United Artists, Universal and Warners.

WPB FORESEES 5% GAIN IN RAW STOCK

Begin Study of Government Needs; Manufacturers Face Summer Problem

Washington Bureau

Possibilities of a slight increase in industry allocations of raw stock for the third quarter—estimated as probably not exceeding five per cent—were seen by War Production Board officials this week as they began a study of definite figures on military, lend-lease and other requirements submitted by the various Governmental agencies.

During the second quarter 261,000,000 feet were allocated to the industry, 5,000,000 feet more than the previous quarter, although individual companies had to take cuts. A total of 23,721,700 feet was slashed from individual quotas of producing-distributing companies in order to set up a pool of 28,323,720 feet for independent producers. Allocations for the five newsreel companies amounted to 53,000,000 feet.

It was emphasized that while a number of factors contributed to a more favorable outlook, the actual availability of additional raw stock would depend upon the manner in which film manufacturers carried out their vacation and annual cleanup programs, which normally reduce production materially in the summer quarter.

Seek to Maintain Supply

Conversations are going on with the manufacturers, it was disclosed, with a view to having them stagger both vacations and machinery overhauls so as to keep the flow of film at a steady high level throughout the coming quarter, seen as the last period in which the situation will be critical.

The possibilities of an increase in industry allocations are based on downward revision of military requirements as a result of the end of the European phase of the war, a curb on exports and the expectation of substantial contributions from the factories in France and Belgium which were taken over from the Nazis intact.

At the moment, military agencies are making a final study of the tentatively defined requirements developed as a starting point for discussions with the WPB. Army requirements are understood to be considerably less than was anticipated before V-E day, although the reduction may be only temporary until military operations in the Pacific get moving on the all-out scale which it is hoped will bring the war with Japan to quick conclusion.

A considerable saving in film is expected to result from the halting of lend-lease shipments to Russia and the procurement of stock from the European plants.

No Decision Yet on Russia

So far, no decision has been made as to how Russia is to be supplied, but that country is understood no longer to figure in the lend-lease budget. The Soviet Government is said to have asked for 75,000,000 feet of raw stock for the coming quarter, tremendously more than its average allocation heretofore, but it is unlikely that anywhere near that amount will be authorized.

Argentina, also will get much less than it is requesting, and probably will not receive more than 5,000,000 feet out of some 25,000,000 feet sought.

No estimates are available of the film which will be obtained from the European plants. That phase of the production has been worked out by the military authorities, through which some small amounts of raw materials are being provided from this country. An agreement has been reached under which the British authorities will supervise the operations of the Belgian plant and the United States that of the French factory.

The raw stock manufactured by these plants will be taken by the military, except for a small portion of the French output which will be permitted the French motion picture industry.

So far, there has been no disposition in WPB to take any action to provide the 20,000,000 feet of film which England has been seeking to permit J. Arthur Rank to distribute in this country. The earmarking of any such quantity for that purpose would throw all calculations out of line and require a cut rather than an increase in domestic civilian allocations.

Swensen Addresses Lions On Freedom of Screen

Joel Swensen, researcher on Mort Blumenstock's staff at Warner Bros., was guest speaker Tuesday at a meeting of the Greenwich, Conn., Lions Club. The invitation to address the group grew out of an earlier talk by Mr. Swensen before the Connecticut Audio Visual Education Association in Stamford. Speaking of the Warner plans to continue dramatizing democracy in action on the screens of the world after the war, Mr. Swensen pointed out that free access to information conveyed by motion pictures, radio and the press would be more necessary than ever if democracy was to function in the post-war world. He cited the film industry's war activities program as a model of cooperation with the Government, and urged Lions to take the lead in guaranteeing freedom of expression in all media of information.

Frank Kershaw Promoted by Famous Players Canadian

It has been announced by J. J. Fitzgibbons in Toronto that Frank Kershaw, who was formerly in charge of the downtown Vancouver and Victoria theatres, Toronto, has been promoted to the Famous Players Canadian home office, Toronto. He will take charge of the expansion of the facilities of General Theatre Supply, a Famous Players' subsidiary company that distributes theatre supplies.

Henie Overseas on USO Tour

Her second International Technicolor film, "Countess of Monte Cristo," postponed to accommodate her, Sonja Henie has left for an overseas visit to wounded American fighting men in warfront hospitals. The first Hollywood star to go on such a tour since V-E day, Miss Henie represents the Hollywood Victory Committee and USO in personally greeting hospitalized veterans. William Goetz, head of International Pictures, volunteered postponement of "Countess of Monte Cristo" to permit the hospital tour.

Sgt. Kennedy Alive and Well

Sgt. Edward F. Kennedy, formerly of RKO Radio's export accounting department in New York, who was shot down over Bulgaria last August 17 and reported missing in action, has notified the home office that he is alive and well.

Loew's Six-Mont
Net $6,768,469

Net profit of Loew's, Incorporated, for the
week period ended March 15, was $6,768,469 c
pared with $7,442,698 for a similar period the
vious year. Earnings amounted to $1.34 per s
after giving effect to the recent three-for-one s
up, compared with $1.47 per share for the s
period the preceding year if a like number of sh
had been outstanding, David Bernstein, vice-pr
dent and treasurer, reported last week.

The company's share of operating profit, a
subsidiaries' preferred dividends, was $16,700,
as against $19,209,840 a year ago. Reserve
contingencies was $2,600,000, the same amount
in 1944, and reserve for depreciation was $1,958,
as compared with $1,871,289 last year. The c
pany's share of profit before Federal taxes
$12,142,183, against $14,738,551 in 1944.

Reserve for Federal taxes was $5,373,714, c
pared with $7,295,853 the preceding year.

Employee Retirement Plan Is Set by Technicolor

Technicolor Motion Picture Corporation's bo
of directors, at its annual meeting in New Y
Monday, approved a retirement plan for employ
and reelected four directors. The directors
Robert Cashman, John McHugh, George F. Le
and Murray D. Welsh.

The retirement plan provides for benefits to
paid by the company. An employee, to be eligi
must spend five years with the company, with
retirement age fixed at 65. An employee also
retire at 55 with lesser benefits. After 15 ye
consecutive service with the company, an emplo
is given certain vested interests.

Another feature of the plan enables the ben
ciaries of a deceased employee to receive payme
for a number of years, to a maximum of 10, a
his death.

Consolidated Quarter Net Increased to $285,702

Net profit of Consolidated Film Industries, I
for the three months ended March 31, after ta
and charges, was $285,702, compared to $249,
for the period the previous year, the company
ported last week. Per share earnings for the f
1945 quarter are equivalent to 50 cents on
400,000 shares of preferred stock outstanding a
16 cents on 524,973 shares of common stock o
standing, which compares with 50 cents per sh
on the preferred and nine cents on the common
the same quarter of 1944.

Variety Clubs to Meet in New York, August 16–18

The 10th annual meeting of the Variety Clubs
America will be held at the Waldorf-Astoria H
tel, New York, August 16, 17 and 18, Robert
O'Donnell, chief barker, announced last Frid
The Variety Club annual banquet and Huma
tarian Award will be held the night of August
The annual meeting of national canvassmen, a clos
session, is scheduled for August 15, the day befo
the national meeting, according to Charles E. Le
is, national committeeman. The meeting, to
conducted by the national committee, will be a wa
time affair of limited attendance.

Rogers Completes Tour With Providence Date

Roy Rogers, Republic cowboy star, complet
his Spring tour Sunday with an appearance at t
Auditorium in Providence, R. I. More than
theatres in the state played his outdoor pictur
while Rogers was there. Highlights of the tour i
cluded entertainment trips to the Army Hospit
at Camp Myles Standish and the Naval Hospit
in Newport, R. I., the Walter Reed and Nav
Hospitals in Washington, the Crile and Mari
Hospitals in Cleveland, the Deshon Army Hosp
tal in Butler, Pa., and the Children's Hospital
Pittsburgh.

RUSH

TO EVERY FAMILY IN AMERICA!

The most urgent, the most timely film!

"ON TO TOKYO!"

In 17 dramatic minutes the G. I. sons of your patrons ask 17 vital questions that affect every man and woman in your audience. You will not consider it merely a duty to run this unusual subject. Your public will thank you for showing it! Far different from anything you've seen so far!

BOOK IT AT ONCE! IMPORTANT!
NATIONWIDE RELEASE MAY 31st!

Produced by Army Pictorial Service for the Army's Information and Education Division. Released by OWI. Distributed by Universal for War Activities Committee — Motion Pictury Industry.

SPRING AND TAXES RETURN TO PARIS

French Industry Getting Back to Normal; Owners Attack Percentages

As spring returns once more to Paris, the first of France's liberation, reports from the City of Light indicate that the French film industry is returning to normal. They're even protesting about taxes.

La Cinématographie Française, weekly trade journal, revived after its suspension during the dark days of occupation, reviews a variety of readjustments made by the industry there to meet the transition to peace-time functioning.

Theatre manager-owners, meeting recently in the capital, protested against "excessive percentages" claimed for film rentals by the distributors as well as against the addition of a seven per cent business tax payable to producers. Prior to the protest meeting, the Managers' Union persuaded its members not to negotiate on any film rental terms.

Weekly Showings Increased

At the same time, permission to increase the number of weekly showings in houses in Paris and its environs was granted. The authorization followed reports on the consumption of electric current. Proposals were made to allow Class A first runs 23 performances, Class B first runs 16, and subsequents 12 a week. The latter category is to have one matinee on Thursdays, and two on Saturdays and Sundays.

Beginning April 18, seat prices in various categories were raised approximately 50 per cent by a new decree of the Ministry of National Economy.

A schedule fixes prices for the three classifications of seats in all film theatres in Paris and the Seine Department and in the provinces. They range from 60 francs in Champs-Elysées first runs to a 10-franc minimum in provincial subsequent runs. Prices must be displayed prominently at the box office and increases for Saturdays, Sundays, holiday eves and holidays are prohibited. Exhibitors are required to allocate a percentage of their gross to a relief fund for needy members of the industry.

Foreign Product Dominant

During the six months from the middle of October, 1944, to the middle of April, 1945, foreign films dominated the features shown in Paris houses. Fifty-six American, Russian and British features were shown as against 14 French features. Of the 56, 18 were dubbed or with superimposed titles while the remaining 38 were in the original version. Thirty-nine were American, eight Russian and seven British. Nine American, five Russian and four British were either dubbed or with superimposed titles.

At a meeting March 25, the Union of Production Technicians and the Union of Film Industry Workers voted to merge, each union, however, maintaining its autonomous board of officers. Frequent contacts with the Minister of Labor are to be maintained for the purpose of working out job-classifications permitting an increase in salaries.

Les Premiers Representants du Film, nonprofit industry association, met in April and elected as officers: Paul Ambiehl, president; Maurice Feyaubois and Alexander Stein, vice-presidents; Henri Descusse, treasurer; Gabriel Lemoine, assistant treasurer; Henri Beauvais, secretary; Etienne Thissier, assistant secretary; Georges Christy, Charles Demol and Phillbert Robin, commissioners on admission.

Qualifications for membership in the association are: French citizenship; to be a representative, or former representative, of a film distribution company; fifteen years uninterrupted experience in some branch of the industry; possession of civil and political rights, and a good reputation.

Foresee Television Program

Television Management has informed the Producers' Union that a year of experimentation should permit the realization of a television program in the not distant future. An important part of the program will be given to film, at least 6,500 meters—about 22,000 feet—a week. The Producers' Union intends to place, free of charge, a certain number of negatives at the service of the television unit in the office of French Broadcasting.

The Gaumont Palace and the Rex theatres have been requisitioned by the Minister of Prisoners to serve as a lodging for prisoners awaiting transfer to the D'Orsay railway station.

Meanwhile, René Pleven, Minister of Finance, has announced that the Government has accepted a decree imposing heavy penalties for the evasion of capital in the form of foreign exchange on the mere evidence of treasury agents.

Agents will be empowered to inspect mail entrusted to the post office. Charges will be brought in the normal process of law, but the Minister of Finance has received authority to waive trial if the accused will pay fines.

FRENCH OPEN WAY TO U. S. BUSINESSMEN

The French Provisional Government has agreed to issue a French visa to any American businessman holding a regular passport, upon receipt of a letter from the U. S. State Department's passport division declaring that his presence in France will serve the national interest of the United States and/or France by the resumption of economic or other activities disrupted by the war, or materially aid France in meeting its essential requirements for civilian consumption and reconstruction.

Allied Unit Will Carry Terms Fight to Capital

The fight against percentages and flat rentals for top pictures would be carried by the North Central Allied association of independent exhibitors into Congress, and even into the White House, it was indicated in developments in Minneapolis.

After approaches, both by mail and in business journal advertising, had failed to bring any response to their complaints, officials of the Minnesota organization dispatched letters to all Senators and Representatives and President Truman, detailing their situation and asking relief.

It was also announced that the association was expanding its membership rolls to include independent exhibitors in the Minneapolis area, which covers Minnesota, North and South Dakota and Western Wisconsin.

Museum Plannin Educational Film

The American Museum of Natural His New York, has inaugurated a series of educat films, which enlists the cooperation of both pa and students. Several films correlated with public school curriculum and dealing with c room subjects, from the third grade to senior school, were shown last week at the museu members of the United Parents Associations.

Dr. Charles Russell, chairman of education the museum, said that the program of films w present opportunities for parents to "grow with their children in a way that would be and worthwhile. Experiments by teachers in field would be included, he said.

Dr. Russell expressed the conviction that "s ices which the museum can render the sc children of New York city are far beyond t conceived at present." He explained that the behind the plan is to supplement the work don the school by presenting interesting, educati subjects in the most dramatic manner possible. films used in these programs are chiefly from museum's film library but some subjects are lo to them for this specific purpose. The valu using pictures of the lives of other peoples in veloping "world citizens" was stressed.

Fascist Laws Affecting Film Industry Abolished

The United States Government has abolishe Fascist laws affecting the Italian film industry, the monopoly which was run by Mussolini, Fra C. DeWolf, chief of the communications divi of the State Department, announced last week.

Mr. DeWolf also said that the State Dep ment had stopped an attempt on the part of ian producers to set up a quota in Italy to tect their films. The Italian producers are making a series of anti-Fascist films featuring dividual opera stars, through which thev hop obtain American and British good will.

The State Department may allow six-month itor permits to several stars to join the New Y Metropolitan Opera Company for its autumn son, provided the individuals are cleared by Allied Command in Italy of having been invol in any Fascist movement, Mr. DeWolf said.

Four U. S. Films Shown at Conference During Week

Four American films were listed for exhibi at the San Francisco Security Conference dur the week, with the possibility of a fifth. Mon Paramount's "Kitty" was shown; Tuesday, " Thrill of a Romance," MGM; Wednesday, " Corn Is Green," Warner Bros.; Thursday, "Th Endearing Young Charms," RKO; Friday, certain; Saturday, "Colonel Blimp," J. Art Rank's British production, released by United A ists; Sunday, "Alexander Nevsky," Artkino.

21 Consuls Attend Paramount Concert

Consuls of 21 American republics and officers the armed services were guests of honor at Paramount Pictures Choral Society's Spring C cert and Fiesta, May 25 in the grand ballroom the Plaza Hotel, New York. The musical p gram featured North and South American sel tions. The Society, which is the only one of kind in the industry, is under the musical direct of Mrs. Edith Morgan Savage.

Screen Unit Offices in Chicago

For the next several months, the home of of Screen Guild Productions will be located the circuit offices of Jones, Linick and Schae in Chicago, Johnny Jones, president, has a nounced. Late this year, it may be moved to N York or Hollywood. Mr. Jones reported that franchises in Cleveland and Cincinnati had be sold and said the names of the franchise hold would be announced in a week. Denver, dianapolis and Salt Lake City are still open.

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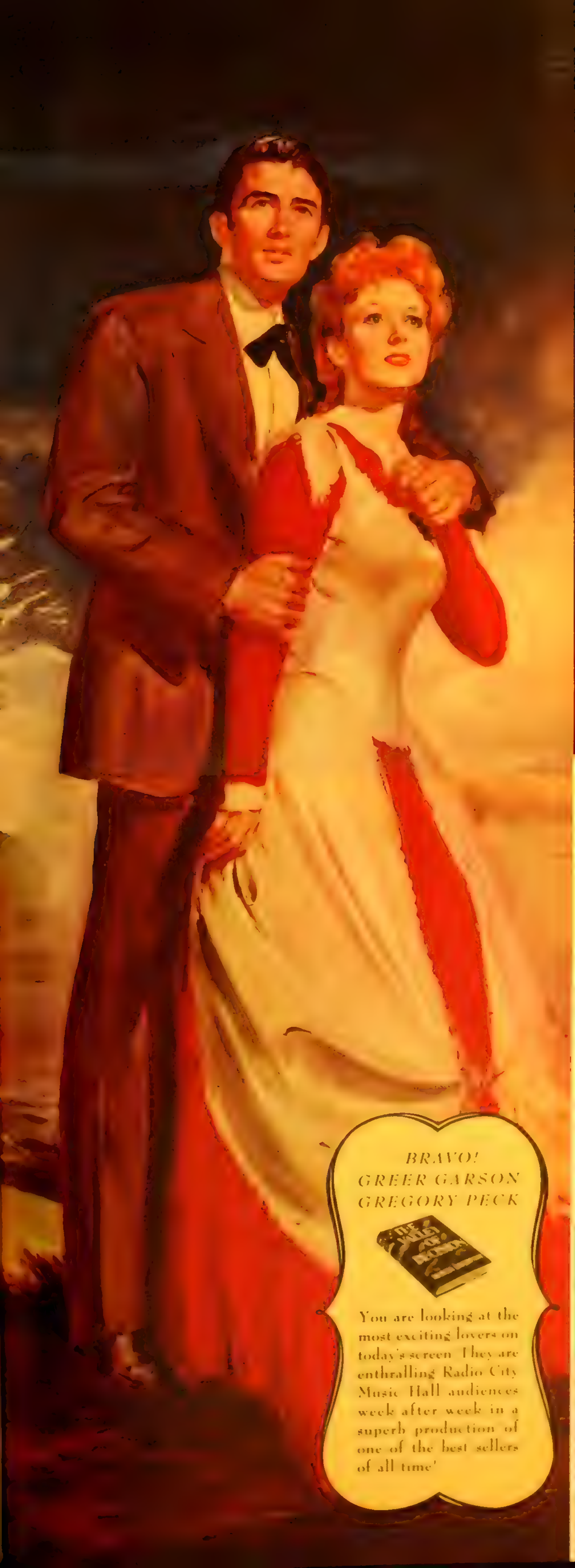

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Directed by TAY GARNETT   Produced by EDWIN H. KNOPF

PRIDE OF M-G-M!

With all your might!
MIGHTY 7th WAR LOAN!

ARMY SHORT SETS SPARK TO WAC FILM CONTROVERSY

Two Circuits Cancel Dates on "Two Down," Calling It "Long, Repetitious"

Exhibitors were speaking out this week on the subject of Government shorts distributed by the War Activities Committee. They were especially vocal on "Two Down and One to Go," the Army short subject released on V-E Day which was designed to explain the demobilization plan but which was outdated by the time it was released.

The controversy was touched off when Robert J. O'Donnell, general manager of the Interstate Circuit, Inc., of Dallas, telegraphed his headquarters May 15 from Washington cancelling all showings of the picture. He said that officials of the War Department had privately expressed their disappointment with the film; that they would not blame any exhiibtor who declined to play it, and that they agreed the point system for demobilization was outdated. One other circuit operator, Charles R. Gilmour, president of Gibraltar Enterprises, Inc., Denver, reported cancellation.

Other exhibitors were calling the subject "too lengthy," "inaccurate," and "repetitious."

Francis S. Harmon, vice-chairman and coordinator of the War Activities Committee, pointed out that the Army had urged and was still urging that theatres play the subject. It was indicated, however, that the Committee's position was that the question of whether or not to play the picture was entirely up to exhibitors.

The War Department, meanwhile, rushed through a supplementary subject, "On to Tokyo," reviewed on this page. Mr. Harmon declared Tuesday that he had received no word from the War Department or the Office of War Information as to whether "Two Down and One to Go" would be withdrawn in favor of the new release.

To get the real information on how exhibitors felt about the controversial short subject, Motion Picture Herald asked a number of circuit operators and independent exhibitors to express their views:

R. X. Williams

Lyric Theatre, Oxford, Miss.

"The short will be confusing to all who see it, as the point system has been greatly changed since the release of this short. It can create an impression that the motion picture industry has no regard for truth or facts in their display of matters of national importance on the screen.

"There was a day when the filmgoers accepted a news, March of Time and the like as a photograph of the actual things. This short removes this idea further from their minds. The short would have been much better if it had been changed to comply with the present point system and reduced to half the running time. The Government shorts have been scheduled too close to the Bond drives in the release of fact and fiction, and have given great worries to those who have blood connections in the combat areas and prison camps. This, in my opinion, is not justified by the amount of money that is received in return."

Tony Sudekum

President, Crescent Amusement Company, Nashville

"I believe that the Government shorts have generally been worth while and have been well received. However, 'Two Down and One to Go' has brought little comment. It was neither criticized nor praised.

"It could be the lack of interest was due to the announcement of the 'Point System' and the consequent focusing of attention upon that angle."

John J. Friedl

President, Minnesota Amusement Company, Minneapolis

"'Two Down and One to Go' played four loop theatres day and date, closing the night of May 17. It will continue to play subsequent runs in strict accordance with schedules. Audience reaction was good, but not enthusiastic from any quarter except from those who have sons in the services who might be eligible for discharge.

"From an average general audience standpoint, the picture was considered much too long and overburdened with repetition to the point of confusion. The managers concur with my own opinion that the picture was too long and suffered because of the timely and complete newspaper coverage. The reaction to Government shorts is generally good, under the circumstances."

A. H. Blank

President, Tri-States Theatre Corporation, Des Moines

"We do not consider 'Two Down and One to Go' antedated because of press announcements of the point system. We believe, rather, that it visualizes the redeployment and discharge of veterans by the use of its symbols and fine picturization for all service men, parents, wives and sweethearts in a way that the printed word cannot do. We consider it a very important contribution and explanation, as only motion pictures can perform.

"The discharge of the veterans is too big and too important world news to be confined either to the motion picture theatre or to the press. We believe one augments the other handsomely. We are proud of this film and proud of the theatres' ability to so clearly demonstrate the point system."

Tracy Barham

Vice-President, Intermountain Theatres, Inc.

"'Two Down and One to Go' was poorly received because the film data did not coincide with press and radio news. However, we ran the subject as agreed. The reaction to war subjects as a whole has been satisfactory, but their increasing length is becoming a problem."

M. A. Lightman

President, Malco Theatres, Inc., Memphis

"While I do not think the short, 'Two Down and One to Go', is the best short ever made, I do not think it is bad enough not to run. We are showing it in most of our situations."

Martin Lebedoff

Lebedoff Theatres, Minneapolis

"The subject . . . is being played by the great majority of exhibitors in accordance with the pledge to the War Activities Committee, despite the fact that public reaction is not good. The subject is long, repetitious and boring."

Charles R. Gilmour

President, Gibraltar Enterprises, Inc., Denver

"We have found it necessary to cancel bookings on 'Two Down and One to Go'. The audience reaction where it played was bad. Government shorts as a whole, however, are satisfactory."

Mr. Gilmour criticized the method of distributing service footage through regular distribution

(*Continued on following page, column 1*)

New War Department 2-Reel Film Supplements "Two Down" Subject

As a supplement to "Two Down and One to Go", the newest War Department short subject, "On to Tokyo", is adequate. As a partial outline of the problems of redeployment it is interesting. It does not achieve, and it presumably did not attempt, an explanation of the formula for demobilization that was essayed in the earlier subject.

The information, and there is considerable of that in the 17 minutes of running time, is projected mainly through questions answered by Secretary of War Stimson and by Generals Marshall, Eisenhower, Arnold, Somervell and Stilwell. These queries cover the probabilities of discharge and furlough for troops who have served in the various branches in the European area, the length of time required for the eligibles to return home, and the rotation system of furloughs practised in the Pacific. The answers point up the problems of transport, of redeployment, of supply. They cite the job yet to be done, and emphasize the determination of the military leaders to accept from Japan nothing short of unconditional surrender.

Rushed through for early release, and showing some marks of haste, the black-and-white short nevertheless manages to sustain attention. It undoubtedly will excite interest among the families of service men. At the same time, it is deadly serious, constantly aware of the tremendous cost of the war in blood and substance. It reveals, as perhaps no other Government subject has, the official resolve of the United States supreme command to end the war as quickly and as economically as possible. It should help reconcile families and their absent members to the arduous job of waiting, and help spur the citizenry to continued support of the war effort.

"On to Tokyo", to be released nationally from Universal exchanges May 31, was produced by the Army Pictorial Service for the Information and Education Division. The production was supervised by Colonel Frank Capra, and was released to the War Activities Committee by the Office of War Information. —W. G. F.

Army Short Sets Spark to WAC Film Controversy

(Continued from preceding page)

channels, on the ground that the rentals asked were too high. "We think the distribution policy of 'Fighting Lady' was entirely wrong," he said. "We are expected to play these subjects, and are delighted to do so, but not on a basis of paying exorbitant film rentals as in the case of 'Fighting Lady'." This production was filmed by Navy cameramen, and edited and distributed by Twentieth Century-Fox without profit.

L. J. Duncan

President, Al-Dun Amusement Company,
West Point, Ga.

"I have not played 'Two Down and One to Go'. I feel that the majority of Government short subjects were well made and did a fine job of informing the public, although some were slow and repetitious."

Fred Wehrenberg

General Manager, Wehrenberg Circuit,
St. Louis, Mo.

"Regardless of the antedated point system announcement in 'Two Down and One to Go', the film will not be cancelled. It has already been run at first run theatres and is now going to the neighborhood houses without any adverse criticism. Although the film is rather lengthy, I think it is a duty of exhibitors to run it. Those Government short subjects that are not too long have been well received here."

Nathan E. Goldstein

President, Western Massachusetts Theatres, Inc.,
Springfield

"In my opinion, the War Department's short subject, 'Two Down and One to Go', gives a graphic pictorial and informative story of the subject which vitally concerns the relatives of those in the service as well as the general public. It is interesting and well handled.

"I can see no reason why the press announcements of the revised point system should lessen the value of this film. The audience reaction, as well as the local press reviews, was most favorable."

Battle for Iwo Jima Shown In Next WAC Subject

"To the Shores of Iwo Jima," a two-reel Technicolor film produced by the U. S. Navy, Marine Corps and Coast Guard, will be released to theatres throughout the nation on June 7, it was announced Monday by the War Activities Committee.

Edited at Warner Brothers studios and released by United Artists for the Office of War Information, through the WAC, the film records the bloody assault and conquest of the tiny volcanic island fortress less than 750 miles from Tokio.

Based on Technicolor films taken by 106 Navy, Marine and Coast Guard cameramen, for tactical, strategic and reconnaisance study, the picture tells the story of war in all its fury. Marines called Iwo "the bitterest battle in their history," a fact emphasizing the difficulties and hazards under which the combat cameramen carried out their duties in the operation. Their cameras ground out the dramatic record of the battle for the beaches, the methodical advance in the face of enfilading fire, and the final wresting of the island from Japanese defenders. Two motion picture cameramen were killed, one is missing in action, and 12 were wounded in the battle.

Adams Opens New Theatre

John Adams, an exhibitor of Spencer, Neb., has opened a new theatre, the Naper, at Naper, Neb.

BOOK REVIEW

A PHOTO-ARCHIVE TRANSLATED

HISTORY OF PHOTOGRAPHY, by Josef Maria Eder, translated by Edward Epstean, Hon. F.R.P.S. Cloth. 860 pages. Indexed, supplemented, including biography of the author, with prefaces of prior editions, all published in Europe as *Geschichte der Photographie*. This version by Columbia University Press, New York. $10.00.

This imposing volume of information and conclusion in the most emphatically Teutonic manner now brings to the American reader at long last the interesting, and important story of the art of photography from the point of view of this great practitioner. Josef Maria Eder in this book is amazingly European, amazingly Austrian, and amazingly assertive. When he speaks of those he knew and what he did he is authoritative. When he writes of that very large area of events and developments of which he could only have heard or read he proves himself much more a photographer than a researcher. His book was originally written a long time ago and was in its third edition in 1905, the fourth in 1931, in Vienna. The author sees from Vienna and his translator with him. This is a book for the serious student of the art. That is because of its wide, long prior acceptance in scientific areas of Europe. Like most history it needs to be read with a knowledge of both history and historian.

Not for the Beginner

This splendid volume is not really for the beginner in the study. It is post-graduate reading, especially for the objective Western eye. The price, to be sure, will be keeping it out of the hands of the fans, and many of the professionals.

There is handsome attention in this history of photography to photo-chemistry, which is to say those substances and materials acted upon, but a shockingly indifferent attitude toward the creative factor of the impinging light. That to be sure is part of the product, dated utterly for this age of electronic consciousness.

It is with amazement that one reads that the manuscript of the translation has been submitted to an array of American experts and yet appears with violent misstatements of fact with respect to the art, both in England and America. Columbia University Press needs to safeguard its imprimatur.

Taken In By Misinformation

With a curious dogmatism the author decides that the magic lantern was not invented by Athanasius Kircher as demonstrated in Rome, but by a Dutchman, who proved it by exhibiting it later. He decides that Lumiere in Lyons started making celluloid for film base in 1887, whereas this reviewer has Louis Lumiere's own letter to say that he imported American celluloid in 1895 in his pursuit of an evolution of the Edison Kinetoscope. The esteemed Herr Eder has been taken in by the Muybridge myth, the Jenkins claims, the trust charges against Edison, and everything that he has read. As to cinema his book is a collection of all the misconceptions and misrepresentations that have been published in America, England and Europe.

—*Terry Ramsaye*

This may be the appropriate occasion after these many years to set down certain facts about the editor's history of the motion picture, "A Million and One Nights," the same which would have been available to Josef Maria Eder, for his last edition. It sold more copies in the city of Berlin than in Hollywood. Thereupon the German publisher, with a contract for the book, after submitting two translators, parried with an offer for a "collaboration" which would have made the screen a German invention. He was told what he could do with it, including the Alps. It was in 1928. That still stands.

TR.

Plan Washington Theatre

Priorities for the construction of a 600-seat house in Bellevue, Wash., at a cost of $41,500 have been granted Kemper Freeman.

Dozier Outlines Play Financing Plan for RKO

RKO shortly will embark on a long range and definite policy of financing stage plays made from its story properties. The pictures which will be made from those properties will then be enhanced in public attraction by the success of the stage hits, and the company will be able to obtain the services of almost any star.

The policy was announced in detail Monday afternoon in New York by William Dozier, executive assistant to Charles Koerner, vice-president in charge of production.

The company is arranging to have four plays produced. It owns the picture rights now to "I Remember Mama," which shows signs of remaining on the New York stage a long while.

"Irene" To Be Musical

The four properties are "Alice Blue Gown," which will be produced by Charles Casanave, after modernization by James Montgomry from the old stage hit, "Irene," and which will be a musical retailing some of the old songs; Ferenc Molnar's "The Play's the Thing," which will be produced by Jed Harris, and also be a musical; "Anything Can Happen," the novel by George and Helen Papashvily, which may be produced by Max Gordon, dramatized by S. N. Behrman, and directed by George Kaufman, and "The Legend of Sleepy Hollow."

The last is a public domain story, Mr. Dozier pointed out; and the company hopes Oscar Serlin will produce it, and that Ray Bolger may play the role of Ichabod Crane. It may be financed by RKO entirely. The others will be financed only in part, and in varying degree.

Mr. Dozier said RKO probably would have 40 pictures on its 1946-47 schedule: eight "double A" films, costing from $1,000,000 to $3,000,000; eight "A" pictures, costing from $750,000 to $1,000,000, and 24 "low budget" pictures, costing from $200,000 to $600,000. The entire lot would cost approximately $22,000,000, he estimated.

Expect Stories from Europe

The company was not yet paring its budget, he said, but it anticipates it may be forced to in expectation of a small postwar attendance slump. The gradual reconversion because the war was ending in halves had helped offset earlier pessimism, he noted.

A flow of stories from Europe is expected by the production executive. There will be stories from old and new writers; the old ones able to write now, the younger ones, mostly war correspondents, able to write of their new and unusual experiences. The flow might be some years in reaching the screen, he observed, citing stories after the last World War, such as "All Quiet on the Western Front," "What Price Glory" and "The Big Parade."

In paring budgets, one of the first, and most important, steps would be different writing of stories, Mr. Dozier observed. "We will change construction of sets," he said. "Where a writer called for a pair meeting in the lobby of the Waldorf-Astoria, he may call for them meeting in a store. And so on. The key to conservative film production is always basically in the writer."

Red Cross Collections for 1945 Setting Record

With only 17 exchange areas out of a total of 40 to make final reports, the national collections in the industry's 1945 Red Cross War Fund Week, as of May 18, reached $6,941,349, it was announced over the weekend by the drive's national committee, headed by N. Peter Rathvon, chairman. The remaining 23 exchanges had made partial reports, it was said, with final figures expected not later than June 1. By last weekend, the total, which the committee believes will be substantially increased by the final accounting, was more than $887,000 greater than the grand total of the 1944 collections.

COMMANDER JOHN FORD TAKES TIME OUT . . .

M-G-M is singularly fortunate to have a director so brilliantly equipped to guide the destinies of the biggest motion picture project of our time

THEY WERE EXPENDABLE

Wounded while filming battle scenes at Midway and veteran of 3 years of duty in the Pacific, Commander John Ford is on special leave to direct W. L. White's best-selling story.

Commander Ford was out there. He shipped and lived with our fighting men in the flaming Philippines. He is immortalizing on celluloid the gallantry of the PT boat heroes who rescued General MacArthur and made naval history.

The eyes of all film men are on the making of this mammoth drama. Such an enterprise brings enduring glory to our industry. Commander Ford, already an Academy Award winning director, is making an industry epic and from time to time M-G-M will continue to keep exhibitors advised of its progress through the trade press.

THEY WERE EXPENDABLE

Selznick Urges Adequate World Representation

A strong position by independent producers within an industry kept healthy by adequate worldwide representation was urged in New York last week by David O. Selznick. The industry must take prompt steps or it will be in danger of losing its long dominance of business in the foreign field, Mr. Selznick thinks.

David O. Selznick

Pointing to what he termed a desperate need abroad for competent and strong business representatives, Mr. Selznick predicted a rapid changing of the world market demands. To utilize these changes, he said, the industry must "set its sights to meet vigorous competition."

Without elaborating on the suggestion, Mr. Selznick declared he believed it would be a good idea for the industry to set up some sort of "state department" to determine its attitudes and actions in foreign business policy.

The strike at the studios was hurting the independent producers worse than the major companies, Mr. Selznick said, observing that the independents had been "caught in the middle" by the desire of the affiliated companies to prevent a nationwide theatre strike by union projectionists. He expressed the feeling that a strong organization of such independent producers would go a long way in preventing a similar future emergency.

He made it clear that he considered the Society of Independent Motion Picture Producers the proper vehicle for strengthening the position of the individual producers. A potent factor in the Society, Mr. Selznick indicated its course as paralleling that of other "responsible" organizations toward a common goal, an enhanced position for the industry in the domestic and the foreign markets. He said that it would cooperate with the Motion Picture Producers and Distributors of America on matters where mutual interest was the predominant factor; that it would pursue a separate course where the welfare of the independent producers was mainly involved.

Rank Deal Called "Nebulous"

Another aim of the Society will be to "bring the Production Code Administration up to date," according to Mr. Selznick. He declined to state any specific objections, or to expand the theme appreciably.

There have been reports that Mr. Selznick, Samuel Goldwyn and possibly other producers might join J. Arthur Rank, of London, to form a new distributing organization in the United States. Asked about these reports, Mr. Selznick declared the subject was "too nebulous even to merit discussion." He added, however, that he had exchanged views with Mr. Rank, who now is in Canada en route to this country, some time ago and would meet with him in Hollywood some time next month.

Following the line laid down by other producers, both independent and major, Mr. Selznick said that the sole consideration in the distribution of British product in this country should be domestic audience acceptance of the product. He added that Britain should have whatever share of the business here the entertainment value of its productions can win.

The often-discussed possibility of a deal with Ross Federal Service to establish a national distributing organization was laid on the slab by the producer. He termed it a "dead" issue, indicating that it had been discussed. Previous reports had connected him with other moves designed to provide him with a distributing organization of his own.

In connection with such a distribution setup, Mr. Selznick said that his organization had enough features, and in the future would produce enough, to maintain a national system. He intends to make about five features during the next 12 months, and declared that his product grosses, on the basis of past records and future potentialities would support an exchange organization.

The Society is seeking a national figure as president, and the producer said that a "deal" should be made with a suitable man shortly. It is known that Loyd Wright, current president and general counsel, has wanted to retire from the presidency and devote more time to his private law practice. Mr. Wright said Monday in Hollywood that the Society had grown to the point where it needed a full-time executive; that such a need had been discussed for several weeks.

ANSWERS WITH QUESTION ON UA-HAYS PARTING

David O. Selznick dodged the efforts of motion picture business journal reporters in New York to put him on record concerning the withdrawal of United Artists from the Motion Picture Producers and Distributors of America. When asked for reasons for the action, the owner-member of UA countered: "Why was United Artists in it in the first place?"

Industry Export Group Is Near

Plans long under consideration for the formation of an export association for the motion picture industry were near completion, N. Peter Rathvon, president of Radio-Keith-Orpheum Corporation, indicated May 17 following a meeting of distributor presidents and foreign managers in New York.

The meeting was held to consider draft agreements covering the formation of the association under the provisions of the Webb Act. "It was decided to proceed as soon as a few modifications can be incorporated," Mr. Rathvon said.

The new organization will be established in a manner to permit all American motion picture exporters to participate. It will be headed by a full-time executive to be announced later.

"Formation of the Export Corporation is considered as a protective measure in order that the industry might be ready to function in any territory where legislation has been or may be enacted that makes it impossible or too difficult to do business on a competitive basis," Mr. Rathvon's statement said.

The relaxation of quota laws by Italy which restricted distribution of American films there has caused the abandonment for the present of the trade association the distributors had planned to establish for that country.

Buy Theatre in Chicago

Russ Uswetsky and Dan Quinn, owners of the Webster theatre, Chicago, have acquired the Lake Shore theatre, another North Side house.

Cowan Attacks Divorcement Aid By Independents

There is a real need for independent producers to pool their strength in an association, but they should use that strength within the industry "without running to the Government for help," in the opinion of Lester Cowan.

The producer, host with George Schaefer, chairman of Lester Cowan Productions, at a trade press luncheon in New York Monday, said he had not joined the Society of Independent Motion Picture Producers principally because the Society was directing an active campaign aimed at divesting major producers of their theatre interests.

The occasion for the luncheon was a discussion of sales plans for "The Story of G. I. Joe."

Termed No Solution

"Theatre divorcement is not the solution for the independents' difficulties," Mr. Cowan said. "As a matter of fact the difficulties themselves are not as great as they are made to appear. It is true that some of us have had difficulty getting good playdates with some pictures in certain situations. Almost always those things can be straightened out.

"When they can't be settled by other means my own suggestion would be for the independents to pool their strength and boycott the troublesome situations. After all, the independents supply a good portion of all product and a large proportion of the better pictures."

Divorcement would hamper the industry in another way, Mr. Cowan added. "An idea has been proposed," he said, "for a circuit of 1,000 or 1,200-seat theatres playing to a particular class of audience in key cities. I would like to make pictures for such a circuit and I would like to invest in some such plan. It would not be possible without a guaranteed source of product—a connection with production interests. Divorcement would stop that."

Pyle Film Bows in Capital

The Ernie Pyle picture, "The Story of G. I. Joe," will be shown in this country first at the National Press Club in Washington June 12. There will be a premiere in Indianapolis July 6, the proceeds of which will go to the University of Indiana for a journalism scholarship in honor of the late columnist; and another in Albuquerque, N. M., Mr. Pyle's home, July 13. It will be shown first in Army camps in this country and to soldiers in Europe and the Pacific, including Okinawa, where the columnist was killed last month.

The picture will not be roadshown, Mr. Schaefer said, nor will advanced admissions be asked. Terms will be percentage only and double billing will not be permitted. Distribution is through United Artists.

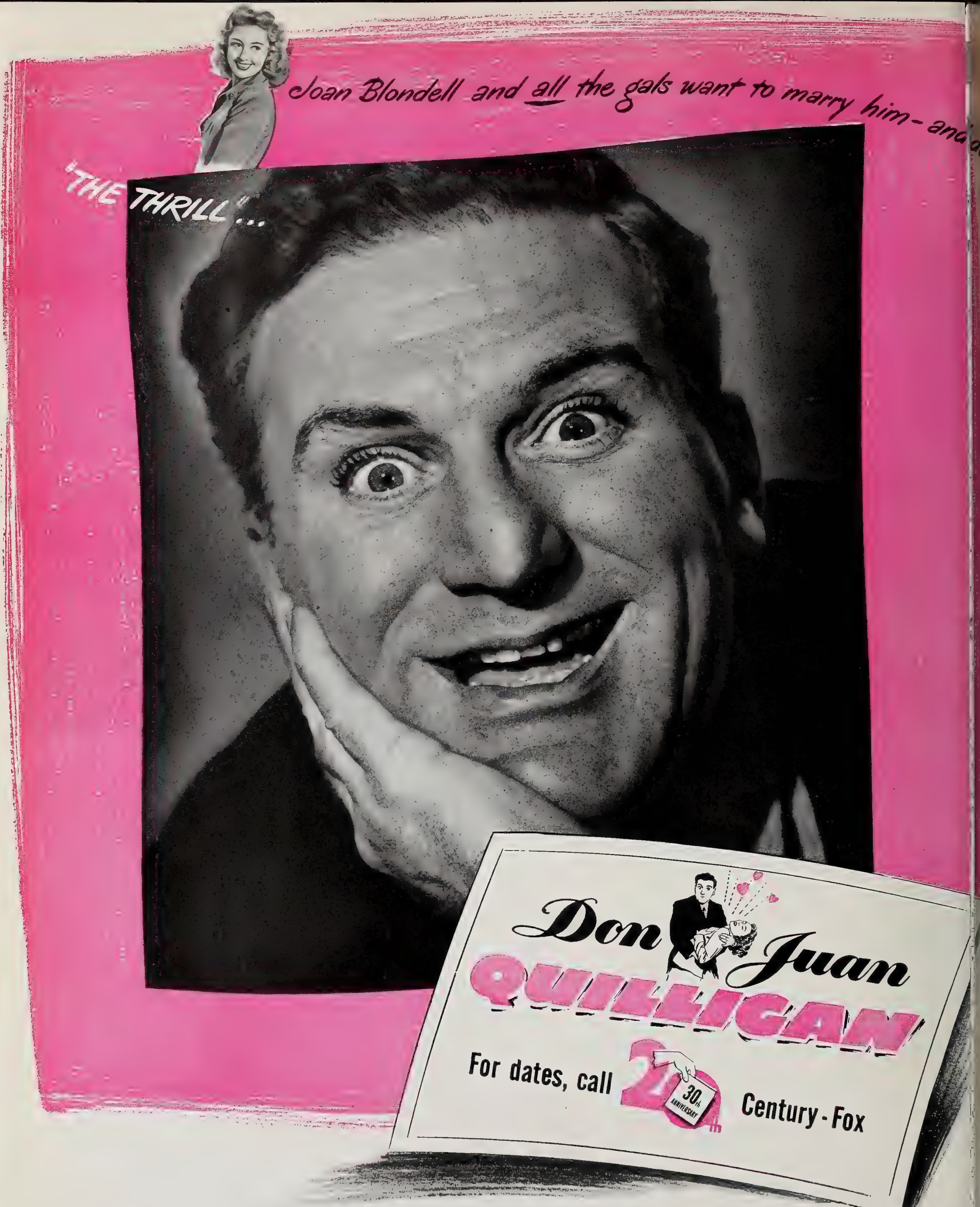
Mr. Cowan said he had plans for four pictures to be made during the coming year, one of which will be about the American press from an idea suggested by the material gathered during the making of the Ernie Pyle picture. The producer said many publishers had promised support for such a picture.

U. S. Films Popular In French Morocco

The use of United States films in French Morocco is increasing, according to *Foreign Commerce Weekly*, a publication of the Department of Commerce. In an article on films is was said that in one typical theatre in Rabat, the use of American product increased from 62 in 1941 and 1942 to 87 in the two following years. All U. S. films reaching Morocco are handled through the Office of War Information. Before the war American films were routed through France, where they were given French titles. In French Morocco, cowboy films, animated cartoons and pictures of an educational nature have proved most popular, according to the report.

Soon the box-office
will hail the sensational
technique of a new
“great lover”! Soon you’ll know
why he’s called...

“THE THRILL”....


Joan Blondell and all the gals want to marry him—and
"THE THRILL"...
Don Juan
QUILLIGAN
For dates, call 20th Century-Fox
30th ANNIVERSARY

WILLIAM BENDIX • JOAN BLONDELL • PHIL SILVERS in DON JUAN QUILLIGAN

with Anne Revere • B. S. Pully • Mary Treen • John Russell • Veda Ann Borg

Screen Play by Arthur Kober and Frank Gabrielson • From a Story by Herbert Clyde Lewis

Directed by **FRANK TUTTLE** • Produced by **WILLIAM LE BARON**

SPEED TOTAL VICTORY! THE MIGHTY 7th WAR LOAN!

FIRST WEEK SETS FAST PACE IN WAR BOND CAMPAIGN

Connors Urges All Houses to Issue Bonds June 6, Free Movie Day

With one week down and six more weeks to o in the film industry's Showmen's Mighty eventh War Loan, exhibitors this week were isplaying their flare for exploitation in its ost important application, the service of the untry.

In that first week, and continuing through is week, showmen in all communities by essbook suggestion and the fertility of their wn minds were arranging merchandising and vic tieups, stage shows, parades, displays, and e Free Movie Days, Children's Shows, and ond Premieres deemed necessary to sell ough Bonds to help the United States Treasry to exceed its quota of $14,000,000,000 for e period May 14 through June 30.

The national committee, working from New ork headquarters of the film industry's War ctivities Committee, and headed by Samuel inanski, national campaign chairman, has imregnated the public mind with the desire to uy Bonds at theatres.

Sold Public on Purchase Of Bonds at Theatres

By wide advertising, news attention and raio programs, the national committee has prooted the message, "Buy Bonds at Your Favrite Motion Picture Theatre."

Meanwhile, Tom Connors, national distribur chairman, Monday urged all theatres not ond issuing agents or sub-issuing agents, to ssue Bonds on Free Movie Day, June 6, so that be observed fully. He added the film industry oped it might make that day the largest Bondelling day of the drive.

Pointing out that the distributors' division ad set many theatres in line for the event, r. Connors nevertheless observed more theares were needed to make the event successul; and he suggested that exhibitors lacking ecessary personnel might apply to local War inance Committees, and that civic organizaions also would supply volunteers.

At midweek 4,378 Bond Premieres, 1,687 hildren's Shows and 8,558 Free Movie Days ad been pledged by exhibitors, Mr. Connors eported, indicating an increase in Children's hows over the Sixth War Loan.

Morgenthau Praises Short To Promote Selling

The campaign short subject, "All-Star Bond Rally," the contribution of the film industry, this week won praise from Secretary of the Treasury Henry Morgenthau, Jr., who wrote to Tom Baily, coordinator of the WAC Hollywood division:

"I wish to compliment you and thank you in behalf of the Treasury for delivering to us a very tangible instrument of help for our most important War Loan drive."

Army Ground Forces had requested cooperation in observing Infantry Day, June 15, Mr. Pinanski announced Tuesday. In all states "Here's your infantry teams," sponsored by the Army and Treasury, will stage simulated infantry attacks on Japanese pillboxes. The national committee this week suggested exhibitors set exploitation tieups for this event.

OGDEN, BRONX HOUSE, SETS ONE-DAY RECORD

The Ogden theatre, Bronx, New York, established an all-time record for a medium size motion picture house, in the sale of Bonds during one day, the War Activities Committee announced this week. The theatre, a neighborhood house, sold 1,182 Bonds at a special Bond rally. The value of the Bonds is $208,650. The house quota is $750,000. Al Jacobs is the manager.

That the "grassroots" plan of organization of the current campaign is working practically is in evidence from the files of reports received at New York headquarters. The more extensive promotions in the field are ascribed to the fact that plans for each area were made the direct responsibility of the state chairman and his committees. State chairmen and regional chairmen have visited all sections, making contact with the smallest and most remote houses. In some states, this task was not completed until late last week, five days after the drive began.

At Warners' Wiltern theatre, Los Angeles, an all-star Bond premiere to which tickets were sold at all leading houses, featured Bing Crosby, Abbott and Costello, Rise Stevens, Paulette Goddard, Rochester, the Andrews Sisters, Carl Hoff and a 30-piece orchestra, Don Wilson and Ken Niles.

Colorado Sets June 15 For "Cleanup" Premiere

Frank H. Ricketson reported this week from Colorado that in addition to the statewide Free Movie Day, June 6, the previous day would be "Glen Miller Day" or "Ernie Pyle Day." On June 15 there will be in Denver a "cleanup" Bond premiere.

Ray Branch reported from Michigan that as part of the drive a "School for Charm" would be staged at the Michigan theatre, Detroit, June 23. A ticket to the school will be given with each Bond bought at the theatre, or through station WXYZ and its "Lady of Charm" program.

The Bond "take" was $5,210 at a big Bond show in Seattle's Music Hall theatre, other houses cooperating. Two other large stage shows will be held in the city during the campaign; they will be presented by the Army and Coast Guard.

In eastern Missouri, the American Legion is cooperating actively. Legion posts are operating Bond booths at the Fanchon and Marco Fox theatre; it has pledged the sale of $5,000,000 in "E" Bonds at the theatre; and A. D. Welch, state Legion commander, purchased $250,000 in Bonds on the drive's opening day.

In Phoenix, Arizona, street decorations, service club rallies, lobby and outside theatre displays are highlighting the campaign. In Nevada, 400 Civil Air Patrol members are staging mock air raids, and bombing communities with inspirational leaflets.

In Troy, N. Y., the Troy theatre is arranging a "Town Meeting of the Air" on a 200-station national hookup. At Proctors', Schenectady, the Bond Premiere was a civic affair. The Stanley, Utica, expected to have stage talent and a radio broadcast for its Bond rally. In Buffalo, five Bond premieres were to be held simultaneously.

From Cleveland, Meyer Fine, Ohio state chairman, and C. C. Deardourff, state publicity co-chairman, reported the dedication of Cleveland's "Heroes' Square" last week, with Walter Pidgeon participating with the Governor and the Mayor.

From Texas, Robert J. O'Donnell reported that 60 radio stations had been given free transcriptions, noting Bond sales at theatres. The state committee prepared the transcription, using the "Cass County Kids" singing trio. State managers have received a free 10-inch recording to place with radio stations.

Bond premieres are the chief theatre artillery in Rhode Island, according to Ed Fay, who cited three shows in the largest theatre of Providence, and many others in smaller houses. Virginia, through Hunter Perry and Frank O'Brien, reports that up to the middle of last week, the state was to have 56 Bond premieres, 158 Free Movie Days, and 12 children's shows.

War Equipment Exhibit Used in Minneapolis

In Minneapolis, Bond sales are being aided by an exhibition of secret war equipment at the Radio City theatre, arranged by John J. Friedl, state exhibitor chairman.

Lew Hensler, Kentucky exhibitor chairman, reported to Sam Pinanski, national drive chairman, that Knox County oversubscribed its $80,000 "E" Bond quota the first day, and that theatres there were responsible. Charles R. Mitchell, Barbourville exhibitor, and Knox County chairman, arranged for advance Bond premieres, and complete and extensive cooperation from newspapers and merchants.

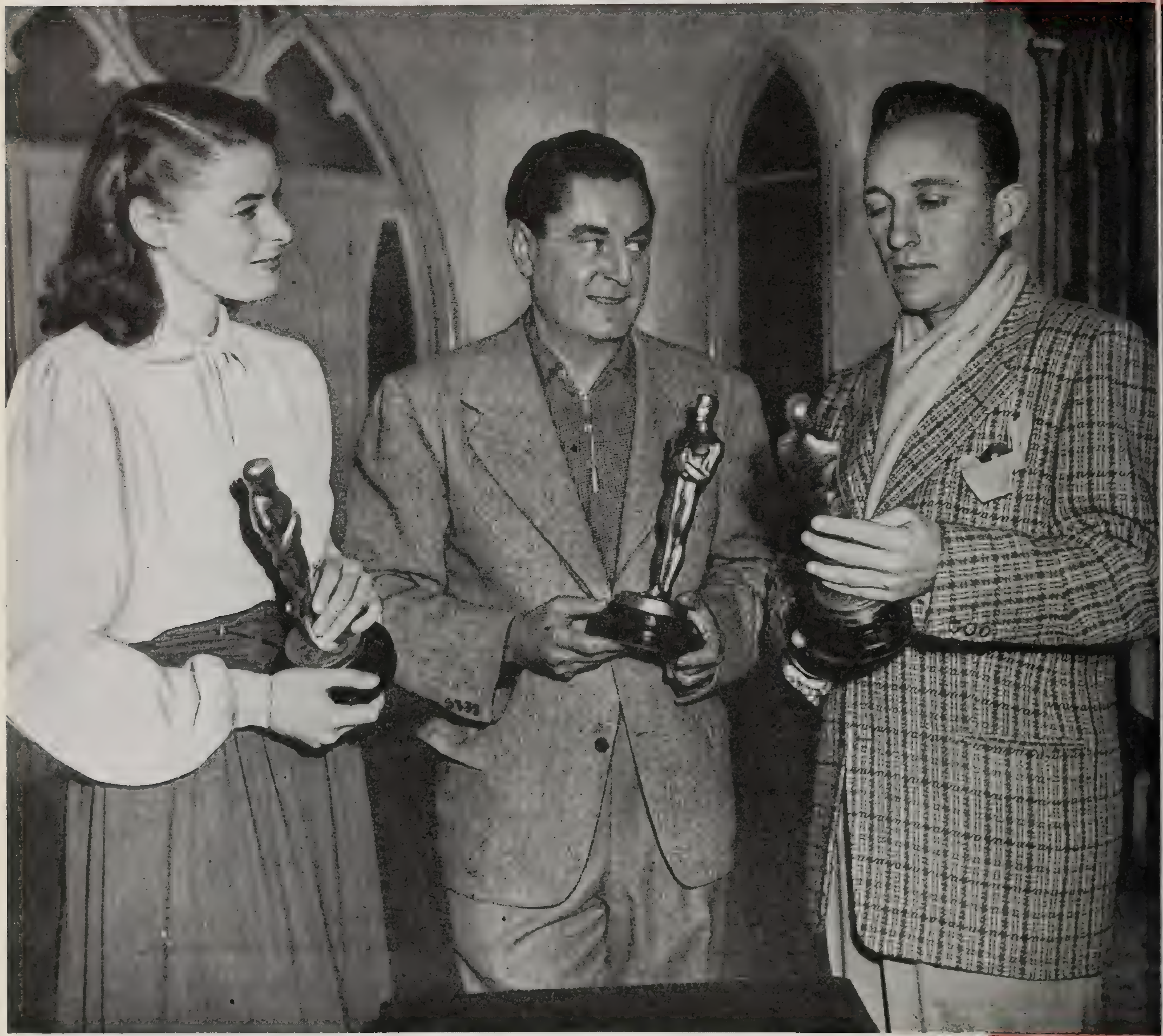
Hartford theatres will stage a "Night Club Revue" the evening of June 27, at the city's largest theatre, with Bonds as admissions.

Goldberg and Cramer Win Metro Sales Promotions

MGM has announced two more promotions in the field, making a total of 10 in the past few weeks. Jack Goldberg, salesman at the Washington exchange, has been named branch sales manager, and Michael Cramer, Denver salesman, sales manager for that branch. Mr. Goldberg, who joined MGM in 1928, will work under the supervision of John S. Allen, district manager for Cincinnati, Pittsburgh and Washington, as well as manager of the Washington branch. Mr. Cramer, who has been with the company 14 years, will continue under the supervision of Henry A. Friedel, district manager for Omaha, Salt Lake City and Denver.

Film Classics Purchases Illinois Exchange

Film Classics has bought outright the Film Classics of Illinois exchange from John L. Jones, it has been announced by L. E. Goldhammer, vice-president and general manager. With this purchase, Film Classics now owns outright 30 per cent of its exchange system throughout the U. S. Mr. Goldhammer has completed arrangements with A. H. Fisher, formerly city sales manager in Chicago for United Artists, whereby Mr. Fisher becomes branch manager of the Film Classics Chicago exchange.



The RKO organization is indeed proud of its association with BING CROSBY, INGRID BERGMAN and LEO McCAREY, and to voice its continuing high regard for their deserved achievements in winning Hollywood's most coveted honors,

the Academy Awards for 1944.

RKO
RADIO
PICTURES

Once in a lifetime
it could happen . . . the three top
current Academy Award
Winners combining their talents
for one great picture!

BING CROSBY • INGRID BERGMAN

before the cameras . . . in

LEO McCAREY'S Rainbow Production

The Bells of St. Mary's

LET'S TOP THEM ALL IN THE MIGHTY 7th WAR LOAN

Box Office Champions for The Month of April

A SONG TO REMEMBER

(Columbia)

Production by Sidney Buchman and Lou Edelman. Screenplay by Sidney Buchman. Directed by Charles Vidor. Adapted from the story by Ernst Marischka. Directors of photography, Tony Guadio and Allen M. Davey. Technicolor color director, Natalie Kalmus. Cast: Paul Muni, Merle Oberon, Cornel Wilde. Release date, March 1, 1945.

A TREE GROWS IN BROOKLYN

(Twentieth Century-Fox)

Produced by Louis D. Lighton. Directed by Elia Kazan. Screenplay by Tess Slesinger and Frank Davis, adapted from the novel by Betty Smith. Music, Alfred Newman. Director of photography, Leon Shamroy. Cast: Dorothy McGuire, Joan Blondell, James Dunn, Lloyd Nolan, Peggy Ann Garner. Release date, February, 1945.

HERE COME THE CO-EDS

(Universal)

Production by John Grant. Directed by Jean Yarbrough. Screenplay by Arthur T. Horman and John Grant, based on a story by Edmund L. Hartmann. Director of photography, George Robinson. Cast: Bud Abbott, Lou Costello, Peggy Ryan, Martha O'Driscoll, June Vincent. Release date, February 2, 1945.

HOTEL BERLIN

(Warner Bros.)

Produced by Louis Edelman. Directed by Peter Godfrey. Screenplay by Jo Pagano and Alvah Bessie. Music by Franz Waxman. Photographed by Carl Guthrie. Cast: Faye Emerson, Helmut Dantine, Raymond Massey, Andrea King, Peter Lorre. Release date, March 17, 1945.

NATIONAL VELVET

(Metro-Goldwyn-Mayer)

Produced by Pandro S. Berman. Directed by Clarence Brown. Based on the novel, "National Velvet", by Enid Bagnold. Screenplay by Theodore Reeves and Helen Deutsch. Director of photography, Leonard Smith. Technicolor color director, Natalie Kalmus. Musical score, Herbert Stothart. Cast: Mickey Rooney, Donald Crisp, Elizabeth Taylor, Anne Revere. Release date, April, 1945.

THE THREE CABALLEROS

(Walt Disney-RKO Radio)

Produced by Walt Disney. Production supervision and direction, Norman Ferguson. Photographed by Ray Rennahan. Art direction, Richard F. Irvine. Choreography, Billy Daniels, Aloysio Oliveira, Carmelita Maracci. Release date, special.

Early, White House Secretary, A Pullman, Inc., Official

The appointment of Stephen T. Early, White House secretary since 1933 and from 1927 to that time Washington representative of Paramount News, as vice-president of Pullman, Inc., is expected to be announced shortly, it was disclosed last week in Washington.

For some time it had been rumored that Mr. Early planned to join a motion picture company, and, more recently, an advertising agency. Mr. Early's intention of leaving Government service was made known before President Roosevelt's reelection to a fourth term. However, after Mr. Roosevelt's reelection, Mr. Early decided to remain on until the middle of this year. He was assistant secretary to President Roosevelt from 1933 to 1937, and press secretary from 1937 to his chief's death last April 12.

Mr. Early is expected to leave the White House at the end of this month to assume, in Washington, his duties as an executive of the company manufacturing railroad and other industrial equipment.

Passage of Bingo Bill Now Is Expected in Ohio

Ohio exhibitors, suffering from "legalized Bingo" competition, again see a rift in the clouds from the latest legislative action, climaxing an "in and out" procedure by the Senate Judiciary Committee, in Columbus, which several weeks ago recommended for passage in a six-to-two vote, a bill by Senator George G. Shurtz to amend the existing statute which provides that to be in violation of the anti-gambling law, "a scheme of chance must be conducted for profit." Churches and other groups siezed upon this as justifying Bingo, with proceeds devoted to religious, charitable and educational benefits.

Subsequently, after a deluge of written protests from opponents, the committee reversed itself and voted four-to-two to reconsider the bill, which action was believed equivalent to a death knell.

In the third round, the committee now has voted five-to-three to report the bill out, with recommendation for passage. Passage now is said to be assured, with opponents agreeing that the measure will be enacted unless it can be delayed in the controlling Rules Committee of the Senate and later in the Reference Committee of the House, and "jammed" in the final adjournment.

Warners Negotiating Loan Reported at $17,000,000

Negotiations are being conducted by Warner Brothers with its banks for a new term loan which is understood to total $17,000,000 and which will result in an interest saving to the company. Proceeds of the loan will be used to retire the company's outstanding four per cent debentures and its 2¾ per cent bank loans. In the company's last financial statement, outstanding debentures were listed at $7,000,000 and bank loans at $10,000,000.

Mack's Son Wounded on Luzon

Joseph Mack, eldest son of Irving Mack of Filmack Trailer Company, Chicago, has been wounded in action on Luzon, according to word received from the War Department. The report indicated that his condition was satisfactory. Joseph is the third of Mr. Mack's three sons who have been awarded the Purple Heart. Bernard is in the O'Reilly General Hospital recuperating from wounds received in Germany. Donald was decorated for injuries received in France.

Uphold Illinois Some Run Awar In Arbitration

The Appeal Board has sustained the dismiss
by the Chicago tribunal of the combination sor
run and clearance complaint of R. J. Miller, o
erator of the Colony theatre, McHenry, I
against the five consenting companies, the Ame
can Arbitration Association reported this week.

The complainant, in his appeal, dropped that pa
of his complaint seeking clearance relief and ask
relief insofar as some run was concerned. T
latter was denied by the board.

Intervenors were: Publix Great States Theatr
Inc., operating the Crocker, Rialto and Grove the
tres, Elgin, Ill.; El Tovar Theatre Company, o
erating the El Tovar, Crystal Lake, Ill.; Woo
stock Amusement Corporation, operating the M
ler, Woodstock, Ill., and the Balaban and Ka
Corporation, operating the Chicago, Rooseve
Apollo, United Artists, Garrick and State-Lake
Chicago.

In the Boston tribunal, the Keith-Campel
Amusement Corporation, operating the Keith in t
Campello section of Boston, has been granted
reduction in clearance to 45 days after the Broc
ton and Colonial, Brockton, Mass. The awa
also holds that the clearance of the Rialto over t
Keith shall not exceed 30 days. Complaint w
filed against the five consenting companies.

In the Buffalo tribunal, the Phoenix Amuseme
Company, operating the Seneca and Salamanc
Salamanca, N. Y., has withdrawn its clearan
complaint against the five companies.

Harden Theatres, operating the Capitol theatr
Hancock, N. Y., and the Park, Windsor, N. Y
has filed a clearance complaint in the Albany tri
unal against Loew's, Twentieth Century-Fox, Pa
amount and Warner Bros., the American Arbitr
tion Association reported in New York this wee
The complainant charges the clearance of the Sta
theatre, Deposit, N. Y., over the two theatres
unreasonable and asks that it be eliminated, wi
the Capitol and Park given open booking wi
the State.

In the Boston tribunal, Hollis G. Reed, operat
of the Neptune theatre, McKinley. Me., has be
awarded elimination of the 14-day clearance
favor of the Criterion, Bar Harbor, Me., on Par
mount and Warner product.

In the New York tribunal the clearance com
plaint of Estates Theatres, operators of the Utopi
Flushing, L. I., against the five consenting com
panies, has been dismissed.

Columbus Requests Premiere Of "Captain Rickenbacker"

A committee representing local organizatio
and individuals of Columbus, Ohio, headed b
Congressman John M. Vorys as general chairma
presented a resolution to the City Council to as
20th Century-Fox to hold the world premiere
"The Life of Captain Eddie Rickenbacker," ther
The Ohio State Senate also has passed a resolu
tion to petition 20th-Fox to hold the premiere
Columbus. It was pointed out that Capt. Ricke
backer was born, educated and received his ear
training in that city.

Increases Capital Stock

Orbet Theatres, Inc., in Reading, Pa., with a
office at suburban Shillington, interested in a nu
ber of suburban theatres, and reported to be pla
ning expansion, will increase its capital stock fro
$25,000 to $75,000, it has been announced. The nu
ber of common shares, $10 par, will be increas
from 1,500 to 5,625, and the number of preferr
shares, eight per cent cumulative, $10 a share, w
be increased from 1,000 to 1,875.

Release "Crime and Punishment"

Dostoevsky's original version of "Crime a
Punishment" in French with English titles will
nationally released by J. H. Hoffberg, under a de
just concluded with Michael Kargansky, its pr
ducer.

RKO RADIO PICTURES INC. TRADE SHOWINGS

RKO RADIO PICTURES

OF FOUR PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	TWO O'CLOCK COURAGE		BACK TO BATAAN		WEST OF THE PECOS		GEORGE WHITE'S SCANDALS	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Broadway	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
Atlanta	RKO Projection Room	191 Walton St.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
Boston	RKO Projection Room	122 Arlington St.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Tues. 6/19	2:30 P.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 6/4	2:30 P.M.	Mon. 6/4	3:45 P.M.	Tues. 6/5	2:30 P.M.	Mon. 6/18	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
Cincinnati	RKO Projection Room	12 E. 6th St.	Mon. 6/4	8:15 P.M.	Mon. 6/4	9:45 P.M.	Tues. 6/5	8:15 P.M.	Mon. 6/18	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
Dallas	Paramount Projection Rm.	412 So. Harwood St.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
Denver	Paramount Projection Rm.	2100 Stout St.	Mon. 6/4	2:00 P.M.	Mon. 6/4	3:45 P.M.	Tues. 6/5	2:00 P.M.	Mon. 6/18	2:30 P.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
Detroit	Blumenthal Projection Rm.	2310 Cass Ave.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
Indianapolis	Paramount Projection Rm.	116 W. Michigan St.	Mon. 6/4	1:00 P.M.	Mon. 6/4	2:45 P.M.	Tues. 6/5	1:00 P.M.	Mon. 6/18	1:30 P.M.
Kansas City	Paramount Projection Rm.	1802 Wyandote	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.			Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
Memphis	Fox Projection Room	151 Vance Ave.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
Milwaukee	Warner Projection Room	212 W. Wisconsin Ave.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
New York	RKO Projection Room	630 — 9th Ave.	—		—		Tues. 6/5	11:00 A.M.	Mon. 6/18	11:00 A.M. 2:30 P.M.
	Astor Theatre	B'way at 45th St.	—		Mon. 5/28	10:30 A.M.	—		—	
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
Omaha	Fox Projection Room	1502 Davenport St.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
Pittsburgh	Fox Projection Room	1715 Blvd. of Allies	Mon. 6/4	1:00 P.M.	Mon. 6/4	2:45 P.M.	Tues. 6/5	1:00 P.M.	Mon. 6/18	2:30 P.M.
Portland	Star Pre-view Room	925 N. W. 19th St.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
St. Louis	S'Renco Projection Room	3143 Olive St.	Tues. 6/5	11:30 A.M.	Tues. 6/5	2:30 P.M.	Wed. 6/6	11:30 A.M.	Tues. 6/19	2:30 P.M.
Salt Lake City	Fox Projection Room	216 E. 1st South St.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
San Francisco	RKO Projection Room	251 Hyde St.	Mon. 6/4	10:30 A.M.	Mon. 6/4	1:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	1:30 P.M.
Seattle	Jewel Box Projection Rm.	2318 — 2nd Ave.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 6/4	9:30 A.M.	Mon. 6/4	11:00 A.M.	Tues. 6/5	9:30 A.M.	Mon. 6/18	10:30 A.M.
Washington	Fox Projection Room	932 New Jersey Ave.	Mon. 6/4	10:30 A.M.	Mon. 6/4	2:30 P.M.	Tues. 6/5	10:30 A.M.	Mon. 6/18	2:30 P.M.

Strike Deadlock Continues Despite IA Declaration

The Hollywood strike against the major studios remained in deadlock at midweek despite the declaration Monday by the IATSE that, "the strike is over." Attention remained focused on the National Labor Relations Board election in the set decorators' dispute, scheduled for Thursday, while the Conference of the Studio Unions continued to implement its boycott against pictures produced by the struck studios.

The IATSE announcement of the strike's end was contained in a 2,500-word declaration which urged the workmen to return to their jobs "if your job is still open." The document opens with quotations from two reporters by the joint fact finding committee of the California state legislature, alleging that Herbert Sorrell, CSU head, had been identified with various Communist-front organizations, beginning in 1938.

It was on the basis of similar accusations that Mr. Sorrel last week filed suit against the IATSE president, Richard F. Walsh and Roy Brewer, IA vice-president.

The Conference, characterizing the bulletin as "just another one of those things," sent Walter Harrison, strategy committee member, to San Francisco on the first leg of a circuit of the western states to implement the picture boycott. He carried a letter from the AFL general counsel, Joseph Padway, to the Painters International president, L. P. Lindelof, "clearing" the boycott campaign in point of legality but substituting a "We-do-not-patronize" line for the word "boycott."

Meanwhile, it was pointed out by the IATSE that the final outcome of the election might not be known for weeks and that victory for the CSU would not enable the strikers to return to the jobs. CSU locals walked off the sets March 11 in sympathy with the set decorators in their jurisdictional squabble. The IATSE and Set Decorators Local 1421, both AFL, claim jurisdiction as bargaining agents for the set designers.

DeMille Restates Position On Union Controversy

Cecil B. DeMille restated his principles on the levying of union assessments to finance political activity in an address May 17 at the Biltmore Hotel, Los Angeles, under the sponsorship of the Southern California Republican Women's Club. The disagreement with the union caused Mr. DeMille to sacrifice his membership in the American Federation of Radio Artists and his post as director of the Lux Radio Theatre.

It had been Mr. DeMille's purpose, according to union leaders, to advocate support of the Davis-Call bill then pending in the California legislature. However, the bill was killed in committee.

The co-speaker with Mr. DeMille was Mary Pickford, who took the occasion to assert that she was not opposed to union labor in any of its proper aspects. She did not specifically align herself with Mr. DeMille in his stand.

Wilbert Assistant Advertising Manager for 20th-Fox

Hal Horne, director of publicity and advertising of 20th Century-Fox, has named Christy Wilbert assistant advertising manager, under Charles Schlaifer. Mr. Wilbert recently was honorably discharged from the U. S. Navy and until last week held the position of copy chief. He succeeds Jonas Rosenfield, Jr., who last week entered the Navy.

French Decorate Stewart

In recognition of his exploits with the Eighth Air Force, Colonel James Stewart, former screen star, has received the Croix de Guerre with palm. The award was made recently in England by Lieut. General Martial Valin, chief of Staff of the French Air Force.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 75—Final German surrender in Berlin. . . . Germany in defeat. . . . French traitors who aided Nazis tried and shot. . . . German submarine scourge ends as U-boats give up. . . . Milan, freed from Nazi yoke, reviles last S.S. troops.

MOVIETONE NEWS—Vol. 27, No. 76—S.S. Franklin—27,000 ton flat top covers 12,000 mile return voyage under her own power.

NEWS OF THE DAY—Vol. 17, No. 273—Final surrender signed in Berlin. . . . Hamburg a shambles. . . . New German crimes revealed. . . . Gestapo agents executed. . . . Nazi U-boats captured. . . . $100,000,000 Nazi gold cache found by Yanks.

NEWS OF THE DAY—Vol. 17, No. 274—U.S.S. Franklin. . . . Soldiers returning after V-E Day from Europe.

PARAMOUNT NEWS—No. 76--Surrender in Berlin. . . . U-boat surrender; Nazis in New York. . . . Aftermath in Milan. . . . Revenge in France; death of Berlin. . . . Decay of the Reich.

PARAMOUNT NEWS—No. 77—Official Navy films of S.S. Franklin disaster, one of worst in naval history.

RKO PATHE NEWS—Vol. 16, No. 78—Inside Berlin—first films in five years. . . . Defeated Germany. . . . French traitors executed.

RKO PATHE NEWS—Vol. 16, No. 79—U. S. S. Franklin disaster.

UNIVERSAL NEWS—Vol. 18, No. 399—U-boat menace ended. . . . Germany surrenders amid ruins. . . . German loot discovered. . . . In the wake of victory. . . . All out air war on Japan.

UNIVERSAL NEWS—Vol. 18, No. 400—American Day celebration. . . . Fighting Yanks are home again. . . . Carrier refuses to die.

ALL AMERICAN NEWS—Vol. 3, No. 135—Truman names Walker to Liberian post. . . . Negro doctor on Wayne College staff. . . . Health week celebrated. . . . Woman news commentator in San Francisco. . . . Willis wins 20th boxing match. . . . History is made at red school house in Germany. . . . Reporter for All American gets public reaction.

Sam Kaplan Quits Century Company

The Century Projector Corporation, New York, is under new direction. Sam Kaplan, well known in projectionist circles of that city, resigned as general manager May 1, it was disclosed this week. W. D. Hausler, comptroller since 1938, and formerly of Electrical Research Products, has become vice-president and general manager.

The announcement was made this week by H. E. Hammons, president, who, it is understood, will now govern all policies and financial operations. Mr. Hammons said Mr. Kaplan's resignation was "regretfully accepted."

Mr. Kaplan has been in the film industry more than 25 years. He founded the Sam Kaplan Manufacturing and Supply Company. In 1938, this became the Century company.

L. D. Davee continues as sales manager. George C. Steilin has been appointed factory manager.

"The present dealer-relationship policies will continue, and the future post-war program will be considerably expanded. All other policies, officers, and personnel remain the same," Mr. Hammons said this week.

Actors' Equity Holding 32nd Annual Meeting

The 32nd annual meeting of Actor's Equity Association will be held June 1 at the Hotel Astor, New York. Business to be conducted will include reports of officers and the election of 10 councillors to serve five years, plus two replacements.

Names on the regular ticket were presented by the nominating committee, consisting of six senior resident members and three members of the council.

Those on the regular ticket are Vera Allen, Matt Briggs, Russ Brown, Leo G. Carroll, Frank Fay, Ruth Hammond, Ross Hertz, Sam Jaffe, Jane Seymour, and Jack Sheehan. The replacement for four years is Robert Perry, and the replacement for two years is Mary Frances Heflin. The independent ticket consists of Anne Burr, Louis Calhern, Victor Jory, Philip Loeb, Arnold Moss and Anthony Moss.

Newsreels Catch Horror and Valor Of Flat-Top Fire

The five major newsreels, working with spee this week edited and brought to the screens America the great sea epic of the U.S.S. Frankli

As filmed by U. S. Navy combat camerame the catastrophe of the 27,000-ton flat-top is told a vivid picture story. Sailing calmly 60 miles o the coast of Japan March 19, the huge carri suddenly thunders into a blazing inferno after tw bomb hits from a Jap plane that sneaks out of t obscuring clouds. The ship's wide deck, load with bombs and crowded with planes ready f action, in almost no time is reduced to a blackene smoking hull by the detonation of its own bom and the planes' gasoline tanks. The spectacle b comes one of almost monumental terror as eno mous black clouds engulf the ship and flames sho skyward or lash men into the sea.

Although the loss of life is appalling, the cou age of the men battling the violence is inspirin The cruiser Santa Fe moves near to fight t holocaust, the destroyer Hickok draws close take off the wounded. Scenes of inexpressab horror take place on the fire-swept deck, but m move about undaunted, and the Chaplain, Lie Commander O'Callahan, ministers to the stricke

Finally, as by some miracle, the havoc ends a the proud lady on her own power completes t voyage from the shores of Japan to the harbor New York in a display of valor and seamanshi

Movietone News held a special showing of version of the film for the press at the Twentie Century-Fox home office Tuesday.

Last Sunday night, the films of the Frankl saga were shown over N.B.C.'s television stati WNBT in New York. Paul Alley, NBC tel vision newsreel editor, edited, scored and narrat the pictures for the presentation. M. H.

James J. Walker Makes Plea For Greater New York Fund

James J. Walker, former Mayor of New Yor is making an appeal on behalf of the 408 volu tary hospitals, health and welfare agencies parti pating in the Greater New York Fund, in a sho shown throughout the city as a feature of t Fund's campaign.

The film was made for the Fund's eighth annu annual appeal, which concludes June 9, with t cooperation of Fred J. Schwartz, former memb of the War Activities Committee, who is servi as chairman of features and motion pictures f the public relations committee of the Greater Ne York Fund.

Universal Newsreel volunteered the services its organization in filming the short. Harry Ma del, director of publicity and advertising for RK Theatres, was chairman of the production co mittee.

20th-Fox Will Release "Call of Wild" June 15

Tom Connors, vice-president in charge of di tribution of 20th Century-Fox, announced Mond that "Call of the Wild" would be made availab for bookings beginning June 15. The picture w withdrawn from release sometime ago. Cla Gable's services for this picture had been loan by Metro and it was claimed by 20th Century-F that certain restrictive provisions in the agre ment for the loan of that star's services had be violated. These difficulties have now been iron out, clearing the way for the picture's release, M Connors said.

To Open for Summer

Thomas Grasso, new operator of the Old Co ony, 460-seat house in Sound View, Conn., a nounces it will open early in June this year i stead of July 4 as usual. The Warner theat zone reports that the Globe in Clinton, Mas closed for the summer May 20, with the Tremon Ansonia, Conn., scheduled to follow May 27.

THE *HOLLYWOOD* SCENE

MPLETED
LUMBIA
y Senorita
kas Panhandle
M
rvey Girls
C
e, Ranger, Ride
Old Wyoming
PUBLIC
ugh Riders of
Cheyenne
O RADIO
g Dong Williams
Bells of St. Mary's
(Rainbow)

STARTED
COLUMBIA
Powder River
MONOGRAM
Song of the Border
PARAMOUNT
Too Good to Be True
PRC
Club Havana
Checkmate
Wanted Men
REPUBLIC
Mexicana
RKO RADIO
Deadline at Dawn
20th CENTURY-FOX
Leave Her to Heaven
Enchanted Voyage
Now It Can Be Told

SHOOTING
COLUMBIA
Some Call It Love
I Love a Bandleader
Bandit of Sherwood
Forest
Pardon My Past
(Mutual)
MGM
She Went to the Races
Abbott and Costello
in Hollywood
They Were Expendable
For Better, for Worse
Early to Wed
MONOGRAM
Sunbonnet Sue
PARAMOUNT
Stork Club
Blue Dahlia
REPUBLIC
Love, Honor and
Goodbye
RKO RADIO
Tomorrow is Forever
(International)
20th CENTURY-FOX
Fallen Angel
Kitten on the Keys
UNITED ARTISTS
Young Widow
(Stromberg)
UNIVERSAL
On Stage, Everybody
Frontier Gal
Uncle Harry
Lady on a Train
WARNERS
Two Mrs. Carrolls
Danger Signal
Janie Gets Married
Time, the Place and
the Girl
Stolen Life

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tudio Activity Increases As 11 Films Are Started

ollywood Bureau

Production activity was on the rise last ek. Eleven new features went before the neras, the largest number in any one week ce the studio strike began. Of these, four re started at studios unaffected by strike nditions. Twentieth Century-Fox, a struck idio, got around production difficulties by rting its three new features at locations dist from the home lot.

"Leave Her to Heaven," for example, got der way at Bass Lake, Oregon. Based on e best seller by Ben Ames Williams, the story ncerns a woman whose possessive love for r husband poisons the lives of all those about r. It is being filmed in Technicolor, with hn M. Stahl handling the direction, and Wilm Bacher producing. Gene Tierney, Jeanne ain, Cornel Wilde, Reed Hadley and Ray llins head the cast.

Enchanted Voyage" Is n Location in Louisiana

Also in Technicolor is "The Enchanted Voye," which went before cameras on location Louisiana. Walter Morosco is producing, oyd Bacon directing, and the cast includes hn Payne, June Haver and Charlotte Greenood. The story is from Robert Nathan's himsical novel about a carpenter who builds sailboat on wheels.

"Now It Can Be Told," the story of the BI's wartime activities, is shooting in New ork, with Louis de Rochemont producing, and enry Hathaway directing. Prominent in the ast are William Eythe, Lloyd Nolan, Gene ockhart and Rene Carson.

Paramount started "Too Good to Be True," ot to be confused with the Betty Hutton-Sonny ufts vehicle which was filmed under that itle, and later re-named "Cross My Heart." he explanation given by the studio for the ouble use of the title is that it considered Too Good to Be True" too good to give up. he current feature presents Ray Milland, eresa Wright and Brian Donlevy. Harry Tuend produces; Sidney Lanfield directs.

RKO Radio's entry-of-the-week is "Deadline t Dawn." Adrian Scott is producing, and arold Clurman, late of New York's Group heatre, is directing. Bill Williams, Susan ayward and Paul Lukas are co-starred in lifford Odet's screenplay, which is based on romantic melodrama by William Irish.

Republic trained cameras on a musical extravaganza, titled "Mexicana." Tito Guizar, Constance Moore, Leo Carrillo, Howard Freeman and Estelita head the cast, and Al Santell is functioning as producer-director.

Monogram's new venture is another in the studio's "Cisco Kid" series of Westerns, and presents Duncan Renaldo, Martin Garralaga and Armida. Lindsley Parsons is producing the film under the tentative title, "Song of the Border." Lambert Hillyer directs.

In a renewed burst of activity, PRC started work on three features. "Club Havana," a Leon Fromkess production, is a musical drama with Tom Neal and Margaret Lindsay in the top roles, and Carlos Molina and his band featured. Edgar Ullmer is directing.

Another was "Checkmate," Jack Grant's first picture as associate producer for PRC. The cast includes Richard Fraser, Grace Gillern, Kenneth MacDonald, Eddie Acuff and Emmett Lynn. Lew Landers is directing.

The third in the group is "Wanted Men," final picture of the studio's current "Texas Ranger" Westerns. It's an Alexander-Stern production, with Harry Fraser directing. Tex Ritter, Dave O'Brien and Patricia Knox have the leading roles.

Columbia started work on "Powder River," the first of its new Western series co-starring Charles Starrett and Smiley Burnette. Ray Nazarro is directing; Colbert Clark producing.

Incidental News of Pictures-to-Come

Benedict Bogeaus has announced that he will produce "The Romantic Life of Charles Dickens," for United Artists release. Norman Reilly Raine is preparing the screenplay.

Joan Bennett has been signed by RKO to star in "None So Blind," a psychological thrill film which Val Lewton is scheduled to produce. . . . Tamara Toumanova's first picture under her new MGM contract will be "Ballerina," in which she will share stellar honors with Margaret O'Brien. Joseph Pasternak will produce, and Henry Koster direct the feature. . . . Ginny Simms has been signed to co-star with Charles Coburn and Robert Paige in a musical, "Alibi in Ermine," which George Waggner will produce and direct for Universal.

Producer Robert Bassler has had his Twentieth Century-Fox contract extended for another year. . . . Paramount has cabled Clive Brook, now in London, an offer to return to Hollywood for one of the principal roles in Charles Brackett's forthcoming production, "To Each His Own," which Mitchell Leisen will direct.

Harry Romm, head of the theatres division of General Amusement Corporation, will arrive in Hollywood shortly to begin work on his initial production for Monogram, "Swing Parade." Del Lord has been borrowed from Columbia to direct the film. . . . Leslie Fenton and Fred MacMurray have engaged Bill Blowitz as director of publicity for their current Mutual Production, "Pardon My Past." . . . Manny Wolfe has been given a new contract by RKO, and will continue as head of the story department of that studio.

MGM Buys Novel, Giving Irving Starr Direction

MGM has purchased "If You Ever Need Me," first novel by Blair Traynor, and assigned it to Irving Starr to produce. . . . Twentieth Century-Fox has exercised its option on the services of Dick Haymes, singer, for another year. . . . Arnold Pressburger has signed Ellis St. Joseph to write the screenplay for his forthcoming production, "Together in Paris."

Producer William Pereira has been given a new contract by RKO. . . . Paramount has acquired the screen rights to "The Wayfarers," a novel by Dan Wickenden, which will be the Literary Guild selection for July. . . . Richard Sokolove, story editor at Columbia for the past two years, will become assistant to MGM's Al Lichtman next month. . . . S. Z. Sakall has had his Warner contract extended.

William Berke has been given a term contract by RKO, and is to direct "Dick Tracy," first in a series of features based on the cartoon-strip character. . . . Ken Curtis, radio singer recently signed by Columbia, will star in "Song of the Prairie," a Western musical. . . . Twentieth Century-Fox has exercised its option on Barbara McLean, cutter who won an Academy award for her work on that studio's "Wilson."

Don Barry Buys Story By Michael Acosta

Donald Barry, Republic star, has purchased from Michael Acosta a story titled "Dear John," which he plans to produce. . . . Marina Koschetz, daughter of Nina Koschetz, the opera star, has been signed to a long term contract by MGM, and will make her film debut in a singing role in "Two Sisters from Boston." . . . Actor Victor Francen has had his Warner contract extended.

Bruce Cabot and Nancy Kelly will have featured roles in "The Last Crooked Mile," which William O'Sullivan is slated to produce for Republic.

Climaxing The Most Triumphant Year In Paramount History....

BETTY HUTTON
in
"INCENDIARY BLONDE"
Paramount's Biggest
TECHNICOLOR Attraction

*P*aramount's
TRADE SH

CITY

"INCENDIARY BLONDE"
In Technicolor
Betty Hutton, Arturo De Cordova, Charles Ruggles, Albert Dekker, Barry Fitzgerald

CITY	PLACE	DATE
ALBANY	DELAWARE THEATRE 290 Delaware Avenue	FRI. JUNE 8 2 P.M.
ATLANTA	RHODES THEATRE 62 South Rhodes Center, N.W.	FRI. JUNE 8 11 A.M.
BOSTON	ESQUIRE THEATRE 264 Huntington Avenue	FRI. JUNE 8 2:30 P.M.
BUFFALO	NIAGARA THEATRE 426 Niagara Street	FRI. JUNE 8 2:30 P.M.
CHARLOTTE	DILWORTH THEATRE 1609 S. Boulevard	FRI. JUNE 8 10:30 A.M.
CHICAGO	SURF THEATRE 1204 Dearborn Parkway	FRI. JUNE 8 10:30 A.M.
CINCINNATI	FOREST THEATRE 671 Forest Avenue	FRI. JUNE 8 2:30 P.M.
CLEVELAND	COLONY THEATRE Shaker Square	FRI. JUNE 8 2 P.M.
DALLAS	MELROSE THEATRE 3419 Oaklawn Avenue	FRI. JUNE 8 2 P.M.
DENVER	BROADWAY THEATRE 1756 Broadway	FRI. JUNE 8 10 A.M.
DES MOINES	INGERSOLL THEATRE 3711 Ingersoll Avenue	FRI. JUNE 8 2 P.M.
DETROIT	FISHER THEATRE 7331 2nd Boulevard	FRI. JUNE 8 10:15 A.M.
INDIANAPOLIS	ST. CLAIR THEATRE 800 Ft. Wayne Avenue	FRI. JUNE 8 2 P.M.
KANSAS CITY	VOGUE THEATRE 3444 Broadway	FRI. JUNE 8 2 P.M.
LOS ANGELES	AMBASSADOR THEATRE Ambassador Hotel	FRI. JUNE 8 2 P.M.
MEMPHIS	MEMPHIAN THEATRE 51 South Cooper Street	FRI. JUNE 8 2:30 P.M.
MILWAUKEE	COLONIAL THEATRE 1516 West Vliet Street	FRI. JUNE 8 2:30 P.M.
MINNEAPOLIS	ST. LOUIS PARK THEATRE 4835 Minnetonka Boulevard	FRI. JUNE 8 2:15 P.M.
NEW HAVEN	WHITNEY THEATRE 1220 Whitney Avenue	FRI. JUNE 8 11 A.M.
NEW ORLEANS	CIRCLE THEATRE 1709 North Galvez Street	FRI. JUNE 8 11 A.M.
NEW YORK CITY	NORMANDIE THEATRE 51 East 53rd Street	FRI. JUNE 8 10:30 A.M.
OKLAHOMA CITY	TOWER THEATRE 425 N.W. 23rd Street	FRI. JUNE 8 10:30 A.M.
OMAHA	DUNDEE THEATRE 4952 Dodge Street	FRI. JUNE 8 2 P.M.
PHILADELPHIA	PARAMOUNT EXCHANGE 248 North 12th Street	FRI. JUNE 8 11 A.M. & 2 P.M.
PITTSBURGH	SHADYSIDE THEATRE 5518 Walnut Street	FRI, JUNE 8 2 P.M.
PORTLAND	ORIENTAL THEATRE 822 Southeast Grand Avenue	FRI. JUNE 8 2:30 P.M.
ST. LOUIS	WEST END THEATRE 4819 Delmar Boulevard	FRI. JUNE 8 2 P.M.
SALT LAKE CITY	STUDIO THEATRE 161 South Main Street	FRI. JUNE 8 10 A.M.
SAN FRANCISCO	METRO THEATRE 2055 Union Street	FRI. JUNE 8 2 P.M.
SEATTLE	EGYPTIAN THEATRE 4543 University Way	FRI. JUNE 8 2:30 P.M.
WASHINGTON	PARAMOUNT EXCHANGE 306 H Street, N.W.	FRI. JUNE 8 2 P.M.

Block *and* "Incendiary Blonde"

AND TWO RE-ISSUES

NGS · JUNE 6th to 8th AND JULY 6

				TWO RE-ISSUES	
6TH BLOCK For 1944 To 1945	**"OUT OF THIS WORLD"** EDDIE BRACKEN VERONICA LAKE DIANA LYNN CASS DALEY	**"ONE EXCITING NIGHT"** WILLIAM GARGAN ANN SAVAGE	**"YOU CAME ALONG"** Hal Wallis' Production ROBERT CUMMINGS LIZABETH SCOTT DON DeFORE	Cecil B. DeMille's **"NORTHWEST MOUNTED POLICE"** In Technicolor GARY COOPER PAULETTE GODDARD MADELEINE CARROLL	**"THIS GUN FOR HIRE"** ALAN LADD VERONICA LAKE LAIRD CREGAR ROBERT PRESTON
PLACE	**DATE**	**DATE**	**DATE**	**DATE**	**DATE**
FOX PROJECTION ROOM 1052 Broadway	THURS. JUNE 7 2:30 P.M.	THURS. JUNE 7 10:30 A.M.	FRI. JULY 6 8 P.M.	WED. JUNE 6 2:30 P.M.	WED. JUNE 6 10:30 A.M.
PARAMOUNT EXCHANGE 154 Walton Street, N.W.	THURS. JUNE 7 1 P.M.	THURS. JUNE 7 2:30 P.M.	FRI. JULY 6 2 P.M.	WED. JUNE 6 10:30 A.M.	WED. JUNE 6 2 P.M.
PARAMOUNT EXCHANGE 58-62 Berkeley Street	THURS. JUNE 7 2:30 P.M.	THURS. JUNE 7 10:30 A.M.	FRI. JULY 6 2:30 P.M.	WED. JUNE 6 2:30 P.M.	WED. JUNE 6 10:30 A.M.
PARAMOUNT EXCHANGE 464 Franklin Street	THURS. JUNE 7 2 P.M.	THURS. JUNE 7 11 A.M.	FRI. JULY 6 2:30 P.M.	WED. JUNE 6 3 P.M.	WED. JUNE 6 1:30 P.M.
PARAMOUNT EXCHANGE 305 So. Church Street	THURS. JUNE 7 3:30 P.M.	THURS. JUNE 7 2 P.M.	FRI. JULY 6 2 P.M.	WED. JUNE 6 3:30 P.M.	WED. JUNE 6 2 P.M.
PARAMOUNT EXCHANGE 1306 So. Michigan Avenue	THURS. JUNE 7 1:30 P.M.	THURS. JUNE 7 3 P.M.	FRI. JULY 6 2 P.M.	WED. JUNE 6 2:10 P.M.	WED. JUNE 6 1 P.M.
PARAMOUNT EXCHANGE 1214 Central Parkway	THURS. JUNE 7 3 P.M.	THURS. JUNE 7 1 P.M.	FRI. JULY 6 2:30 P.M.	WED. JUNE 6 3 P.M.	WED. JUNE 6 1 P.M.
PARAMOUNT EXCHANGE 1735 East 23rd Street	THURS. JUNE 7 2 P.M.	THURS. JUNE 7 11 A.M.	FRI. JULY 6 2 P.M.	WED. JUNE 6 11 A.M.	WED. JUNE 6 2 P.M.
PARAMOUNT EXCHANGE 412 So. Harwood Street	THURS. JUNE 7 2 P.M.	THURS. JUNE 7 10 A.M.	FRI. JULY 6 2 P.M.	WED. JUNE 6 2 P.M.	WED. JUNE 6 10 A.M.
PARAMOUNT EXCHANGE 2100 Stout Street	THURS. JUNE 7 2 P.M.	THURS. JUNE 7 3:45 P.M.	FRI. JULY 6 2:30 P.M.	WED. JUNE 6 2 P.M.	WED. JUNE 6 3:45 P.M.
PARAMOUNT EXCHANGE 1125 High Street	THURS. JUNE 7 12:45 P.M.	THURS. JUNE 7 2:30 P.M.	FRI. JULY 6 12:45 P.M.	WED. JUNE 6 12:45 P.M.	WED. JUNE 6 3 P.M.
PARAMOUNT EXCHANGE 479 Ledyard Avenue	THURS. JUNE 7 2:15 P.M.	THURS. JUNE 7 1 P.M.	FRI. JULY 6 2 P.M.	WED. JUNE 6 2 P.M.	WED. JUNE 6 10:45 A.M.
PARAMOUNT EXCHANGE 116 West Michigan Street	THURS. JUNE 7 1 P.M.	THURS. JUNE 7 3 P.M.	FRI. JULY 6 1 P.M.	WED. JUNE 6 1 P.M.	WED. JUNE 6 3 P.M.
PARAMOUNT EXCHANGE 1800 Wyandotte Street	THURS. JUNE 7 2 P.M.	THURS. JUNE 7 10:30 A.M.	FRI. JULY 6 2 P.M.	WED. JUNE 6 2 P.M.	WED. JUNE 6 10:30 A.M.
AMBASSADOR THEATRE PARAMOUNT EXCHANGE	JUN. 7..3 P.M.	JUN. 7..1:30 P.M.	JULY 6..2 P.M.	JUN. 6..3 P.M.	JUN. 6..1:30 P.M.
PARAMOUNT EXCHANGE 362 So. Second Street	THURS. JUNE 7 2 P.M.	THURS. JUNE 7 10:30 A.M.	FRI. JULY 6 2 P.M.	WED. JUNE 6 2 P.M.	WED. JUNE 6 10:30 A.M.
PARAMOUNT EXCHANGE 1121 No. 8th Street	THURS. JUNE 7 3 P.M.	THURS. JUNE 7 1:30 P.M.	FRI. JULY 6 2 P.M.	WED. JUNE 6 3 P.M.	WED. JUNE 6 1:30 P.M.
PARAMOUNT EXCHANGE 1201 Currie Avenue	THURS. JUNE 7 2 P.M.	THURS. JUNE 7 10:30 A.M.	FRI. JULY 6 2 P.M.	WED. JUNE 6 2 P.M.	WED. JUNE 6 10:30 A.M.
PARAMOUNT EXCHANGE 82 State Street	THURS. JUNE 7 2 P.M.	THURS. JUNE 7 3:30 P.M.	FRI. JULY 6 2 P.M.	WED. JUNE 6 1:30 P.M.	WED. JUNE 6 3:30 P.M.
PARAMOUNT EXCHANGE 82 So. Liberty Street	THURS. JUNE 7 10 A.M.	THURS. JUNE 7 1:30 P.M.	FRI. JULY 6 11 A.M.	WED. JUNE 6 10 A.M.	WED. JUNE 6 1:30 P.M.
FOX PROJECTION ROOM 345 West 44th Street	THURS. JUNE 7 3:20 P.M.	THURS. JUNE 7 2:15 P.M.	FRI. JULY 6 2:15 P.M.	WED. JUNE 6 2:30 P.M.	WED. JUNE 6 10:30 A.M.
PARAMOUNT EXCHANGE 701 West Grand Avenue	THURS. JUNE 7 1:30 P.M.	THURS. JUNE 7 10:30 A.M.	FRI. JULY 6 1:30 P.M.	WED. JUNE 6 1:30 P.M.	WED. JUNE 6 10:30 A.M.
PARAMOUNT EXCHANGE 1704 Davenport Street	THURS. JUNE 7 2 P.M.	THURS. JUNE 7 3:45 P.M.	FRI. JULY 6 2 P.M.	WED. JUNE 6 1 P.M.	WED. JUNE 6 3:15 P.M.
PARAMOUNT EXCHANGE 248 North 12th Street	THURS. JUNE 7 2 P.M.	THURS. JUNE 7 11 A.M.	FRI. JULY 6 2 P.M.	WED. JUNE 6 11 A.M.	WED. JUNE 6 2 P.M.
PARAMOUNT EXCHANGE 1727 Boulevard of Allies	THURS. JUNE 7 2 P.M.	THURS. JUNE 7 10:30 A.M.	FRI. JULY 6 2 P.M.	WED. JUNE 6 2 P.M.	WED. JUNE 6 10:30 A.M.
PARAMOUNT EXCHANGE 909 N.W. 19th Avenue	THURS. JUNE 7 2:30 P.M.	THURS. JUNE 7 11 A.M.	FRI. JULY 6 2:30 P.M.	WED. JUNE 6 2:30 P.M.	WED. JUNE 6 11 A.M.
PARAMOUNT EXCHANGE 2949 Olive Street	THURS. JUNE 7 1:30 P.M.	THURS. JUNE 7 10:30 A.M.	FRI. JULY 6 1:30 P.M.	WED. JUNE 6 1:30 P.M.	WED. JUNE 6 10:30 A.M.
PARAMOUNT EXCHANGE 270 East 1st South Street	THURS. JUNE 7 1 P.M.	THURS. JUNE 7 2:30 P.M.	FRI. JULY 6 1 P.M.	WED. JUNE 6 1 P.M.	WED. JUNE 6 2:30 P.M.
PARAMOUNT EXCHANGE 205 Golden Gate Avenue	THURS. JUNE 7 1:30 P.M.	THURS. JUNE 7 3 P.M.	FRI. JULY 6 1:30 P.M.	WED. JUNE 6 1:15 P.M.	WED. JUNE 6 3:30 P.M.
PARAMOUNT EXCHANGE 2330 First Avenue	THURS. JUNE 7 1:30 P.M.	THURS. JUNE 7 11 A.M.	FRI. JULY 6 1:30 P.M.	WED. JUNE 6 1:30 P.M.	WED. JUNE 6 11 A.M.
PARAMOUNT EXCHANGE 306 H Street, N.W.	THURS. JUNE 7 10:30 A.M.	THURS. JUNE 7 2:30 P.M.	FRI. JULY 6 2 P.M.	WED. JUNE 6 10:30 A.M.	WED. JUNE 6 2:30 P.M.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In theatremen serve one another with information about the box office performance product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORT What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 2

Columbia

KANSAS CITY KITTY: Joan Davis, Jane Frazee, Bob Crosby—If I wrote my comments on this picture they would not print them. It fits in the lower bracket of a very poor double bill. It has no entertainment value. It was really a grand flop. I got stung very badly with this one. Put in a good western and then it might hold a few in their seats. Played Saturday, May 5.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

THEY LIVE IN FEAR: Otto Kruger, Clifford Severn —Played Sunday on a single bill and it seemed to satisfy.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TOGETHER AGAIN: Irene Dunne, Charles Boyer—As far as entertainment value is concerned, you can rate this as good, but the box office value is only fair. Played Sunday, Monday, April 29, 30.—H. Goldson, Plaza Theatre, Chicago, Ill. Neighborhood patronage.

Metro-Goldwyn-Mayer

BLONDE FEVER: Philip Dorn, Mary Astor—Why, oh, why, when they have just a fair program picture such as this, do the narrators in the trailers laud it to the skies. It is just as bad to oversell a picture as to undersell it. It seems to be the basis of their thought that the public is stupid. That is far-fetched. Today, the public is more discerning on pictures than at any time I can remember. Just try and slip a cluck over on them and see what happens at your box office.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

KEEP YOUR POWDER DRY: Lana Turner, Laraine Day, Susan Peters—Women's pictures are always dynamite. These girls were tough, talented and terrific.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

LOST ANGEL: Margaret O'Brien, James Craig—My patrons enjoyed this feature. I played it very late but had many good comments. Play it. Played Tuesday, May 8.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

Monogram

SNUFFY SMITH, YARD BIRD: Bud Duncan, Sarah Padden—I doubled this with an Autry reissue and it topped all money at the front. I sincerely hope the little man with the big nose makes lots of pictures. Played Thursday, Friday, May 3, 4.—A. G. Painter, New West End Theatre, High Point, N. C. Small town and rural patronage.

Paramount

AND NOW TOMORROW: Loretta Young, Alan Ladd This is a well done picture and both the stars are tops. Play it on your best days and all will praise it. Played Friday, Saturday, May 4, 5.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

AND NOW TOMORROW: Loretta Young, Alan Ladd —Good picture and good business. It is quite dramatic and should please anywhere. Played Sunday, Monday, April 29, 30.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FRENCHMAN'S CREEK: Joan Fontaine, Arturo de Cordova—Not a small town picture. The costumes killed it here. It is very well acted and there are good stars. I was very disappointed. I imagine it was made for cities and big towns. Played Sunday, Monday, April 29, 30.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

FRENCHMAN'S CREEK: Joan Fontaine, Arturo de Cordova—This one did better than we expected due to the national exploitation it has received. Costume and era pictures are strictly taboo here. The children call them "old fashioned" and in many instances prejudice their parents against going to see them. Played Sunday, Monday, April 22, 23.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HERE COME THE WAVES: Bing Crosby, Betty Hutton, Sonny Tufts—Made to order for any situation. Grab it quickly and your public will thank you for it. Played Sunday-Tuesday, April 22-24.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

NATIONAL BARN DANCE: Jean Heather, Charles Quigley—Doubled this with "San Fernando Valley" to excellent weekend business. Played Friday, Saturday, April 27, 28.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RAINBOW ISLAND: Dorothy Lamour, Eddie Bracken —Not big but suited for small town situations. It is sort of silly, but it is in Technicolor and there is comedy, which our crowd went for. Played Friday, Saturday, April 27, 28.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

RAINBOW ISLAND: Dorothy Lamour, Eddie Bracken —We played this rather late but pictures are like whiskey with me. If they are good age does them no harm. One of the dance scenes is very vulgar to my way of thinking, but I'm old fashioned. Everybody seemed to like the show. Played Sunday, Monday, May 6, 7.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

RKO Radio

BEHIND THE RISING SUN: Margo, Tom Neal, Robert Ryan—The fight in the picture brought back at least 100 customers. Good picture, and it was played at the time of the fall of Germany, so with a little pushing grossed me plenty. Played Sunday, Monday, May 6, 7.—A. G. Painter, New West End Theatre, High Point, N. C. Small town and rural patronage.

CASANOVA BROWN: Gary Cooper, Teresa Wright—The opening day we did not do so well, but the second night built up and they all seemed to like it a lot.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

MURDER, MY SWEET: Dick Powell, Anne Shirley—As for Powell's new role, I thought he was great. Picture was medium. Acting superb. Give him one of Bogart's pictures and then let's see him hit the top.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

MY PAL, WOLF: Jill Esmond, Sharyn Moffett—Just what our crowd likes for a double feature bill. All were well pleased and we had a good turnout for midweek. Played Wednesday, Thursday, May 2, 3.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

NONE BUT THE LONELY HEART: Cary Grant, Ethel Barrymore—A good story that got very little response from our patrons. We believe that it sounded too somber and serious. Cary Grant was exceptionally good and the picture was well liked and will be remembered by those who saw it. Business fair. Played Sunday, Monday, April 29, 30.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

PRINCESS AND THE PIRATE: Bob Hope, Virginia Mayo—Bob is always good and Virginia is very good also. It is all in natural color which helps. Played Sunday-Tuesday, May 6-8.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

SPITFIRE: Leslie Howard, Rosamund John—This story of the designer of the Spitfire airplane received fairly good response from our patrons. The English accent makes it hard for some people to understand the dialogue, but to most of us it seemed good to see Leslie Howard again. Business average. Played Wednesday, Thursday, April 25, 26.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

STEP LIVELY: Frank Sinatra, George Murphy—I was rather surprised in this picture. George Murphy overacted, and I wish Eugene Pallette would reduce about 200 pounds. He's my favorite actor. Personally I had worked up a dislike for Sinatra but must admit he does very well, and there's no denying he can sing. It is a very good show but I have seen better. Played Thursday, Friday, May 3, 4.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

TALL IN THE SADDLE: John Wayne, Ella Raines—This picture we played on a single bill. On the weekend I put a comedy with it and enjoyed a nice weekend.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

TALL IN THE SADDLE: John Wayne, Ella Raines—A Western such as this goes over pretty well with us. It's a long time since we have seen Gabby Hayes, but he was funny as usual. Generally well liked, including John Wayne. Business good. Played Wednesday, Thursday, May 2, 3.—B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

WOMAN IN THE WINDOW, THE: Edward G. Robinson, Joan Bennett—Good mystery picture but Little Caesar is not the draw he used to be. Dan Duryea stole the show with his blackmailing sequence.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Republic

SAN FERNANDO VALLEY: Roy Rogers, Dale Eva —We did well on this one. Rogers is very popular wi Western fans. Played Friday, Saturday, April 27, 28.— C. Edwards, Winema Theatre, Scotia, Cal. Small lumb town patronage.

SONG OF NEVADA: Roy Rogers, Mary Lee, Da Evans—Boy, oh boy, how they go for Westerns in the parts. They really pay off the mortgage. My patro love the songs of Rogers and the Sons of the Pioneer Don't forget that Mary Lee is a large part of the ente tainment. She has them tapping their feet and brothe is that a good sign. There is plenty of action and go hillbilly music. Play this and make some money over t Government tax. Played Saturday, April 28.—A. L. Dov Bengough Theatre, Bengough, Sask., Can. Rural a small town patronage.

STAGECOACH TO MONTEREY: Allan Lane, Pegg Stewart—This new cowboy is getting to be a favorite her He is the first Western star to outdraw Roy Roger Same type of Western but it seems to click in a big wa Played Friday, Saturday.—J. C. Balkcom, Jr., Gray The tre, Gray, Ga. General patronage.

THOROUGHBREDS: Tom Neal, Royer Pryor, Ade Mara—Entertaining little picture about race horses. Pleas good business on Friday and Saturday. Played May 4, 5. E. M. Freiburger, Paramount Theatre, Dewey, Okl Small town and rural patronage.

Twentieth Century-Fox

FIGHTING LADY, THE: Naval Documentary—Th Government-made picture in Technicolor is very good, a business was likewise. Played Tuesday, May 1.—E. Freiburger, Paramount Theatre, Dewey, Okla. Small tow patronage.

KEYS OF THE KINGDOM: Gregory Peck, Thom Mitchell—Too long and heavy for a small town. No st power and business was very poor. Probably a good sho for a big city. Played Wednesday, Thursday, May 2, 3. E. M. Freiburger, Paramount Theatre, Dewey, Okl Small town patronage.

LAURA: Gene Tierney, Dana Andrews—This pictu failed to go over for us. Very little enthusiasm express by my small attendance. Played Wednesday, Thursda May 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Ca Small lumber town patronage.

LAURA: Gene Tierney, Dana Andrews—Fell down her It is very well played but mysteries are not liked here b the general public. I guess they are making too many no They are overdoing it as in the case of the war picture Played Friday, Saturday, April 20, 21.—M. W. Hughe Colonial Theatre, Astoria, Ill. Small town patronage.

SOMETHING FOR THE BOYS: Carmen Mirand Michael O'Shea—Well received and satisfactory retur at the box office. Played Sunday, Monday, April 22, 2 —H. Goldson, Plaza Theatre, Chicago, Ill. Neighborho patronage.

TAKE IT OR LEAVE IT: Phil Baker, Phil Silvers- Something new in picture making and I hope it does n become habitual like war pictures, three reels of old rei sues and one of new photography. Did business and went over so I have no complaint if it doesn't happen t often. Played Wednesday, May 9.—Johnnie Hynes, Com munity heatre, Conde, S. D.

WINGED VICTORY: Edmond O'Brien, Jeanne Crain- We had a very lucky break on this picture, as we playe it on V-E Day. This proved to be a natural.—Harlan Rankin, Plaza Theatre, Tilbury, Ont., Can.

WINGED VICTORY: Edmond O'Brien, Jeanne Crain- For a picture dealing with the war they have not com any better than this one. There was just enough comed relief. There seems to be a great deal of talent in th services.—A. E. Hancock, Columbia Theatre, Columbi City, Ind.

United Artists

BREWSTER'S MILLIONS: Dennis O'Keefe, Hele

(Continued on page 40)

An exciting story of a cunning ruthless killer..

ERICH VON STROHEIM **MARY BETH HUGHES**

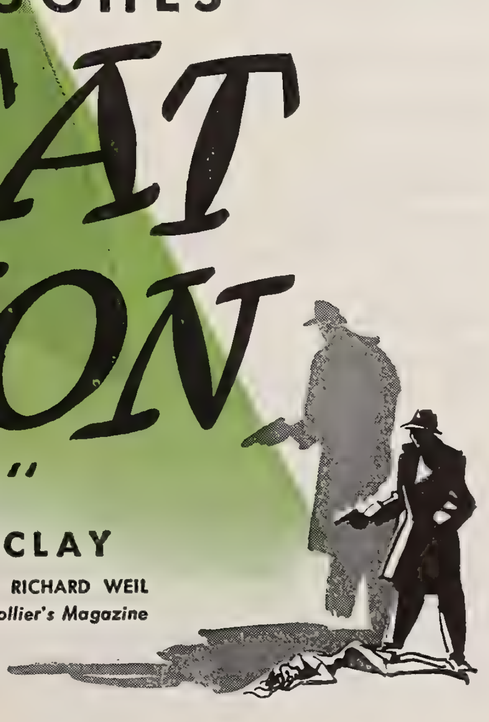
THE GREAT FLAMARION

"GREAT WITH A GUN"

with DAN DURYEA • STEPHEN BARCLAY

ANTHONY MANN — *Director* • *Screen Play by* ANNE WIGTON, HEINZ HERALD, RICHARD WEIL
Story by ANNE WIGTON • *Based on a character* "BIG SHOT" *by* VICKI BAUM *from Collier's Magazine*
Producer — WILLIAM WILDER

A REPUBLIC PICTURE



Short Product in First Run Houses

NEW YORK—Week of May 21

ASTOR: Clock Watcher	***RKO***
All-Star Bond Rally	***WAC***
Feature: The Enchanted Cottage	RKO
CAPITOL: The Seesaw and the Shoes	***MGM***
All-Star Bond Rally	***WAC***
Feature: The Clock	MGM
CRITERION: Fiesta Time	***Columbia***
All-Star Bond Rally	***WAC***
Feature: Counter-Attack	Columbia
GLOBE: All-Star Bond Rally	***WAC***
Rhythm of the Rhumba	***Vitaphone***
I Only Have Eyes for You	***Vitaphone***
Feature: The Unseen	Paramount
HOLLYWOOD: Unruly Hare	***Vitaphone***
It Happened in Springfield	***Vitaphone***
Musical Mexico	***Vitaphone***
All-Star Bond Rally	***WAC***
Feature: The Corn Is Green	Warner Bros.
RIALTO: Donald's Day Off	***RKO***
All-Star Bond Rally	***WAC***
Feature: Brighton Strangler	RKO
RIVOLI: Bombalera	***Paramount***
All-Star Bond Rally	***WAC***
Feature: The Affairs of Susan	Paramount
ROXY: Alaskan Grandeur	***20th Cent.-Fox***
Mother Goose Nightmare	***20th Cent.-Fox***
All-Star Bond Rally	***WAC***
Feature: Diamond Horseshoe	20th Cent.-Fox
STRAND: Behind the Meatball	***Vitaphone***
It Happened in Springfield	***Vitaphone***
All-Star Bond Rally	***WAC***
Feature: Escape in the Desert	Warner Bros.

CHICAGO—Week of May 21

APOLLO: Sikhs of Patala	***20th Cent.-Fo***
Rippling Romance	***Columbi***
Feature: A Song to Remember	Columbi
GARRICK: All-Star Bond Rally	***WA***
Two Down and One to Go	***WA***
Feature: This Man's Navy	MG
GRAND: All-Star Bond Rally	***WA***
Features: The Enchanted Cottage	RK
Song of the Sarong	Univers
ORIENTAL: Jamming the Blues	***Vitaphon***
Dog, Cat and Canary	***Columbi***
Court Craft	***RK***
Feature: Brewster's Millions	United Artis
PALACE: All-Star Bond Rally	***WA***
Features: Salome, Where She Danced	Univers
Honeymoon Ahead	Univers
ROOSEVELT: I Am An American	***Vitaphon***
All-Star Bond Rally	***WA***
Feature: I'll Be Seeing You	United Artist
STATE LAKE: Memo to Britain	***March of Time-RK***
Two Down and One to Go	***WA***
Feature: Diamond Horseshoe	20th Cent.-Fo
UNITED ARTISTS: Two Down and One to Go	***WA***
All-Star Bond Rally	***WA***
Feature: Without Love	MG
WOODS: Lowe, Hite and Stanley	***Columbi***
Features: The Vampire's Ghost	Republi
The Phantom Speaks	Republi

(*Continued from page 38*)

Walker—A hilarious comedy that kept our patrons in an uproar.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

Universal

BABES ON SWING STREET: Peggy Ryan, Ann Blyth—Used on second half of double bill with negligible results. Played Friday, Saturday, May 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

CHIP OFF THE OLD BLOCK: Donald O'Connor, Peggy Ryan—Nice little picture. Haven't been able to do any business with this pair so I gave away $5 and got by with a little profit. Played Wednesday, May 2.—Johnnie Hynes, Community Theatre, Conde, S. D. Rural and small tonw patronage.

SUSPECT, THE: Ella Raines, Charles Laughton—Not box office here. We had one of our poorest Sundays with this feature. Laughton was never much of a draw in this theatre. Played Sunday, Monday, May 6, 7.—H. Goldson, Plaza Theatre, Chicago, Ill. Suburban patronage.

Warner Bros.

CONSPIRATORS, THE: Hedy Lamarr, Paul Henreid—This was a very interesting feature, but weekend business was off. Played Friday, Saturday, May 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HOLLYWOOD CANTEEN: Warner Star Revue—This was great entertainment. Many pronounced it better than "Stage Door Canteen." Business very good. Played Sunday, Monday, April 29, 30.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HOTEL BERLIN: Helmut Dantine, Faye Emerson—If you can get it in time it will make you money and will please the public. Just what they want to hear today. Played Friday, Saturday, May 11, 12.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

UNCERTAIN GLORY: Errol Flynn, Paul Lukas—This was correctly named and it also made uncertain receipts. It was the lowest of the year but I knew the patrons would not take to a swell acted story. Played Sunday, Monday, May 13, 14.—A. G. Painter, New West End Theatre, High Point, N. C. Rural patronage.

THE VERY THOUGHT OF YOU, THE: Dennis Morgan, Faye Emerson—Splendid. This is a box office natural for the small town and family theatres. The story was good, the directing was superb and the entire cast was excellent. Miss Parker was little short of sensational. Her physical charm and her genuine acting combined to make a real hit with our patrons. Played Wednesday, Thursday, April 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Short Features

Columbia

DOG MEETS DOG: Phantasy Cartoon—Not much of a cartoon.—H. Goldson, Plaza Theatre, Chicago, Ill.

THE DREAM KIDS: Fox & Crow—Seems to take well.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

THREE PESTS IN A MESS: All Star Comedies—If you like the Stooges, this is the answer. They roll them in the aisles with us. So let them roll.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

HOME MAID: Pete Smith Specialties—Very good. H. Goldson, Plaza Theatre, Chicago, Ill.

Paramount

WHITE RHAPSODY: Sportlights—Good sport reel on skiing.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

SWING IT: Headliner Revivals—Entertaining two-reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

AIN'T WE GOT FUN: Blue Ribbon Hit Parade—Better than usual Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

BEHIND THE MEATBALL: Merrie Melodies Cartoons—Good Technicolor Cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

CHAMPIONS OF THE FUTURE: Sports Parade—A Technicolor short of children and their form in athletics. Very good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

I WON'T PLAY: Featurettes—This could have been made a real good short if they played more.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

IT HAPPENED IN SPRINGFIELD: Featurettes—Entertaining two-reel short. Play it.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OVERSEAS ROUNDUP: Vitaphone Varieties—Good newsy reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SEPTEMBER IN THE RAIN: Blue Ribbon Hit Parade—One of the best.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

SKI WHIZZ: Vitaphone Varieties—Good reel on skiing spoiled by a very poor print so could not tell much about it.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

St. Louis Stagehands Sue On Union Assessment

Two members of Local 6 of the St. Louis Theatrical Brotherhood last week filed suit in the Circuit Court there against the union for damages totaling $107,100. The two stagehands, Henry H. Klaverkamp and Ralph W. Baur, allege that the union illegally assessed them 15 per cent of their salaries and then blacklisted them when they complained.

Mr. Klaverkamp asks $52,250 in actual and punitive damages and $2,575 in money due from overpaid assessments; Mr. Baur seeks $50,000 damages and $2,575 in overpaid assessments. Both allege that they were blacklisted in August, 1943, and have been unable to obtain work since. Similar suits were dismissed against the two plaintiffs last December when the court ruled that no cause of action had been shown. The new suits cite the union's bylaws to show that the legal assessment is limited to five per cent.

Plan Film Industry Exhibit At Chicago Science Museum

Nina Y. Holton, retiring president of the Better Films Council of Chicago, announced at the organization's 13th annual meeting recently that she was reviving plans for a permanent exhibit of the film industry at the Chicago Museum of Science and Industry. A report of the cost of maintenance of such an exhibit is being prepared by Paul M. Massmann, director of exhibits at the museum. The report will be presented to the Motion Picture Producers and Distributors of America in New York next month to seek financia support, according to Mrs. Holton.

Mrs. Holton said that a number of manufacturers, including Ampro and DeVry, had offere to contribute early motion picture projectors for th exhibit.

The new officers are Mrs. Joseph R. Chesser president; Mrs. R. S. Harper, first vice-president Mrs. Frank Buttsbach, second vice-president; Mrs Charles Elson, third vice-president; Mrs. Willian D. Meister, secretary, and Mrs. William H. Hernon, treasurer.

Projectionist Wins Suit Against Union Ban

A Chester, Pa., projectionist last week won a six-year fight against Local 516, Motion Picture Operators Union, AFL, of which he was a former member and president, when the Delaware County Common Pleas Court voided an agreement he had signed not to speak or vote in the union again.

The agreement, signed by the projectionist Philip L. Trainer, was made after he allegedly misappropriated funds from the union in 1937. He was fined $200 by the organization and readmitted after he signed the document.

Charging the agreement was subversive to the purpose of the union and detrimental to the public interest, Judge Henry G. Sweney said there was nothing in the union's rules authorizing such an agreement, which deprived the signer of Constitutional liberties and the right to work.

Hartford Theatres Back Drive For Swimming Pool for G.I.'s

The theatres of the Hartford, Conn., area have pledged 100 per cent cooperation to the civic and state committee, headed by Governor Raymond Baldwin and Francis S. Murphy, Hartford *Times* publisher, honorary chairman and vice-chairman, respectively, to raise contributions for the $50,000 fund to build a swimming pool for the blind soldiers at Old Farms Convalescent Hospital, Avon, Conn. Henry Needles, Warner district manager and theatre committee chairman, announced the drive which began April 22 and is to conclude April 29. Theatres will participate through special screen trailers and display posters. Collections will be taken up in theatre lobbies.

23 Theatres Now Open in Manila; Rebuild Others

In Manila, where the first film house was reopened to the liberated Filipinos with the American feature, "His Butler's Sister," April 1, 23 theatres are now operating and more than 35 are expected to be in use by June 1, Louis Lober, chief of the Motion Picture Bureau of the Overseas Branch of the Office of War Information, said in New York this week.

Servicing of those theatres with American films was made possible by the opening of a Central Film Exchange in Manila April 9, under the supervision of Robert Perkins, OWI film officer, and by the recovery of 112 features belonging to American companies. Regular weekly deliveries by air of OWI's United Newsreel and distribution of documentaries handled by the OWI also have helped to bring the Manila region up to date on Allied victories and on America's part in them, according to Mr. Lober.

When Mr. Perkins left for the Philippines, he took five American features with him to be able to start film showings. The Ideal, second of Manila's first run theatres to reopen, started in April with "Phantom of the Opera."

The recovered features, 56 of which Mr. Perkins discovered in one warehouse cache, were the property of the following American companies: Columbia, six; 20th Century-Fox, nine; Paramount, 17; Universal, 16; United Artists, eight; MGM, 17; RKO, 24, and Warner Brothers, 15. Among them were eight films that had never been shown in the Manila area. They were: MGM's "Getaway" and Stars Look Down," Paramount's "Great Man's Lady," RKO's "All American Coed," Columbia's "Lone Star Vigilantes," and Warners' "Passage from Hongkong," "International Squadron," and "Target for Tonight."

The Central Film Exchange, opened by OWI in Manila to handle films owned by American companies, has an operating staff of 14, all of whom were former employees of some of these companies. Pictures owned by independent Filipino and Chinese distributors are not handled by the exchange.

In the meantime, reports filtering in from other parts of the islands indicate that war damage to theatres has been as heavy or heavier than in Manila, where only one theatre was found to be in working order when the city was liberated, Mr. Lober said. It is reported that all theatres in Baguio, north of Manila; in Cebu, capital of Cebu Island, and in Iloilo, capital of Panay Island, have been destroyed.

To speed the important psychological warfare function of films in the devastated Philippine provinces, the OWI film unit has been using any available portable units. Mr. Perkins reports that, even in Manila, a portable unit showed newsreels to crowds waiting for the reopening of the Times. While the machinery was being rigged, news was broadcast.

Howson, Scenario Editor, With Warners 20 Years

Albert S. Howson, scenario editor and director of censorship for Warner Bros., Friday completed his 20th year with the company. In addition to handling scenario and censorship matters throughout that period, Mr. Howson directed some of the company's early Vitaphone shorts and at one time assisted in the reading and purchasing of stories. Before joining Warners, he had considerable experience as an actor, stage manager and director for the Frohmans and other stage producers.

Bell New York Exchange Opens Under Frances Kulick

Bell Pictures, Inc., has opened a New York exchange, managed by Frances Kulick, formerly manager of PRC's New York exchange. Bell will distribute Selznick-International's "Prisoner of Zenda," "Adventures of Tom Sawyer" and "Garden of Allah" in the Metropolitan area.

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Representing the AIRLINES of the United States

Johnston Keeps Monogram Helm; Broidy Moves Up

W. Ray Johnston will continue as president of Monogram Pictures, and additional authority will be granted to Samuel Broidy, general sales manager, it was disclosed Tuesday following the executive meeting of franchise holders at the Blackstone Hotel in Chicago. The agreement followed reports that certain franchise holders were attempting to force a reorganization of the company.

Mr. Broidy told the delegates to the two-day conference Monday that bigger productions awaited only the release of more film raw stock. He said that many of the coming release dates would be contingent on the stock allocations, and that the number and names of feature players would not be announced until after the allocations were announced June 7 in Washington for the third quarter. Mr. Broidy will be executive vice-president.

It was announced, however, that the lineup for the new season would call for 44 features, compared with 47 for the previous season.

Those attending the meeting included:

Mr. Johnston; Trem Carr, executive director; George D. Burrows, vice-president and treasurer; Mr. Broidy; Howard Stubbins, Herman Rifkin, William Hurlbut, Alton A. Brody, Charles W. Trampe and A. C. Bromberg, constituting with the above the board of directors.

Norton V. Ritchey, vice-president in charge of foreign sales; Morey Goldstein, eastern sales manager; Edward Morey, assistant sales manager; Sol Francis, midwest district manager; Mel Hulling, West Coast sales manager; Arthur Greenblatt, special representative; J. S. Harrington, head of prints and accessories; Gene Lowe, Albany; M. E. Wiman, Atlanta; Ben Abrams, Boston; H. L. Berkson, Buffalo; J. Sam Hinson, Charlotte; Irving Mandel and B. Eisenberg, Chicago; William Onie, Cincinnati; Nate Schultz, Cleveland; E. Blumenthal and Lloyd Rust, Dallas; Lon T. Fidler, Denver.

Also, Edward Spiers, Des Moines; M. H. Starr, Detroit; C. Harthill, Indianapolis; Mike Lee, Kansas City; B. Pritchard, Memphis; Tom Burke, Minneapolis; Harry LaVine, New Haven; Henry Glover, New Orleans; Nate Furst, New York; M. J. Comer, Oklahoma City; Jerry Callahan, Omaha; Al Davis, Philadelphia; Ben Wolansky, Pittsburgh; George B. West, St. Louis; Don Tibbs, Salt Lake City, and Jack Safer, Washington.

Endicott Circuit Appeals Ruling In New York Percentage Suit

The Endicott Circuit, operating theatres in Manhattan, Brooklyn and Queens, New York, filed an appeal May 15 to the Appellate Division of the New York Supreme Court from the decision of Justice Ernest L. Hammer of the state Supreme Court denying the circuit's application to dismiss suits brought against it by Warner Bros., Paramount, 20th-Fox and Loew's. This joint action seeks damages of $180,000 from the circuit for allegedly making false returns on percentage pictures. The circuit has applied for a dismissal on the ground that suits should have been filed separately under breach of contract laws, rather than fraud and conspiracy.

Sudekum Plans Nashville House

Tony Sudekum, president of Crescent Amusement Company, Nashville, has bought a site in Nashville on which it is reported he plans to build a combined film theatre and recreation center. Crescent also is expected to build a theatre-recreation center in East Nashville as soon as conditions permit.

Borus Joins Monogram

Si Borne, for the past eight years manager of the contract department of Republic Pictures, New York joined Monogram May 21 at the New York exchange, where he will take charge of the contract department and handle sales statistics.

FROM READERS

FINDS HERALD FRESH AND ALWAYS RELIABLE

To the Editor of the Herald:

The other day a friend of mine asked me to recommend a trade paper to him. This I did and it was Motion Picture Herald. He just took my word for it, gave the money to me and said to order him a three-year subscription.

I always believe that when you want the latest information and always reliable, Motion Picture Herald can't be beat.

Find enclosed my check to cover the three-year subscription. Mail to Mr. M. E. Brandt, R.D. No. 4, Tiffin, Ohio.

I too might say that I always read and enjoy the Better Theatres section each month. Keep up the good work.—*Ed Ramsey, Plymouth Theatre, Plymouth, Ohio.*

PROBLEMS! WHAT ARE THEY? LOEWENSTEIN INQUIRES

To the Editor of the Herald:

Don't you know that we in Oklahoma have no problems—that is, none to speak of!

We bask in sunny sunshine while the rest of the country freezes. If Oklahoma bragged as much about her weather as California does, all tourist traffic would center in Oklahoma City.

Also, our folks are not afraid of the dark. The "brown-out" here still leaves it possible to see a theatre with 60 watts of brilliance in its marquee.

Being in the third largest oil field in the world, there's enough gasoline fumes in the air to run one's car without coupons.

The soldiers and sailors stationed here like the locale so well they don't dare create any problems—for fear of being sent back home.

Really, Oklahoma is Utopia. If you receive a lot of serious gripes in that new column just remind the boys that our Chamber of Commerce invites them to get away from it all and come to glory.—*MORRIS LOEWENSTEIN, Majestic Theatre, Oklahoma City, Okla., secretary, Motion Picture Theatre Owners of America.*

Asks Divorce of Circuit From Detroit Theatre

Divorcement of United Detroit Theatres' ownership of the Mel theare, Detroit, is asked along with other relief in the anti-trust complaint filed there last week by Nicholas George, operator of the Allen Park theatre. Besides United Detroit, as operator of the Mel, the Lincoln Park theatre and the eight major distributors are defendants.

Mr. George asks for the same run as that granted to the Mel and Lincoln Park. He further alleges that the Lincoln Park has functioned through its "affiliate Paramount in the Dominion of Canada" and obtained the same prior run as the Mel. This run is said to be one day after second run Detroit, which was formerly the same as the Allen Park, 21 days after second run, except for Paramount product, which was seven days for the Allen Park.

The Lincoln Park has been described as the only American affiliate of a Canadian circuit, Famous Players Canadian Corporation, through Max Allen of Windsor, who heads the Lincoln Park company.

Four A Backs Screen Extras Guild, Despite Ruling

The Associated Actors and Artistes of America, an AFL entertainment affiliate, has announced its intention to support the Screen Extras Guild as representative of extra players at the studios, despite a decision by the National Labor Relations Board granting jurisdiction to the Screen Players Union as collective bargaining agent. Both the Screen Extras Guild and the Screen Players Union had applied for a charter to the Four A.

Griffith Anti-Trus Trial Adjourned Until September

Trial in Oklahoma City Federal Court of th Government's anti-trust suit against four Griffit circuits was to be adjourned Thursday by Feder Judge Edgar S. Vaught to September, at the co venience of the court. The trial entered its thi week Monday as further Government witness testified against alleged monopolistic practices b the defendants.

Cross-examination of Pat Duffy, independe operator at Magnum, Okla., was continued fro last week. Defense counsel elicited testimony the effect that 1937, the year Mr. Duffy sold o to Griffith, was a bad year in that region an that he had been losing money on his theatr before the sale.

At the close of last week's testimony for th Government, Mr. Duffy said that a Griffith partne offered to buy his two houses, the Temple an Rialto, and that conversations continued throug 1936, with H. J. Griffith at one time making a offer of $20,000. In 1937, Griffith built a theatr in Magnum and shortly thereafter offered hi $16,000, he said. He added that in 1938 he sol his interests to Griffith for $12,000.

On cross-examination he admitted that he ha the first choice of all pictures except United Artists, even after the Griffith house opened in Magnum. He was preceded on the stand by Mr Juanita Berry and Sergeant John Jones, als Government witnesses.

Mrs. Berry testified that her late husband house in Norman had difficulty in getting firs run product in competition with Griffith. On cross examination she admitted that they had som difficulties with the owner of the theatre buildin before it was leased to the defendants.

Sergeant Jones, son of Jacob Jones, owner o the Ritz theatre, Shawnee, Okla., testified tha "we did not have any first run product for 1937 38 on a full-season deal" and had only a few firs runs from United Artists after receiving the product of that company the year before. He said tha he and his father signed an agreement with L. C and H. C. Griffith in 1938, after which their Stat theatre in Shawnee was converted into a store.

Crescent Counsel Protest Griffith Case Ruling

Principals and attorneys involved in the Crescen anti-trust case have protested that while correspondence between defendants and distributors wa admitted in that suit and marked the turning poi against the defendants, similar evidence has bee ruled inadmissible by the court in the Griffit case in Oklahoma City, it was reported in Nashville this week.

A principal defendant and his counsel maintai that letters used effectively by chief Governmen counsel Robert L. Wright in the Crescent tria were written in a "kidding" mood and were not t be accepted as fact.

Although Tony Sudekum and K. C. Stengel hav until next January to dispose of their interest in corporations other than Crescent, it is expecte that the divestiture deals will begin early nex autumn. George H. Armistead, chief defense counsel in the suit, is expected to handle the divestiture transactions.

U. S. Interviews Witnesses For Decree Case Trial

The Department of Justice will interview mor than 100 witnesses in the New England and easter areas to gather testimony for the trial, now set fo October 8 in New York, of the key industry sui against the majors, it was reported last week i New York. Exhibitors and others will be questioned. Similar interviews are being held in th west and middle west. Also, the Department i preparing its answers to company interrogatories which will be submitted to Federal Judge Henr W. Goddard June 1. All answers by the Government are due by July 1.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Incentive

A study of the entries for the Fortnightly lists of Quigley Awards Contenders from January to May of this year, compared with the same period of 1944, shows an increase of over 50 per cent.

More showmen are coming to be convinced of the vital part exploitation plays in the success of the theatre. The attitude of "opening the doors and getting out of the way" is outmoded.

It is gratifying and reassuring to realize how much the Quigley Awards serve as promotional incentive to the men in the field.

It was inevitable that there should be a return to showmanship, the one outlet the manager has for his imagination and initiative, and without which his duties would become as routine and uninspiring as that of a goldfish in a bowl.

The accelerated activities of Round Tablers who have been submitting their campaigns to the Awards Committee, therefore, can also be interpreted as rebellion against conventional operation.

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Showmen at the Front

Probably few theatremen who played the recent newsreel films of the Iwo Jima invasion are aware that a former manager was one of the cameramen who recorded the pictures.

Part of the films, which are used as documentary history, were shot by S/Sgt. Jack Day, member of the 7th A.A.F. Combat Camera Unit. Previous to the war, he was a manager for the Wilmer & Vincent theatres, in Harrisburg, Reading and Lemoyne, Pa. Sgt. Day is the holder of several citations, including the Air Medal.

FOR GALLANTRY IN ACTION, Louis Rosenfeld, formerly manager of the Strand theatre, Schenectady, and the Colonial, Pompton Lake, N. Y., has received the Bronze Star.

△ △ △

The Theatreman's Part

We do not recall any previous War Bond drive that has so inspired theatre managers' support as much as the one now in progress.

Here in New York this spirit is especially apparent, with almost every theatre, regardless of capacity or run, engaged in trying to establish new records for sales.

It is inspiring to see such enthusiasm, and reminds one that the theatre manager has been playing an important part in making the American public conscious of the industry's support of the war effort.

Showmanship Notes

By way of promoting the sale of War Bonds, Mike Siegel, publicity director for the Century circuit in New York, has designed a novel "standee" which depicts the Nazi atrocities recently publicized in the newsreels.

"Let's have no more of this," exhorts the card, "Let's back the 7th War Loan." Bond applications and a list of the Century theatres are conveniently placed nearby. More than 600 of the standees already have been distributed to stores, restaurants, etc.

* * * *

Les Pollock, manager of Loew's, Rochester, N. Y., arranged to have his Bond booth staffed by various American groups of foreign extraction. Twenty-two countries are represented, with each taking over on one or more days during the drive. The Bond booth is proving an excellent rallying place for the different groups.

* * * *

Harland Rankin, operator of the Plaza theatre, Tilbury, Ontario, demonstrated alert showmanship on two occasions recently.

With "Winged Victory" as the current attraction on V-E Day, he improvised a float to participate in the Victory parade, featuring an invitation to all servicemen to be guests of the theatre that day.

During the evening performance, with a capacity audience, Mr. Rankin invited the Mayor of Tilbury to make a War Bond plea immediately following the newsreel depicting the Nazi atrocities, which added several thousand dollars in War Bonds to the local quota.

△ △ △

Protest

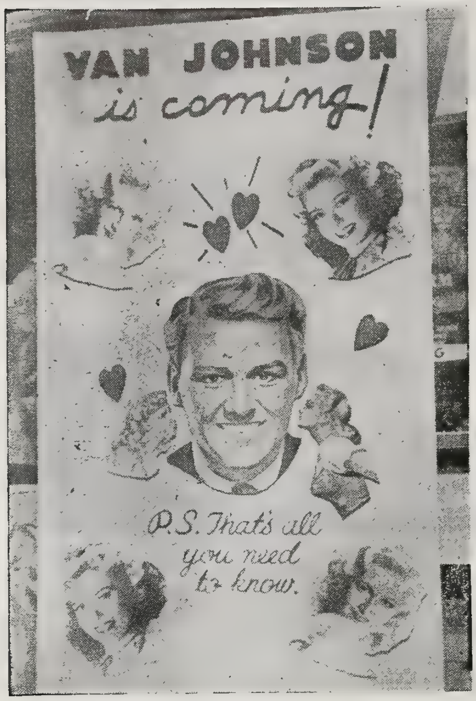
Prompted, no doubt, by criticism of recent examples of misleading advertising, a manager worked himself into a rage and wrote in to complain because "Between Two Women" was represented in New York display ads as "A Terrific Van Johnson Hit".

The letter is a tirade against the distributor for failure to mention that the film is a "Dr. Gillespie" picture.

"So, when you finally play the picture," he fumes, "your patrons walk out hating the picture, hating the theatre, hating the manager . . . then (the distributor) adds insult to injury by booking a 'stinker' as the co-feature."

Now, we ask you: if you were a woman, how would you like to be married to a man like that? —CHESTER FRIEDMAN

PROMOTING THE BOX OFFICE


VAN JOHNSON
is coming!
P.S. That's all you need to know.

Right, street ballyhoo employed by manager Max Nayor at the Metropolitan, Boston, was good attractor for "Objective Burma".

Left, this smart lobby teaser was used by J. D. Hillhouse, to promote his date on "Between Two Women" at the State, Galveston.

Everyone Is Talking About
OBJECTIVE BURMA
Now At The MET

Watch For This BIG HIT!
TONIGHT AND EVERY NIGHT
HAYWORTH

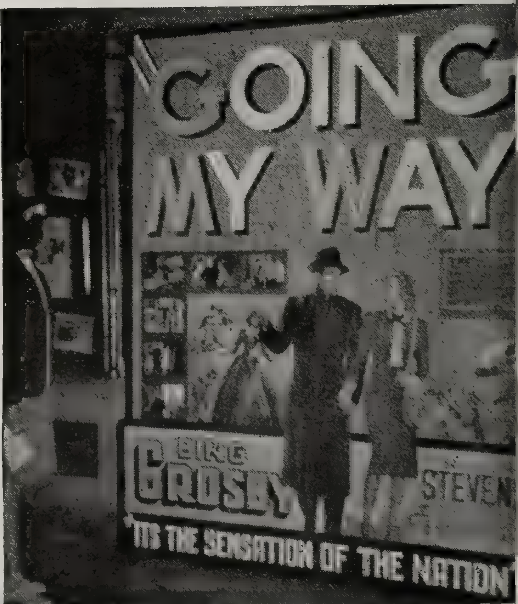
Mollie Stickles, manager of the Palace, Meriden, Conn., publicized "Tonight and Every Night" well in advance with thi attractive lobby piece.

ENCHANTED COTTAGE
VETERANS INFORMATION CENTER
VETERANS INFORMATION CENTER
HOTEL LAFAYETTE

Photo by Hinkson

Tieup with War Manpower Commission resulted in this effective promotion for "Enchanted Cottage" during the film's engagement at the 20th Century in Buffalo, N. Y. The "cottage", which was actually a Veterans Information Center, was located on one of main downtown streets and manned at all times to dispense information to those interested.

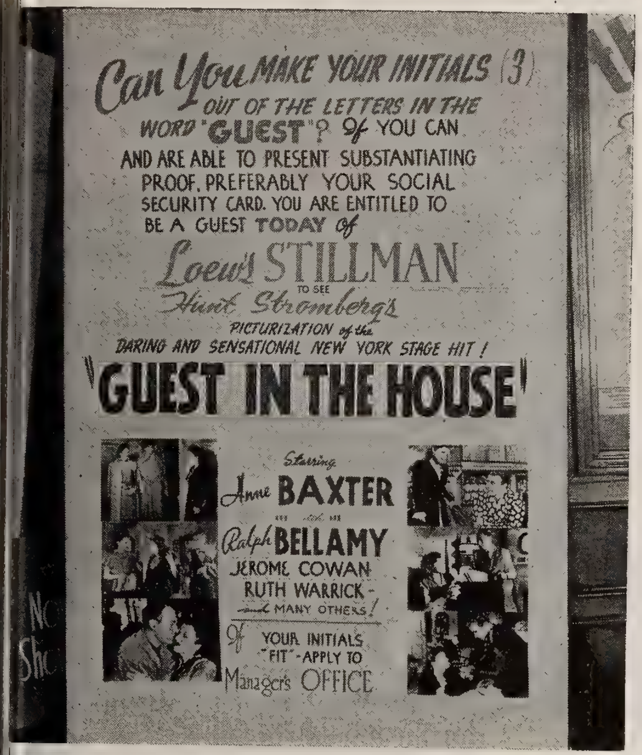
Right, Bob Freeman, artist at the Strand, Council Bluffs, Iowa, constructed this lobby display for "Going My Way" date at that theatre.


GOING MY WAY
BING CROSBY
STEVEN
ITS THE SENSATION OF THE NATION

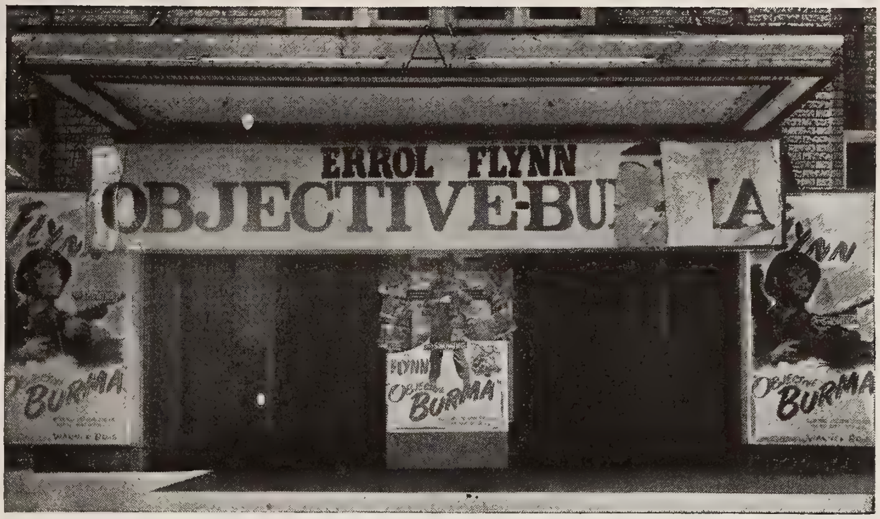
DID HE COMMIT WHOLESALE MURDER TO KEEP THEIR LOVE FOREVER YOUNG
MAN IN HALF MOON ST.

Left, manager Vaughn Taylor focused plenty of attention on his attraction at the Rialto, Phoenix, Ariz., with this eye-filling front.

XPLOITATION

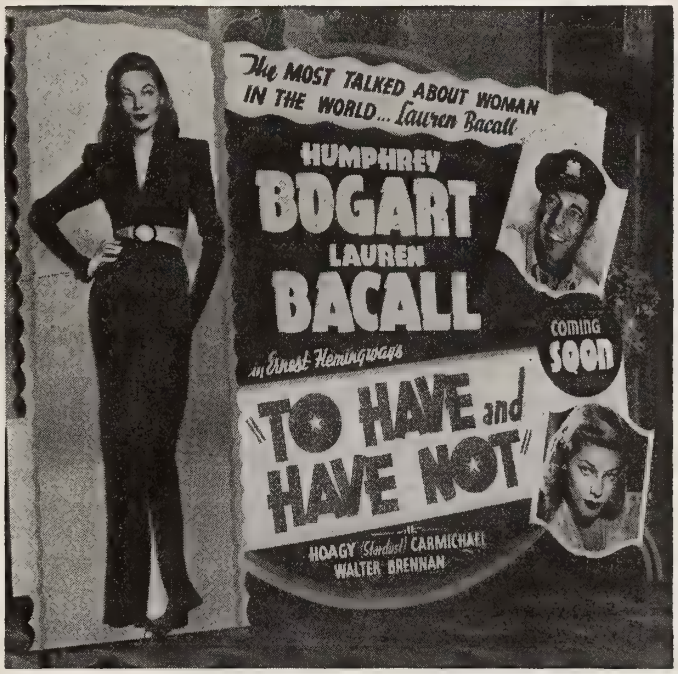

Can You MAKE YOUR INITIALS (3) OUT OF THE LETTERS IN THE WORD "GUEST"? If YOU CAN AND ARE ABLE TO PRESENT SUBSTANTIATING PROOF, PREFERABLY YOUR SOCIAL SECURITY CARD. YOU ARE ENTITLED TO BE A GUEST TODAY of
Loew's STILLMAN
TO SEE
Hunt Stromberg's
PICTURIZATION of the DARING AND SENSATIONAL NEW YORK STAGE HIT!
'GUEST IN THE HOUSE'
Starring
Anne BAXTER
and
Ralph BELLAMY
JEROME COWAN
RUTH WARRICK
and MANY OTHERS!
If YOUR INITIALS "FIT" - APPLY TO
Manager's OFFICE

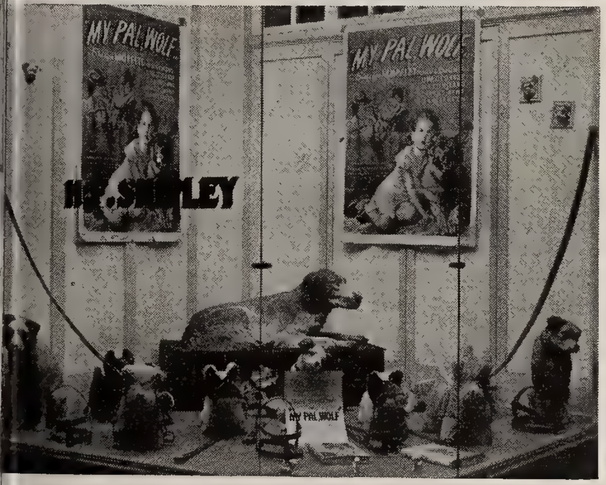
eft, lobby poster and radio announcements were used y Arnold Gates, of the Stillman, Cleveland, to promote is unique contest on "Guest in the House".


ERROL FLYNN
OBJECTIVE-BU A
BURMA

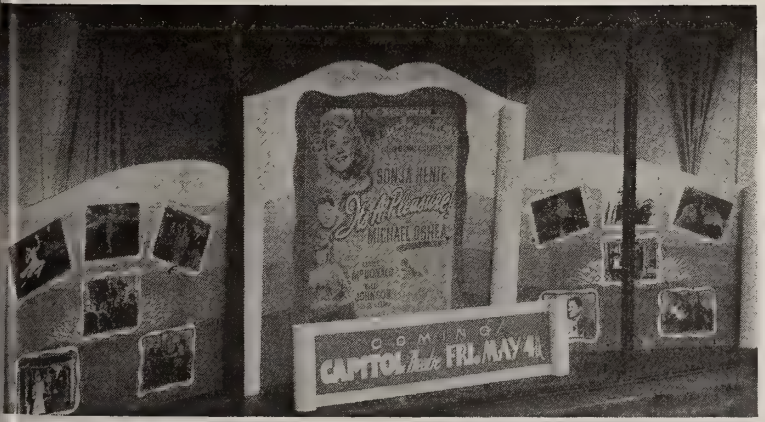
Exploitation is very much alive in the smaller communities such as Tahoka, Texas, where manager Ted Waggoner recently utilized this front to promote "Objective, Burma" at the Rose. It pays, too, he reports, as business justified the extra effort.

Right, H. B. Lyon, manager of the Des Moines theatre, Des Moines, used this lobby setpiece to promote the engagement of "To Have and Have Not".

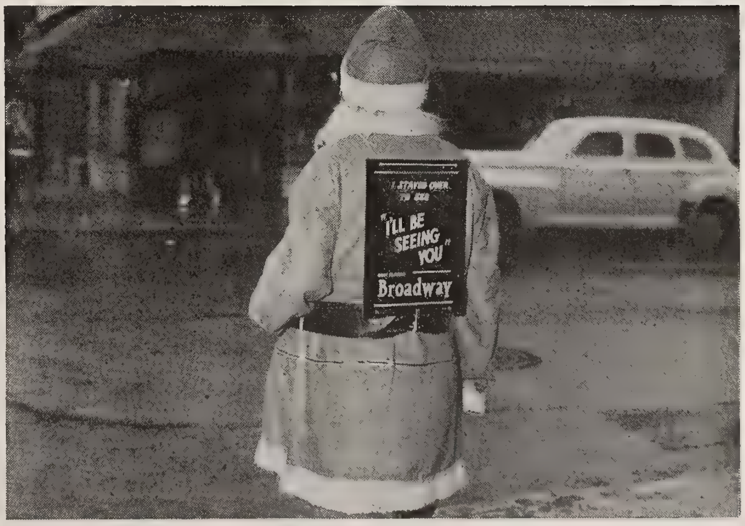

The MOST TALKED ABOUT WOMAN IN THE WORLD... Lauren Bacall
HUMPHREY
BOGART
LAUREN
BACALL
in Ernest Hemingway's
"TO HAVE and HAVE NOT"
coming SOON
HOAGY (Stardust) CARMICHAEL
WALTER BRENNAN


MY PAL WOLF
MY PAL WOLF
SHIRLEY

Left, Cy Mee's campaign on "My Pal, Wolf" at the Opera House in Frederick, Md., was aggressive enough to warrant the film's fourth engagement at the theatre within four weeks.


SONJA HENIE
It's a Pleasure
MICHAEL O'SHEA
COMING
CAPITOL FRI. MAY 4th

Window tieups were one of the highlights of manager Marlowe Conner's campaign on "It's a Pleasure" at the Capitol, Madison, Wis.


I STAYED OVER TO SEE
"I'LL BE SEEING YOU"
Broadway

Jack Matlack's unseasonal street ballyhoo attracted more than usual attention to the J. J. Parker Broadway theatre in Portland, Ore., where "I'll Be Seeing You" was the current screen offering.

Exploiting the New Films

How the recent pictures are being sold
the first run and pre-release date showing

DIAMOND HORSESHOE

Highlight of the campaign which heralded the opening of "Diamond Horseshoe" at the State Lake theatre in Chicago, was a "Betty Grable Double Contest" engineered by Bill Hollander, advertising-publicity head for the Balaban & Katz theatres, there.

The contest was staged in the Boulevard Room of the Stevens Hotel and tied in with Ted Weems' Orchestra which is the current attraction at the hotel.

Extensive coverage at the theatre predominated and newspaper coverage was generous by all local dailies.

In Gloversville, N. Y., the picture opened at the Glove theatre after an excellent advance buildup by Lou Hart, manager.

Gloversville Campaign Features Radio, Window Tieups

Beginning two weeks in advance of the date, Hart displayed a huge lobby piece shaped like a horseshoe featuring scene stills from the picture with title and star names predominately indicated. A tieup with local radio station netted some free publicity in the form of hit tunes from the film which were played with credits to theatre and playdate.

Window displays were arranged in six downtown stores and Lou obtained special publicity stories in the newspapers by offering reserved seats and guest admission on opening night to the first five persons who purchased $10,000 War Bonds to inaugurate the local Seventh War Bond Drive.

Additional publicity stories were landed on the theatre pages of the newspapers plus art breaks.

Lou Cohen, manager of Loew's Poli theatre, Hartford, Conn., was another showman who tied the engagement of the picture to the War Bond Drive.

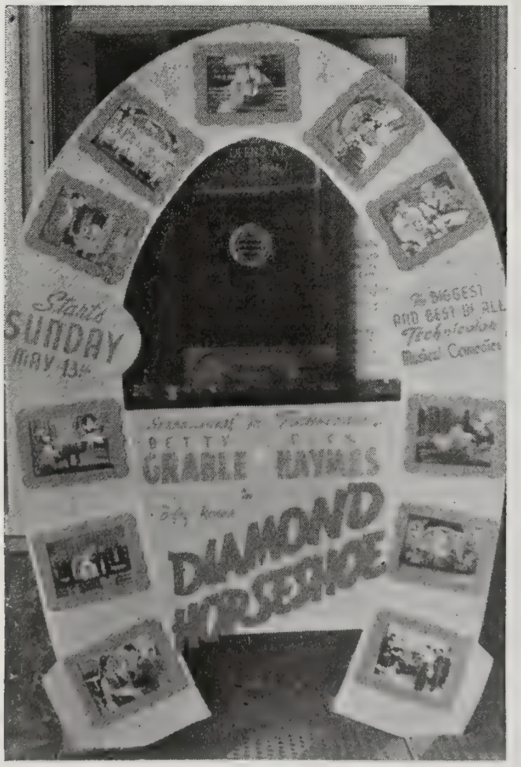
War Bond Drive Tied In With Hartford Engagement

For the opening night, Lou converted the mezzanine floor into a "Diamond Horseshoe" and patrons who purchased War Bonds were given guest invitations to attend. Newspapers gave this device plenty of publicity.

Another device which attracted considerably to the date was a novel "Diamond Horseshoe Hunt" which Cohen promoted in conjunction with the *Hartford Times.*

"Diamond" horseshoes were planted about the city in conspicuous places such as restaurants, parks, beauty parlors, etc., to which were attached free admission tickets to the theatre during the film's run. The newspaper furnished daily clues to the hunt and a grand prize of a War Bond was awarded on opening night, at the theatre, to the person who found a lucky horseshoe under his seat.

Lou augmented his campaign with tieups with music stores and arranged additional window displays with other prominent shops.



Lou Hart's setpiece on "Diamond Horseshoe" attracted plenty of attention to that film's date at the Glove theatre, Gloversville, N. Y.

COUNTER-ATTACK

Working closely with the nearby Bell Aircraft plant, local stores, the Russian War Relief and the Public Library, Bill Brererton, publicity manager of the Lafayette theatre, Buffalo, set his campaign on "Counter-Attack."

Bell bulletin boards throughout the plants were covered with posters reading, "Bell Airocobras and King Cobras have helped make the great Russian Counter-Attack possible. Now see the story behind it . . . in the Picture 'Counter-Attack.' Premiere Wednesday, April 18th, at Basil's Lafayette." In addition, the Bell house organ, *Bellringer,* carried the story of the film in type and photos the week-end before the opening. A large display was placed in the lobby of the Bell plant, consisting of photos of their planes and the accompanying copy, "Bell aircraft of this type have made the great Russian Counter-Attack possible."

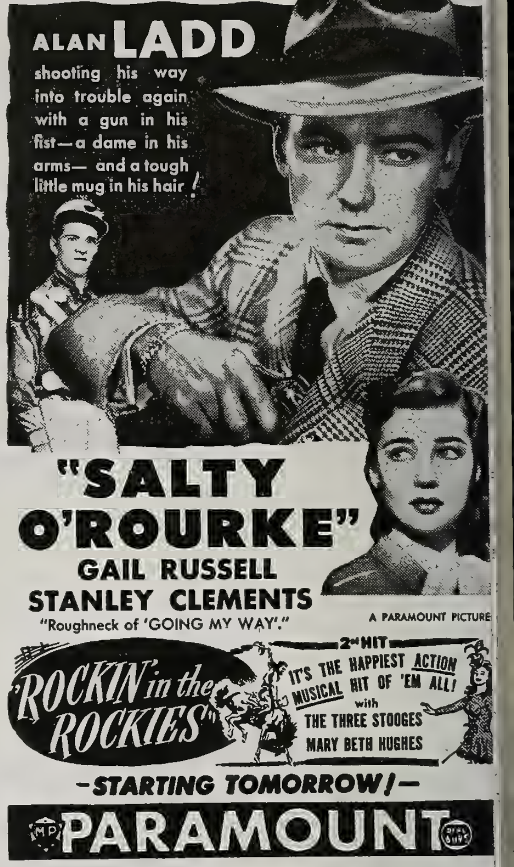
Lands Seven-Day Radio Contest, Newspaper Publicity

Brererton set a seven-day contest over radio stations WGR and WKBW, to run from 6:00 to 9:00 in the morning. Guest tickets were given to the winners.

The *Courier-Express* ran a picture and story of the local No. 1 Caterpillar Club member and two paratroopers who were guests on opening night. The title was mentioned widely in both captions and story. In addition, the Polish press, which has a circulation of some 50,000 in the city, ran a story with accompanying stills, as well as telling the "story in pictures."

Brererton arranged to have the Russian War Relief mail 5,000 cards to its mailing list, urging attendance at the picture. They also devoted two full windows in the two branches to displays calling attention to the film.

Tie-ups were set principally in department stores and the public library. For the library Brererton arranged to have 5,000 bookmarks distributed, each carrying a mat giving full playdate information. Department store tie-ups included Marguerite Chapman hair-do ads which were run by the Edwards Department Store, and windows in the Ulbrecht Bookshops. Copy in the windows read, "Read these great books on Russia . . . and learn what made the Red Army Counter-Attack possible." Playdate and theatre credits were included.



ALAN LADD shooting his way into trouble again with a gun in his fist—a dame in his arms— and a tough little mug in his hair!

"SALTY O'ROURKE"
GAIL RUSSELL
STANLEY CLEMENTS
"Roughneck of 'GOING MY WAY'."
A PARAMOUNT PICTURE

2nd HIT
ROCKIN' in the ROCKIES
IT'S THE HAPPIEST ACTION MUSICAL HIT OF 'EM ALL!
with
THE THREE STOOGES
MARY BETH HUGHES

-STARTING TOMORROW!-
PARAMOUNT

Paul D. Robinson penned this attractive two-column display ad on "Salty O'Rourke" fo the Paramount theatre in New Haven, Conn

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Lands Co-Op Ad

To help exploit his date on "Meet Me in St. Louis" at the Rivoli theatre, Muncie, Ind., Carl Scott promoted one of the leading department stores for a full four-column ad which featured a large cut of Margaret O'Brien. Cast and playdates were also prominently mentioned.

Plants Tickets Under Seats

Clarence Batter, manager of the State theatre, Columbia, Pa., created plenty of advance attention for his showing of "Music for Millions." Via a short trailer, announcements were made revealing that a number of guest tickets to see this film had been placed under theatre seats.

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

THE CLOCK (Metro-Goldwyn-Mayer): Here is an exploitable natural with Judy Garland and Robert Walker in the leading roles, the theme revolving around a soldier's 48-hour leave. A contest along these lines with prizes going to those submitting the best suggestions on what "you and your girl friend would do with a 48-hour pass".

For street attention a girl could cover the downtown area, trolley cards, etc., carrying a concealed alarm clock set to go off. When it does, she unfolds a double-sided display containing copy on "The Clock". Same idea could be worked in the theatre lobby, when the clock goes off, the theatre employee could rewind it and set it again. Also for the lobby a real clock could be set up on a big display board leaving plenty of room for signatures. Patrons should be invited to sign their names any place outside the dial. When the clock stops, if the minute hand points to a specific name, that person would be awarded a War Bond.

Advertise for the oldest and newest time pieces in your community. Display them either in the lobby or jewelry store window, crediting the owner. Give a prize for the oldest and one of the newest design. Use a giant compo clock-face on the front or end of the marquee containing various catchlines such as: "A love thrill every minute", etc.

Your local daily might come through with a three-day jumbled picture contest based on a scene still; if not, the same idea could be utilized in throwaway form with a cooperating merchant defraying entire cost. Contact largest women's shop in town and try to arrange an "Around the Clock Fashion Show" of early summer styles either on stage or in the store itself.

You might also arrange for a live couple or enlargements of Judy and Bob sitting on a park bench with a clock in the background and copy alongside reading: "There's a love-thrill every minute", etc., etc. Several hundred small teaser cards could be distributed with copy: "Meet me at 'The Clock' next signesday," signed by Judy. These to be available at hotel lobbies, cocktail lounges, restaurants, etc.

THE FIGHTING GUARDSMAN (Columbia Pictures): Based on Alexandre Dumas' immortal swashbuckling novel, "The Companions of Jehu", this embraces sword play and romance, the title lending itself to many contest angles.

A newspaper tieup could be effected whereby local National Guardsmen now in service could be honored. Their names, available at local Army Public Relations offices, would be listed in the cooperating daily together with information on what fronts the boys are now fighting.

For juvenile attention, "Fighting Guardsmen" clubs could be sponsored, making them eligible for membership if they participate in scrap drives, War Bond and Stamp sales, saving waste, etc. Simple, colorful membership cards could be distributed.

Opening night could be designated as "State Guard", with local guardsmen as guests, roping off a special section. The "guests" in full regalia would march to the theatre, and the idea could be tied in with enlistment drives. Newspapers and radio should be contacted for further publicity on the idea.

As an attractor, an animated duelling display could be built for the lobby. Life size blowups of John Loder and Willard Parker could be animated, with swords made of silvered dowel sticks, compo board or light metal. While for the romance angle, a cooperating florist could supply women attending the opening performance with posies; the florist setting up a special "Fighting Guardsmen" window with stills, announcements of the offer, etc.

School Music Departments Aid "Song To Remember"

One of the most unusual school tie-ins for "A Song to Remember" was arranged in Corvallis, Ore., during the showing of the film at the State Theatre. Through arrangements made by Scott Williams, principal of the junior high school, Petri Dawn, dean of the local college, and Delbert Moore, head of the music department of the college, all three concerts given by the school orchestras during the showing were devoted to Chopin music.

Since the picture's run coincided with National Music Week, the emphasis on classical music was not overlooked and drew much more attention in the city than would normally have been the case. Needless to say, "A Song to Remember" was mentioned at all concerts which were well attended by townspeople as well as the students.

Mayor Declares "Tolerance Week"

Mayor Theodore R. McKeldin, of Baltimore, issued a proclamation naming the week of May 7th as Tolerance Week in connection with the opening of "Mr. Emmanuel" at the Mayfair.

The United Artists home office exploitation department in connection with Robert Marhenkie, of the Mayfair theatre, were instrumental in having this special proclamation issued.

Pigtail Contest Clicks

Some neat publicity was garnered by Mollie Stickles at Loew's Palace, Meriden, Conn., in connection with the date on "A Tree Grows in Brooklyn." Inspired by the pigtails worn by Peggy Ann Garner in the picture, Mollie planted a pigtails contest in the *Daily Journal* and invited little girls with that coiffure to submit photos of themselves. Prizes were awarded winners.

Theatre Manned By WACs for Day

Bob Cox, publicity director of Schine's theatres in Lexington, Ky., for the date on "Keep Your Powder Dry" at the Ben Ali theatre there made a tiein with the WAC recruiting office to give the picture every possible assistance. 20 by 30s in full color of Laraine Day and Lana Turner were used in store windows. Also through WAC cooperation, members of the local office took over complete management of the theatre for a day. One of the girls took over the booth, another the doorman's job, etc. Pictures were taken for newspaper breaks. Radio coverage included eight free spot announcements a week in advance and teaser ads were used in the papers.

For "Three Caballeros" Station WLAP plugged the tunes from the picture in advance, in addition on opening day 15 spots were used, these five-word spots read: "Today. Ben Ali. 'Three Caballeros.'" Announcements were landed on bulletin boards in all the schools and life-size cutouts were placed in various locations about town.

WMC Cooperates with Barker On "I'll Be Seeing You"

For his promotional campaign on "I'll Be Seeing You" at Loew's State, St. Louis, Ted Barker through the WMA was assured the posting of illustrated cards reading: "I'm staying on the job until 'I'll Be Seeing You.'" These were posted in war plants around the city. The SEP was stuffed with special heralds carrying full credits; gag postcards were distributed in hotel mailboxes and windows arranged with leading stores.

Fifteen spot announcements were had on Station WEW; seven on WIL and seven on Station KWK plus 15 on WTMV, thus insuring wide radio coverage. Readers and art were planted in the daily papers in advance and ads placed in the University and high-school papers.

Horse Sketching Contest Held For "National Velvet"

Mollie Stickles at the Loew Poli-Palace in Meriden, Conn., obtained quite a splurge for "National Velvet" on the sports page of the *Journal*. 100 special placards were distributed a week in advance to bowling alleys, stadiums, etc. The weekend before opening notices were posted at a local stable; a choice spot for the city's riding fans.

Five hundred Rooney fan photos were distributed at the high school in connection with a tieup with the school horse-sketching contest among the art students. Winners were feted at the theatre and the winning sketch displayed during run of the picture.

For "Between Two Women," Mollie obtained a full-window display plugging the give away of Van Johnson fan photos. The window featured a life-size standee of Johnson; set of star stills and playdate cards. The merchant also used a three-column co-op ad on Johnson.

THEATRE
When Big Events Call for Special Trailers
CALL FILMACK FOR QUICK RELIABLE SERVICE
1327 S. WABASH AVE. . . . CHICAGO 5, ILL.

"WAR MATERIEL EXPOSITION" OPENS 7TH WAR LOAN DRIVE

Army, Navy and Air Forces Cooperate in Patriotic and Civic Promotion

In behalf of the Seventh War Loan Drive, and conceived by Nate Wise, publicity director, RKO theatres, Cincinnati, Ohio, was an exposition of far-reaching proportions embracing the most timely elements of home front interest and put on at the RKO Albee theatre there for an 11-day period starting May 3.

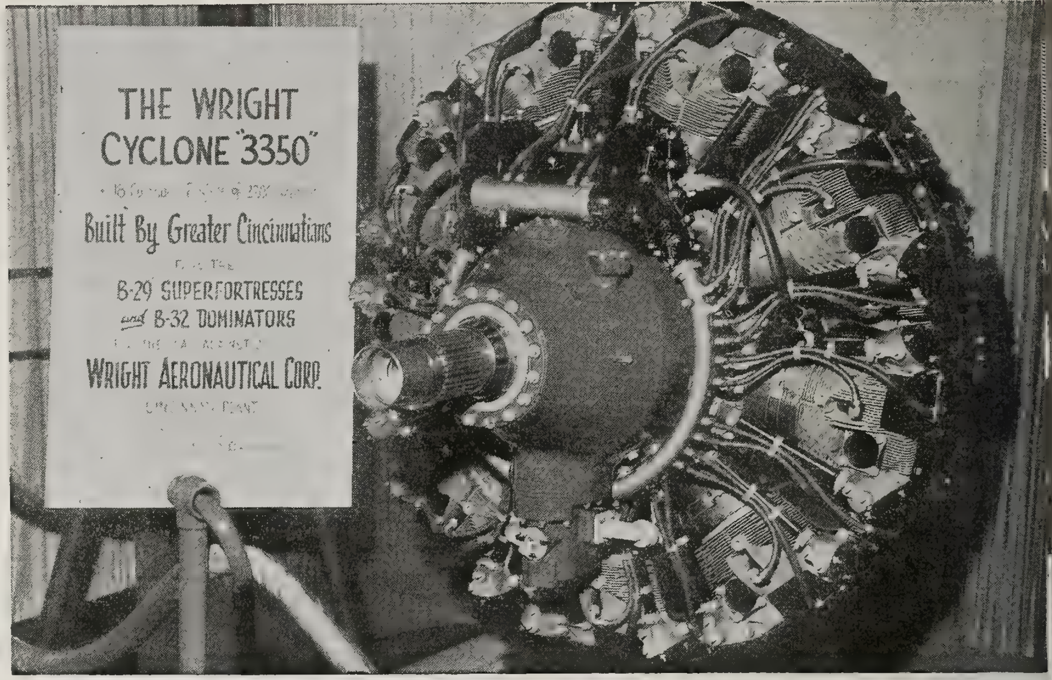
The idea primarily was to bring before the public exactly what war products the genius of the local citizens were turning out to back up the fighting men on a global scale. The exhibit, which developed into a patriotic and civic promotion, was duly called "Cincinnati War Materiel Exposition."

The Procurement Divisions of the Army, Navy and Air Forces were consulted and agreed that the venture would receive their full packing. The Mayor, Chamber of Commerce, WMC, newspapers, radio stations and City Building Department were contacted and assured cooperation. This was followed by conferences with companies which would have the most impressive and important displays of war products. Fourteen exhibits in all were used in the lobby and mezzanine. Each company was asked to feature animation and light on their displays, and to contribute toward a cooperative display ad for the three papers to help publicize the exhibit and to use special posters about the exhibit and their part in it on their bulletin boards. The theatre furnished the posters.

Employees' Attendance Cited

In addition, each company was asked to elect one employee who had the finest record of "presenteeism." These then symbolized the unsung heroes and heroines of the home front and played a role in the opening ceremonies.

The exposition was started with two distinct inaugural features. The first was the official opening, which had the presence of Mayor James Garfield Stewart and other local dignitaries. Station WERC did a one-half hour program of the ceremony which included a preview of the exhibits before the theatre opened and the cutting of a ribbon which was stretched across the stairway leading to the mezzanine. All officials were interviewed and expressed high praise of the enterprise.



Famous Wright motor for B-29s and B-32s on display in the lobby of the RKO Albee theatre, Cincinnati, as part of Nat Wise's "War Materiel Exposition".

One of the full-sized nylon parachutes, 24 feet in dameter suspended from the ceiling of the RKO Theatre lobby, Cincinnati.

The second feature of the morning ceremony included the 14 selected employees of the companies with good "presenteeism" records, whose loyalty, etc., was extolled by Col. Burnside and the Mayor, and then followed by the presentation to each of the employees of a special scroll, a citation of merit, and a month's pass to the theatre. WSAI broadcast a 15-minute program on this ceremony and the newspapers covered it with art and stories.

A week before the opening the *Enquirer,* the *Post* and *Times-Star* devoted a special news story to the forthcoming event. On the day before opening each of the three newspapers ran another special news story on the opening, with plenty of art work.

Good Radio, Newspaper Publicity

Radio coverage included four special programs, three of them 15 minutes and one a half hour. On the day before opening WCKY had a preview program with a Major of the Air Corps, a Commander of the Navy and an Army lieutenant, who were interviewed regarding the exposition. WCPO devoted its "Breakfast at the Netherlands" program to the event.

All the participating companies were asked to share in the cost of a 1250 line ad that ran in the *Times Star, Post* and *Enquirer,* or a total of 3750 lines in which the exposition was plugged. The ad was prepared by the theatre and a photostat sent to each company. Newspapers were contacted to allow for this space, without counting this lineage against the rationed lineage of the theatre and the patriotic angle was given the same consideration of a Red Cross or War Bond Drive and was no figured in the theatre's limited space. In addition, the theatre carried copy on the expositio in all of its ads.

The lobby was decorated well in advance, a trailer used on the screens of all RKO theatres and a special trailer at the Albee.

Wise says that in order that all material on display would receive proper protection, arrangements were made with the Provost Marshal to have two MPs on duty at all times to guard the war products. Insurance coverage was also taken and the city building inspector was called in at the start of the planning to give an okay to all prepared plans. Ushers and usherettes were used as a double check throughout.

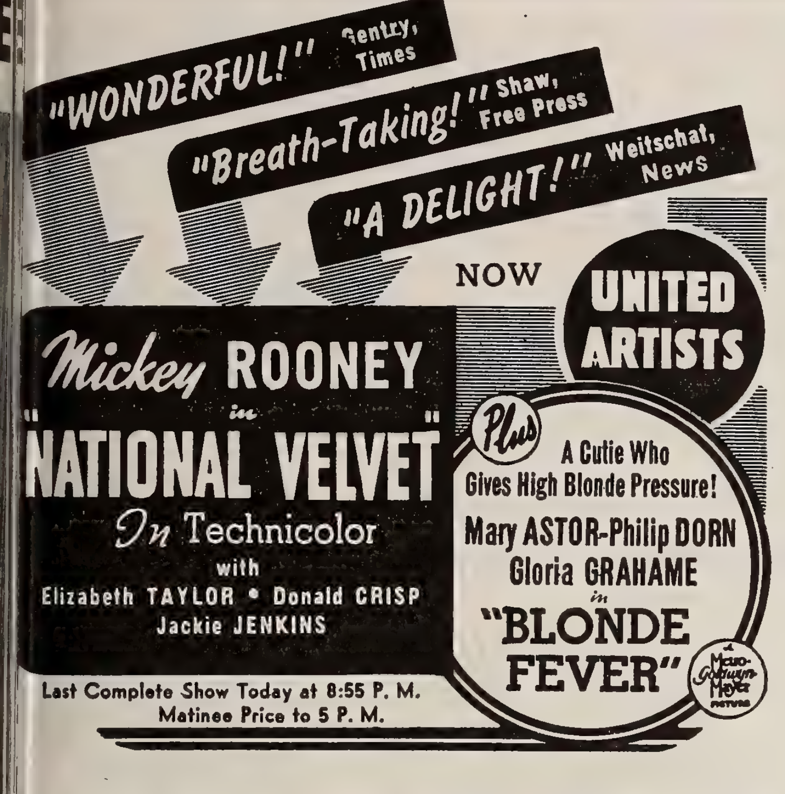
The fourteen companies which participated in the event were: Allis Chalmers Mfg. Co.; Aluminum Industries; Charles Breneman Co.; Cincinnati Milling Machine Co.; Clopay Corp.; Cooperative Displays; Crosley Corp.; Fashion Frocks, Inc.; Formica Insulation Co.; Lunkenheimer Co.; Gardner Richardson Co.; Proctor & Gamble; Sperti, Inc., and Wright Aeronautical Corp.

Local Angle Features On "Three Caballeros"

Considerable publicity was given in the *Fall River Herald News* prior to the showing at the Empire theatre by William S. Canning of "Three Caballeros."

The tie-up was the fact that Miss Helen Flannery, four-year fashion course graduate of the Bradford Durfee Textile School in Fall River, now employed by the Disney Studios in Hollywood, assisted in the production of the film. Several drawings of the type used to produce the picture were included by Miss Flannery in a letter sent to her former teacher, Lucien Schimpf.

DISPLAY ADS



"WONDERFUL!" Gentry, Times

"Breath-Taking!" Shaw, Free Press

"A DELIGHT!" Weitschat, News

NOW

UNITED ARTISTS

Mickey ROONEY in "NATIONAL VELVET" In Technicolor with Elizabeth TAYLOR • Donald CRISP Jackie JENKINS

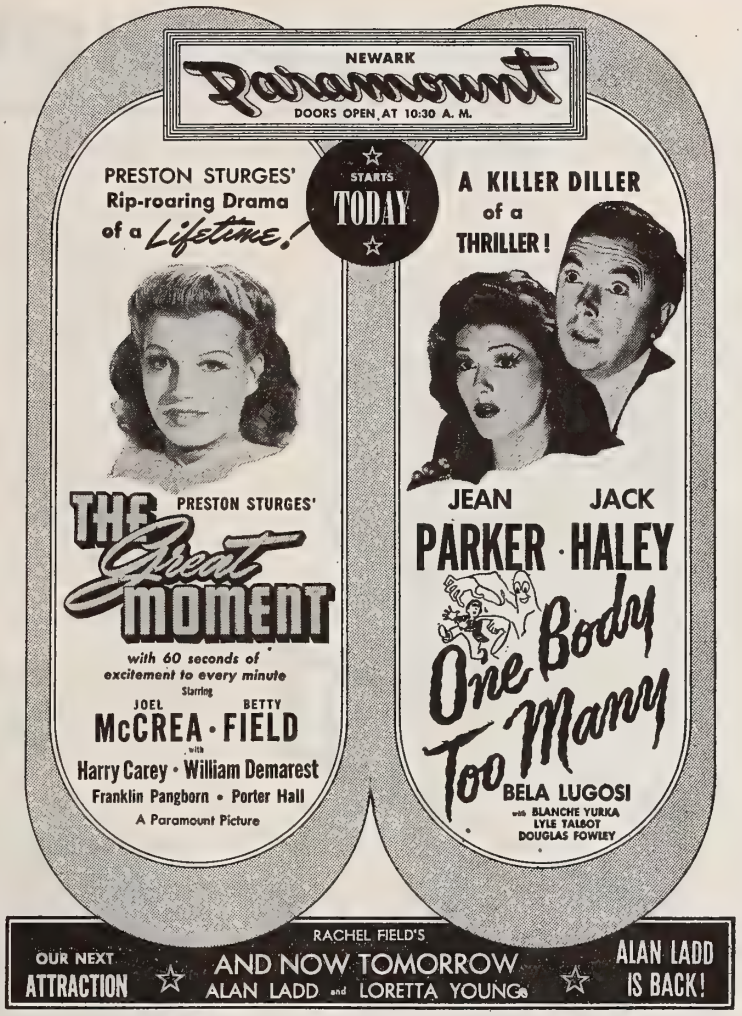
Plus

A Cutie Who Gives High Blonde Pressure!

Mary ASTOR-Philip DORN Gloria GRAHAME in "BLONDE FEVER" Metro-Goldwyn-Mayer Picture

Last Complete Show Today at 8:55 P. M.
Matinee Price to 5 P. M.

Clean cut lines and a pattern which is nicely balanced contribute to general effectiveness of this layout which was created by Alice Gorham, publicity director for United Detroit theatres, in Detroit.



NEWARK Paramount DOORS OPEN AT 10:30 A. M.

STARTS TODAY

PRESTON STURGES' Rip-roaring Drama of a Lifetime!

PRESTON STURGES' THE Great MOMENT with 60 seconds of excitement to every minute

Starring JOEL McCREA · BETTY FIELD with Harry Carey • William Demarest Franklin Pangborn • Porter Hall

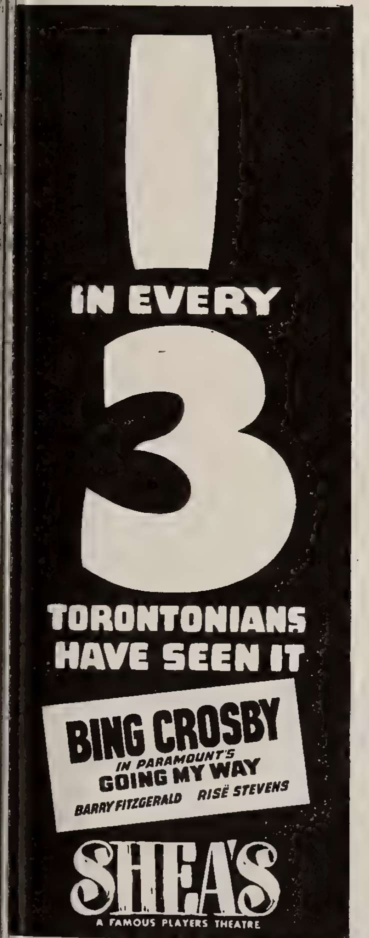
A Paramount Picture

A KILLER DILLER of a THRILLER!

JEAN PARKER · JACK HALEY One Body Too Many BELA LUGOSI with BLANCHE YURKA LYLE TALBOT DOUGLAS FOWLEY

OUR NEXT ATTRACTION ☆ RACHEL FIELD'S AND NOW TOMORROW ALAN LADD and LORETTA YOUNG ☆ ALAN LADD IS BACK!

Using a minimum of copy and art, the selling message here is cleverly brought into sharp prominence through skillful use of the Ben Day border. Note how theatre sig and reverse slug at bottom serve to tie the ad together. Credit Jay Wren, ad head for Paramount-Adams, Newark, N. J.

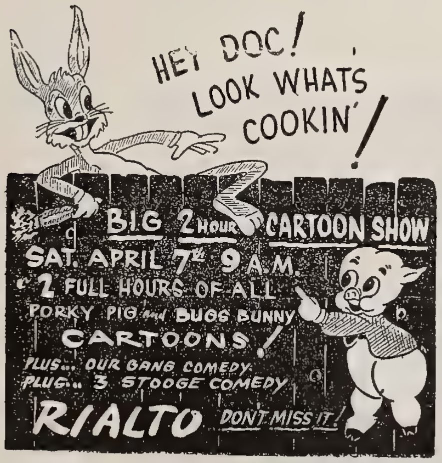


1 IN EVERY 3 TORONTONIANS HAVE SEEN IT

BING CROSBY IN PARAMOUNT'S GOING MY WAY BARRY FITZGERALD RISË STEVENS

SHEA'S A FAMOUS PLAYERS THEATRE

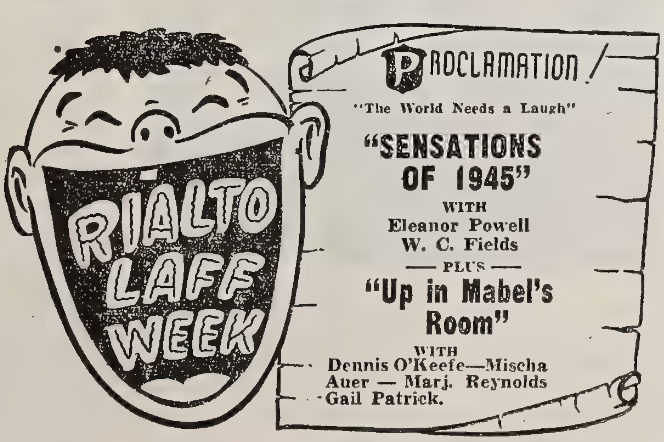
James R. Nairn, publicity director for Famous Players Canadian, Toronto, created this novel white on black display ad which occupied two columns by approximately 11 inches. Statistics provide impressive selling point for the attraction.



HEY DOC! LOOK WHATS COOKIN'!

BIG 2 HOUR CARTOON SHOW
SAT. APRIL 7th 9 A.M.
2 FULL HOURS OF ALL PORKY PIG and BUGS BUNNY CARTOONS!
PLUS... OUR GANG COMEDY
PLUS... 3 STOOGE COMEDY
RIALTO DON'T MISS IT!

At left, Vaughn Taylor, manager of the Rialto, Phoenix, Ariz., submits an illustration demonstrating how cartoon shows were built up through newspaper ads. Below, a simple but effective design plugging "Laff Week".



RIALTO LAFF WEEK

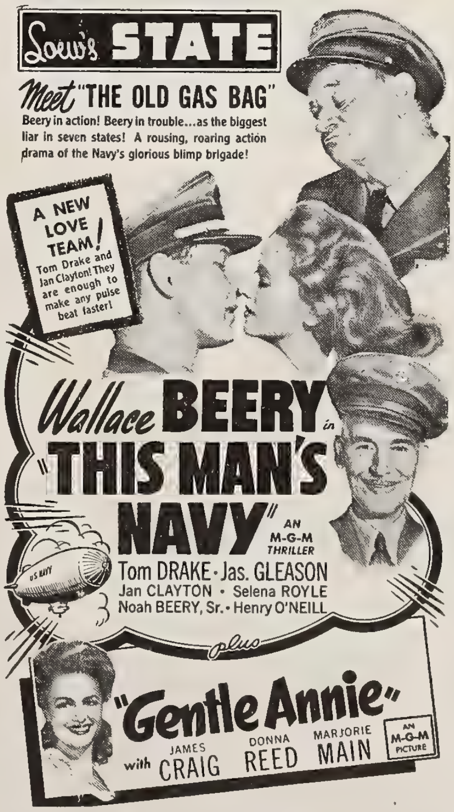
PROCLAMATION

"The World Needs a Laugh"

"SENSATIONS OF 1945" WITH Eleanor Powell W. C. Fields

— PLUS —

"Up in Mabel's Room" WITH Dennis O'Keefe—Mischa Auer — Marj. Reynolds Gail Patrick.



Loew's STATE

Meet "THE OLD GAS BAG"

Beery in action! Beery in trouble...as the biggest liar in seven states! A rousing, roaring action drama of the Navy's glorious blimp brigade!

A NEW LOVE TEAM! Tom Drake and Jan Clayton! They are enough to make any pulse beat faster!

Wallace BEERY in "THIS MAN'S NAVY" AN M-G-M THRILLER Tom DRAKE · Jas. GLEASON Jan CLAYTON • Selena ROYLE Noah BEERY, Sr. • Henry O'NEILL

plus

"Gentle Annie" with JAMES CRAIG DONNA REED MARJORIE MAIN AN M-G-M PICTURE

Ted Barker, publicity manager for Loew's in St. Louis, built up the romantic interest in "This Man's Navy" and eliminated western background from "Gentle Annie", featured on same program.

AVAILABLE NOW FOR DATING!

IN Color

WILDFIRE

The Story of a Horse

Presented by ACTION PICTURES

with

BOB STEELE

STERLING HOLLOWAY · JOHN MILJAN

WILLIAM FARNUM · VIRGINIA MAPLES

SARAH PADDEN · FRANCIS FORD

Produced by William B. David
Directed by Robert Tansey

Photographed in CINECOLOR

Distributed by

SCREEN GUILD PRODUCTIONS, INC.

With exchanges in the following cities:

CHICAGO—831 So. Wabash Ave.
BOSTON—45 Church St.
PITTSBURGH—1709 Blvd. of Allies
WASHINGTON—101 New Jersey Ave.
ATLANTA—164 Walton St. N.W.
MINNEAPOLIS—1109 Currie Ave.
PHILADELPHIA—1315 Vine St.
OKLAHOMA CITY—702 W. California St.
DES MOINES—1111½ High St.
CHARLOTTE—300 West 3rd St.
DALLAS—308 S. Harwood St.
DETROIT—2310 Cass Ave.
ST. LOUIS—527 N. Grand Ave.
LOS ANGELES—323 West Sixth St.
SAN FRANCISCO—125 Hyde St.
MILWAUKEE—Write Ted Levy
1327 S. Wabash Ave., Chicago
NEW ORLEANS—218 Liberty St.

Canada

TORONTO, ONT.—277 Victoria St.

Produced by ACTION PICTURES Inc.
1069 Market St., San Francisco

SHOWMEN PERSONALS

In New Posts: Spencer Steinhurst, Loew's State, Syracuse, N. Y. Don Loftus, Grand, Estherville, Ia. Robert Wickwire, Webb Playhouse, Wethersfield, Conn. Jack Beattie, Roseway, Portland, Ore. Milton Bryer, Imperial theatre, Cleveland, Ohio.

Sidney Landers of St. Petersburg, Fla., succeeds Eugene W. Street as city manager for the Wilby-Kincey Theatres, Knoxville, Tenn., while street will be in New York for three months serving as coordinator for the South in the 7th War Loan Drive.

Murray Epstein, Pouzzner's Victory theatre, New London, Conn.

Junior Showmen: Ted Eugene, Jr., on May 4, to Mr. and Mrs. Ted Waggoner. The proud father manages the Rose theatre, Tahoka, Tex.

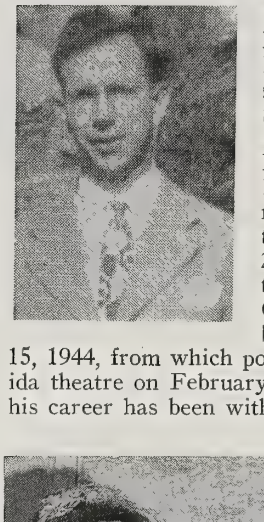
Edith Jill, to Mr. and Mrs. Vaughn O'Neill. The father is assistant manager of Loew's State theatre, Providence, R. I.

Happy Birthday: Roy H. Rowe, Charles Kir connell, William A. Guinan, George H. Christo fers, Walter Seligman, Emmet L. Passmore, Dav F. Perdue, Silvert Setron, Dale Thornhill, B. Vanderby, Ray S. Helson, Charles T. Lehnin John C. Makemson, Hyman J. Shapiro, Hugh Scott, Will Glaser.

Edward W. Sokolowsky, George Dowbiggi Harry G. Willoughby, Claude Gray, John P. Vog Morris Brown, Bob Harris, Guy R. Williams, J Carl L. Whaley, Oscar H. Phillips, Don F. Nichol James C. Dougherty, Albert T. Stretch, Jr., Flo C. Nutting, W. L. Snapp, Gene Michael, Bor Iversen.

Christopher Parillo, William McCarrell, Ha Assadourian, Mitchell K. Liner, Don T. McCre Willis Henry Ledbetter, George H. Fennelly, L Kaufman, Dick Pritchard, Thomas E. Muchmor Harry Rinzler, Harry E. Alberth, Seymour Katz, Melvin K. Dinger, Marvin F. Huban.

Has Spent His Entire Career With Florida State Theatres



Wesley F. Brown, our new Round Tabler, managing the Florida theatre, in Vero Beach, Florida, for the Florida States Theatres, Inc., was born September 15, 1916, at Brockton, Mass., and is married. Mr. Brown started in show business as assistant manager of the Arcade theatre in West Palm Beach on July 4, 1943. He then became manager of the Rialto theatre there September 26, 1943, and was later transferred to the Van Croix theatre in Melbourne, Florida, April 15, 1944, from which post he went to the Florida theatre on February 7 of this year. All of his career has been with the one circuit.

By Staff Photographer

Pictured at the Round Table office during recent furlough from the Army are Lt. Jack Braunagel and Mrs. Braunagel. Jack was formerly district manager for the Intermountain circuit in Logan, Utah. Mrs. Braunagel was also in theatre business there.

Lands Editorial For "Victory"

A break on the editorial page of the *Maco Evening News* was engineered by Kathlee Lamb Whalen, Lucas and Jenkins publicist i Macon, Ga., as part of the Grand theatre's can paign on "Winged Victory."

As part of the regular campaign, Mrs. Wha en and city manager Lamar Swift sought an received the cooperation of the Warner Robin Air Technical Service Command at nearb Robins Field for the installation of an interest ing aircraft equipment lobby display featurin equipment identical to that used on the Winge Victory. Personnel and cargo parachutes, a inflated rubber life raft, a waist gun, a B-69 in cendiary bomb, a 500 pound demolition bom and a life sized model clad in regulation leath er flying equipment worn by the Winged Vic tory pilots were included in the display, as wa a miniature model of a B-24 made by the pro duction unit of the Air Technical Service Com mand Training School.

Another feature was a special opening nigh concert by the 676th Army Air Forces Ban from Robins Field, and a brief talk on the aim and purposes of the "Winged Victory" production by Lt. James B. Holly, a veteran bombardier from the Asiatic Theatre of War. Staf Sergeant David Whalen, former motion pictur publicist, now of Robins Field, was master o ceremonies. The performance was attended b a number of ranking Army Air Forces officers

Hunt Direct "Remember" Campaign at Juveniles

George Hunt, manager of Loew's theatre Louisville, on "A Song to Remember," worke with the public and high schools, as well as th Kentucky School of Music, and set the Spaet tune-tracing records in each of the schools, thu assuring great publicity for the picture among the younger groups in the city.

For the remainder of his campaign, Hun concentrated on the personalized approach, arranging to have the library distribute book marks plugging the picture; having display and cards placed in each of the city's beaut shops, working on the Revlon tie-up; and final ly having 10,000 heralds, imprinted with th playdate, distributed to all of their customer by the Kresge Department Stores. In addition George followed the usual tactics, coverin radio plugs, windows, etc.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

igures directly below picture title compare dollar gross with average gross and show relaive percentage of all engagements tabulated.

igures opposite theatre names represent percentage of tabulated grosses to average weekly usiness based on the six months' period ending January 31, 1945.

YMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over un; (AA) Advance Admission.

NDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

ALTY O'ROURKE (Para.)

First Report:

otal Gross Tabulated	$404,500
omparative Average Gross	333,200
ver-all Performance	121.3%

INCINNATI—RKO Palace	142.8%
INCINNATI—RKO Capitol, MO 1st week	103.5%
INCINNATI—RKO Shubert, MO 2nd week	95.7%
LEVELAND—Loew's State	93.5%
LEVELAND—Loew's Stillman	74.2%
ENVER—Denham, 1st week	141.0%
ENVER—Denham, 2nd week	88.4%
LOS ANGELES—Paramount Downtown	150.7%
(DB) Hitchhike to Happiness (Rep.)	
LOS ANGELES—Paramount Hollywood	123.1%
NEW YORK—Paramount, 1st week	146.2%
(SA) Charlie Spivak's Orchestra	
NEW YORK—Paramount 2nd week	124.4%
(SA) Charlie Spivak's Orchestra	
EW YORK—Paramount, 3rd week	102.4%
(SA) Charlie Spivak's Orchestra	
T. LOUIS—Ambassador	115.8%
(DB) I'll Remember April (Univ.)	

•

HE UNSEEN (Para.)

First Report:

otal Gross Tabulated	$134,500
omparative Average Gross	107,100
ver-all Performance	125.5%

OSTON—Paramount	97.4%
OSTON—Fenway	101.1%
(DB) The Man Who Walked Alone (PRC)	
BUFFALO—Buffalo	131.4%
(SA) Vaudeville	
CINCINNATI—RKO Capitol	85.3%
LEVELAND—Loew's Stillman	114.2%
ONTREAL—Princess	114.0%
(DB) One Body Too Many (Para.)	
HILADELPHIA—Stanton	149.5%
ITTSBURGH—Stanley	168.3%
(SA) Vaudeville	
T. LOUIS—Missouri	119.7%
(DB) Molly and Me (20th-Fox)	

•

ETWEEN TWO WOMEN (MGM)

Final Report:

otal Gross Tabulated	$560,900
omparative Average Gross	485,800
ver-all Performance	115.4%

BALTIMORE—Century, 1st week	96.5%
BALTIMORE—Century, 2nd week	88.0%
INCINNATI—RKO Capitol	117.6%
INCINNATI—Keith's, MO 1st week	160.6%
CLEVELAND—Loew's State	84.5%
LEVELAND—Loew's Stillman, MO 1st week	104.7%
LEVELAND—Loew's Ohio, MO 2nd week	84.8%
NDIANAPOLIS—Indiana	119.0%
NDIANAPOLIS—Loew's, MO 1st week	81.9%
ANSAS CITY—Midland	101.0%
INNEAPOLIS—Orpheum	191.6%
(SA) Vaughn Monroe's Orchestra, others	
NEW YORK—Criterion, 1st week	120.0%
NEW YORK—Criterion, 2nd week	78.4%
NEW YORK—Criterion, 3rd week	51.0%
HILADELPHIA—Aldine, 1st week	131.2%
HILADELPHIA—Aldine, 2nd week	83.6%
HILADELPHIA—Keith's, MO 1st week	142.8%
ITTSBURGH—Stanley	107.1%
ITTSBURGH—Warner, MO 1st week	135.8%
ITTSBURGH—Ritz, MO 2nd week	156.2%
ROVIDENCE—Loew's State, 1st week	103.6%
(DB) Nothing But Trouble (MGM)	
ROVIDENCE—Loew's State, 2nd week	70.9%
(DB) Nothing But Trouble (MGM)	
AN FRANCISCO—Fox	84.1%
(DB) Gentle Annie (MGM)	
SAN FRANCISCO—St. Francis, MO 1st week	110.3%
(DB) Gentle Annie (MGM)	
SEATTLE—Music Hall, 1st week	118.8%
(DB) Gentle Annie (MGM)	
SEATTLE—Music Hall, 2nd week	90.2%
(DB) Gentle Annie (MGM)	
ST. LOUIS—Loew's State, 1st week	113.5%
ST. LOUIS—Loew's State, 2nd week	75.6%
TORONTO—Uptown, 1st week	108.4%
TORONTO—Uptown, 2nd week	87.3%
WASHINGTON—Capitol, 1st week	119.6%
(SA) Vaudeville	
WASHINGTON—Capitol, 2nd week	81.2%
(SA) Vaudeville	
WASHINGTON—Columbia, MO 1st week	109.7%

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SALOME—WHERE SHE DANCED (Univ.)

First Report:

Total Gross Tabulated	$155,500
Comparative Average Gross	143,100
Over-all Performance	108.6%

BALTIMORE—Keith's, 1st week	123.2%
BALTIMORE—Keith's, 2nd week	85.6%
BUFFALO—Lafayette	113.1%
*NEW YORK—Criterion, 1st week	109.8%
*NEW YORK—Criterion, 2nd week	94.1%
PITTSBURGH—Harris	106.8%
PROVIDENCE—Majestic	116.7%
(DB) I'll Remember April (Univ.)	
PROVIDENCE—Carlton, MO 1st week	116.2%
(DB) I'll Remember April (Univ.)	
SAN FRANCISCO—Orpheum	125.4%
(DB) Her Lucky Night (Univ.)	

•

WITHOUT LOVE (MGM)

First Report:

Total Gross Tabulated	$1,048,800
Comparative Average Gross	1,009,600
Over-all Performance	103.8%

CHICAGO—United Artists	139.1%
*CINCINNATI—RKO Albee	135.8%
CINCINNATI—RKO Capitol, MO 1st week	109.7%
CINCINNATI—Shubert, MO 2nd week	106.3%
LOS ANGELES—Egyptian, 1st week	136.0%
LOS ANGELES—Egyptian, 2nd week	110.2%
LOS ANGELES—Egyptian, 3rd week	80.1%
LOS ANGELES—Egyptian, 4th week	71.2%
*LOS ANGELES—Los Angeles, 1st week	123.9%
*LOS ANGELES—Los Angeles, 2nd week	97.5%
*LOS ANGELES—Los Angeles, 3rd week	69.1%
LOS ANGELES—Los Angeles, 4th week	70.0%
LOS ANGELES—Ritz, 1st week	134.4%
LOS ANGELES—Ritz, 2nd week	106.9%
LOS ANGELES—Ritz, 3rd week	86.9%
LOS ANGELES—Ritz, 4th week	74.0%
MINNEAPOLIS—Radio City, 1st week	115.3%
MINNEAPOLIS—Radio City, 2nd week	76.9%
*NEW YORK—Music Hall, 1st week	112.5%
(SA) Radio City Music Hall Stage Presentation	
*NEW YORK—Music Hall, 2nd week	119.6%
(SA) Radio City Music Hall Stage Presentation	
*NEW YORK—Music Hall, 3rd week	114.2%
(SA) Radio City Music Hall Stage Presentation	
*NEW YORK—Music Hall, 4th week	98.2%
(SA) Radio City Music Hall Stage Presentation	
*NEW YORK—Music Hall, 5th week	96.4%
(SA) Radio City Music Hall Stage Presentation	
*NEW YORK—Music Hall, 6th week	91.0%
(SA) Radio City Music Hall Stage Presentation	
SAN FRANCISCO—Warfield, 1st week	106.8%
(DB) Identity Unknown (Rep.)	
SAN FRANCISCO—Warfield, 2nd week	93.5%
(DB) Identity Unknown (Rep.)	

**Post-midnight performances discontinued because of curfew.*

Walkout Closes Stage Theatres In Mexico City

by LUIS BECERRA CELIS

in Mexico City

The film theatre, most popular form of amusement for the people of this city, has even less competition than usual. Only concerts and grand opera are current competition. As a result of another flareup in the internal affairs of the film labor unions, oddly enough, seven legitimate theatres in the city have been closed. The quarrel of the moment centered about Jorge Negrete, a leader of the new film union, dominated by the players.

The trouble started when film labor elements threatened trouble if Mr. Negrete, who is a singer, made his advertised personal appearance at the Teatro Iris, an old playhouse that 10 years ago became a cinema, but which now and then shows stage attractions. Other players on the Iris bill refused to perform, in view of threats, and Mr. Negrete declined to appear. The case was taken up by the National Actors Association, which forbade its members to perform in any stage theatre here, with the result that they all closed.

The Iris has resumed picture exhibitions. It is now presenting "Lady in the Dark" (Paramount). This is the first time in many years that this city has been without stage entertainment. The stage, slowly dwindling before the upbeat of the cinema, has come into something of its own as a result of the wartime prosperity. The only stage performances here now are concerts and grand opera, because their artists do not belong to the Actors Union.

The case has not affected picture production. President Manual Avila Camacho and Javier Rojo Gomez, Mayor of Mexico City, are seeking a solution to the conflict, which is working a hardship on numerous thespians, who are subsisting on a meager sort of strike payment allowed them daily by their association. The row also has eliminated all professional stage performances in those few cinemas that gave such entertainment.

▽

The newest producing company, Cinematografica Anahuac, S.A., of which Andres Conesa is manager, has started work. Its first production is titled "Doce Lunas de Miel" ("Twelve Honeymoons"). It is to produce three others this year.

▽

Local exhibitors are contributing well to the national campaign against illiteracy, launched recently by Presidential decree. They have donated to the campaign's committee here from 25 to 50 passes each, to be awarded the adult and child students who do the best at the Government's instruction centers for those who can neither read nor write.

▽

The picture industry's own bank, the Banco Cinematografico, S.A., financed the business to the amount of $2,000,000 this year up to April 30.

▽

Thetares in Spain now are exhibiting 12 Mexican pictures, productions of Clasa and Films Mundiales, it is reported. Jose M. Rodriguez, distributor of Mexican pictures in the Argentine, has flown home with several Mexican films for which he contracted.

▽

Stage business being still below par in the provinces, the historic Teatro Juarez, playhouse of Guanajuato City, is being converted into a de luxe cinema, scheduled to open in the autumn.

Saltiel in New York

Albert Saltiel, president of Fonomex, Mexico City, was in New York this week conferring with Henry R. Arias, recently appointed representative in the United States. Fonomex made the dubbing of the Spanish dialogue version of "The Song of Bernadette" for 20th Century-Fox. Negotiations were under way with several other companies for the dubbing of their productions at the Mexico City studios, Mr. Saltiel indicated.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

BUSINESS OPPORTUNITIES

OWNER RETIRING—WILL SELL BECAUSE OF age. Well diversified income producing property; entire business block—fireproof construction, now renting. Post Office, Drugstore, Pool Hall, Restaurant. Owner operates. Thirty-room hotel, natural hot water baths; picture theatre, liquor store. Reasonable terms to right party. CHAS. F. RUMBAUGH, Pagosa Springs, Colorado.

STUDIO EQUIPMENT

PROFESSIONAL DISC STUDIO RECORDING SYStem, two speeds, rack panel, complete. Originally $3,500, now $750; Debrie 35mm. Le Parvo Camera, $195; continuous contact 16mm. Printers, Picture, Track or both, $1,375; Miles 16mm. Recorder Reproducer, $195; Berndt Maurer 16mm. Recording Systems, latest improvements, $1,995. Send for Spring Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

VENTILATING EQUIPMENT

FILTER AND COOL YOUR AIR WITH NEW AIR Washers, rotary spray mat type, work with any blower—easily installed. 5,000 cfm, $115; 7,000 cfm, $140; 10,000 cfm, $170; 15,000 cfm, $200; 20,000 cfm, $230. New prewar Blowers starting at $106.50 for 5,500 cfm; also diffuser Grilles, from $21.80. AA-5 MRO Priority required. Send for Air Conditioning Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

STILL SOME REMAINING—BUT SELLING FAST—600 American ball-bearing velour fully padded back, reupholstered box spring cushion Chairs, rebuilt like new $9.50; 522 Heywood-Wakefield 7-ply reupholstered panel back, reupholstered box spring cushion chairs, $7.50; 242 American ball-bearing (in two lots) heavy reupholstered panel back, reupholstered box spring cushion chairs, $6.50; 500 Heywood-Wakefield heavy panel back, Box spring cushion chairs, excellent condition $5.95; 300 solid Oak Auditorium Chairs, refinished, $3.95. Wire now for stock list. 600 pieces heavy green Pullman velour, 22" x 36", dry-cleaned, $1.25. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE V TYPE MARQUEE, TWO-WAY ATtraction boards well lighted. D. E. BROWN, Brown's Theatre, Cabin Creek, W. Va.

OPEN A THEATRE NOW—COMPLETE SIMPLEX Booth Outfits consisting Projectors, Lamphouses, Lens, Soundheads, Motors, Amplifier, Speakers and Soundscreen. Rebuilt and guaranteed one year—$1,500 why pay more. S. O. S. CINEMA SUPPLY CORP., New York 18.

DICTAPHONE OUTFIT, DICTATOR, TRANSCRIBER, shaver—all reconditioned $149.50; Powers Rear shutter heads, good condition, $135; Reflectors, 50% off: rebuilt Simplex Mechanisms, $250; Footlights, $3.50 ft.; commercial Vacuum Cleaner, $119.50; Water Cooler, DC only, $77.50; Low-Intensity Arc Lamps, $75. Spring Catalog now ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

SERVICES

FIRE EXTINGUISHER AND DOOR CLOSERS. ALL types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

PROGRAM PLUGGERS, ILLUSTRATIONS FURnished free. Write for price list. AD ART ADVERTISING COMPANY, 121 N. 7th St., Minneapolis 3, Minn.

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EXPERIENCED OPERATOR, EX-SERVICE MAN, go anywhere. Write particulars to ROBERT KEMP, 424 W. Front Ave., New Philadelphia, Ohio.

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MANAGER WANTED. MARRIED, DRAFT EXEMPT. State salary, include snapshot. Theatre in Illinois. BOX 1863, MOTION PICTURE HERALD.

EXPERIENCED THEATRE, SOUND AND PROJECtion engineers. Essential industry. Starting salary $3,800 annually, plus traveling expenses. State qualifications. BOX 1862, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE SHOOTING - CHARTS, THE little book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP. 1270 Sixth Avenue, New York 20.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

SIGN PAINTING

SIGN PAINTING; EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

THEATRES

WANT TO BUY PROFITABLE THEATRE IN Southern state, $25,000 or less. Ready to do business. E. E. HOSCH, 1705 N. 2nd Ave., Birmingham, Ala. Phone 4-7684.

WILL LEASE OR BUY MOTION PICTURE THEAtre in New York, New Jersey, Connecticut or Pennsylvania. BOX 1860, MOTION PICTURE HERALD.

FOR SALE—THEATRE. SEATING CAPACITY 400. O. DIXON, Throckmorton, Tex.

$20,000 Campaign for New York Opening of "Flame"

More than $20,000 is being expended by Republic to herald the New York opening of its 10th Anniversary picture, "Flame of Barbary Coast," at the Globe Theatre, May 26th. Newspaper advertising began Wednesday in metropolitan newspapers, followed by local radio coverage.

"Adano" for Music Hall

The world premiere of Twentieth Century-Fox's "A Bell for Adano," based on John Hersey's novel and starring Gene Tierney, John Hodiak and William Bendix, will be held at Radio City Music Hall, New York, following the current engagement of MGM's "The Valley of Decision," G. S. Eyssell, president and managing director, announced this week.

OBITUARIES

Henry, Skouras Division Manager, Dies at 37

J. Kenneth Henry, 37, Upper Bronx and Westchester County, N. Y., division manager fo Skouras Theatres, died Sunday as a result c injuries sustained in an automobile accident las Friday. He is survived by his widow, Agnes his parents, Mr. and Mrs. Michael F. Henry and two daughters, Gloria, 10, and Virginia, Funeral services were held Wednesday at S Elizabeth's Church, Manhattan. Burial was a Gate of Heaven Cemetery, Valhalla, N. Y.

Ike Rosenberg

Ike Rosenberg, 75, father of Frank P. Rosenberg, Columbia director of advertising, publicit and exploitation, died May 19 at Park West Hospital, New York, after an illness of five days Burial was from Park West Memorial Chape Survivors also include three daughters, Mrs Ruth B. Rosenberg, Mrs. Helen Kott and Mrs Lilian Braun; two sisters, Mrs. Lena Barnett an Mrs. Rose Marks, and two brothers, Joe an Abraham.

Henry Victor

Henry Victor, 52, English character actor wh starred in many British silent films before comin to the U. S. with the advent of sound films, died i Hollywood May 19. Most recently, he played i "Royal Scandal" with Tallulah Bankhead. H is survived by his widow, Kay; his mother, Mrs Cassia Victor; two brothers, Charles, of Syracuse, and Fred, of London, and a sister, Mrs William Sholton, Chicago.

Edward M. Dowling

Edward M. Dowling, 60, manager of the Victor theatre, Holyoke, Mass., died in St. Luke's Hospital, Pittsfield, May 20. Before entering theatrical management, he was an advance publicity ma for the Barnum and Bailey Circus, then an assistant to the late Tex Rickard in the management o Madison Square Garden in New York. He is survived by his wife and daughter.

Mae Hoey

Mrs. Esther Preneveau, 71, who sang in circui theatres throughout the United States and Canad under the name of Mae Hoey, died last wee at St. Mary's Hospital, Hoboken, N. J., of heart attack. She was with the Keith circuit fo 35 years and with the Franco-De Marco circuit fo eight years. Two sisters and three brothers survive.

Lester D. Cohn

Lester D. Cohn, exhibitor, who for more than 3 years was the proprietor of the Arcade theatre New York, died of a heart attack last Friday a his home. He had been in retirement six months Surviving are his widow Anne, and a daughter Mrs. Pauline Price.

David Clyde

David Clyde, 60, film character actor, producer and theatre owner, died in Hollywood May 16 He and his actress wife, Fay Holden, would have celebrated thir 31st wedding anniversary June 24 A brother, Andy Clyde, film comedian, also survives.

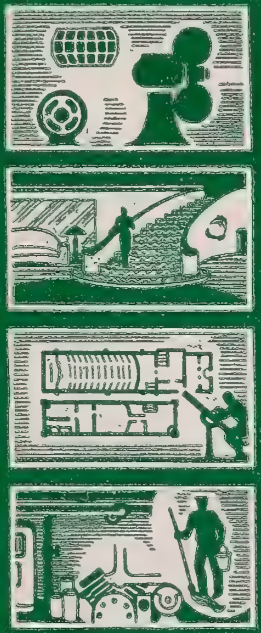
Warners Sets $300,000 for "Marines" Exploitation

An advertising and exploitation budget of $300,000 has been set by Warner Bros. on "Pride of the Marines," it was announced following a Hollywood conference among Jack L. Warner, vice-president in charge of production; Charles Einfeld, director of advertising and publicity; Ben Kalmenson, general sales manager, and Mort Blumenstock, advertising and publicity director in the east. Most of the appropriation will be spent on key city engagements, with Warner field representatives working in those territories several weeks before the openings. Special advertising budget would be earmarked for newspaper space above normal expenditures of theatres, it was indicated.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT · FURNISHINGS · DESIGN



Let the Theatre Building Program Help Make Jobs

GETTING THE THEATRE BUILDING READY FOR LATER RENOVATION

Collins on projection—in THE NEEDLE'S EYE

PHYSICAL OPERATION · MAINTENANCE

MAY 26, 1945

YOUR RCA

THEATRE SUPPLY DEALER

WILL HAVE

Drive-In Theatre Equipment

RCA DRIVE-IN FACTS

- ★ **The first known Drive-In Theatre employed RCA Sound**
- ★ **RCA developed and introduced the in-car speaker**
  - —extends length of operating season—
  - —confines sound to theatre parking area—
  - —permits individual control of sound volume—
- ★ **RCA new improved equipment designed especially for Drive-In Theatres**
  - —power for installations of all sizes—
  - —new developments make possible delivery of constant sound level to all speakers—
- ★ **Brenkert Projection Equipment ensures a steady picture**
  - —with the maximum amount of Snowhite light on the screen—

See your RCA Theatre Supply Dealer for Drive-In Equipment and other theatre supplies.

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BUY
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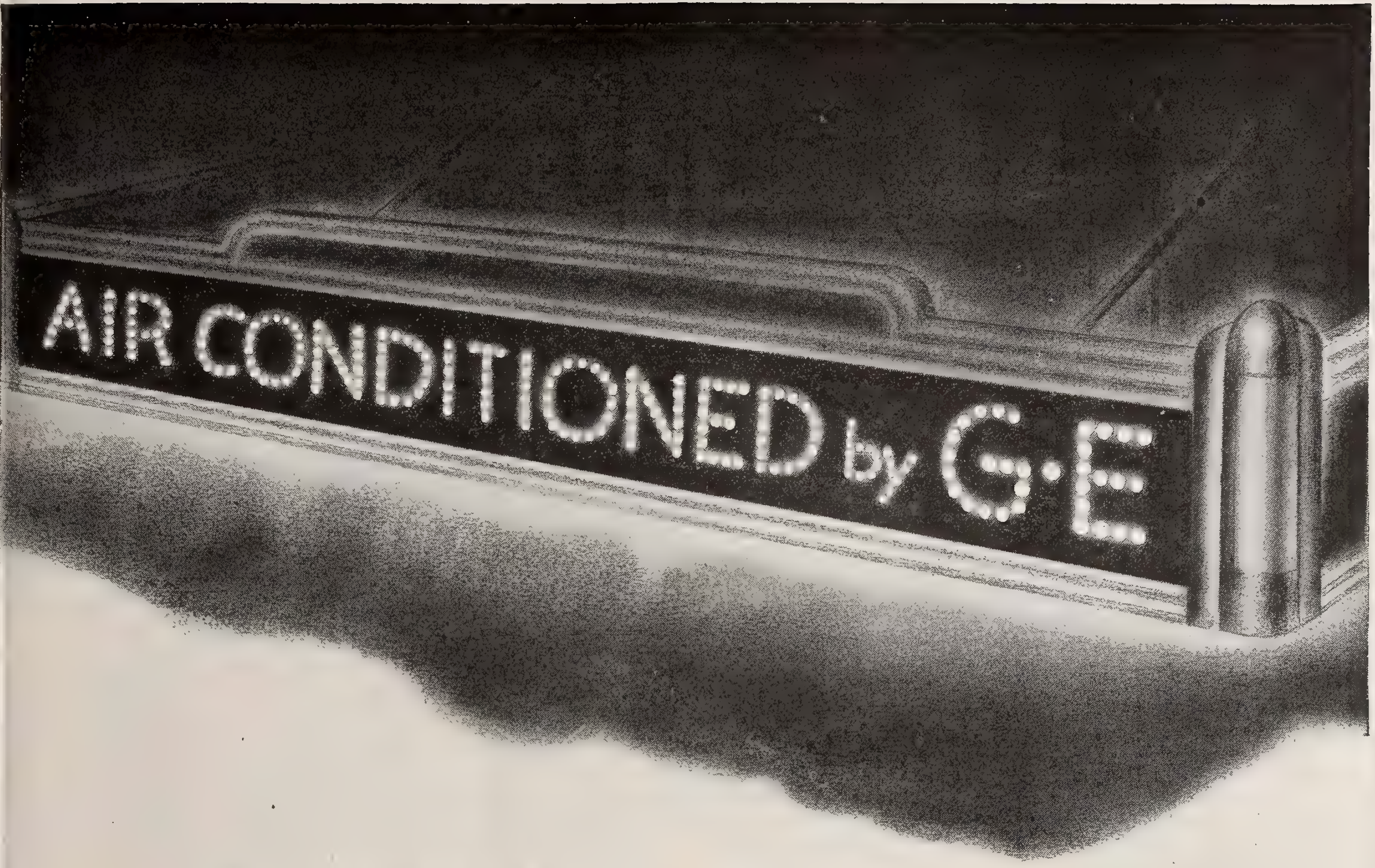
RADIO CORPORATION OF AMERICA

RCA VICTOR DIVISION • CAMDEN, N. J.



. . . a name you and your public know!

NOT just air conditioned, but *air conditioned by G-E*...that's one of the coming box office attractions you'll be wanting soon, and should be planning *now.*

For when "comfort" air conditioning installations are again permitted, there simply won't be enough hours in the day to plan, engineer, and build to meet the demand. Perhaps your job is simple. Perhaps it's tough. Either way it's time to get it on paper.

What will it cost? That can't be figured too closely today, but...*less than you think.* Before the war we used to figure that complete amortization of *first cost and all operating costs* could be made in ten years if the air conditioning drew but one extra customer per show for every hundred seats in the house!

Why not call in your G-E Distributor and start planning? He'll figure your needs and design your layout . . . we'll help as needed . . . and you'll be among the early ones to cash in at your box office.

* * *

General Electric Company, Air Conditioning Department, Section 5575, Bloomfield, N. J.

BUY . . . and hold . . . WAR BONDS

GENERAL ELECTRIC

Air Conditioning

Tune in: The "G-E HOUSE PARTY," every afternoon, Monday through Friday, 4 p. m., EWT, CBS . . . The "G-E ALL-GIRL ORCHESTRA," Sundays, 10 p. m., EWT, NBC . . . "THE WORLD TODAY" News, Monday through Friday, 6:45 p. m., EWT, CBS

Continuous Performance

Scuffproof, flame-resistant service worth including in your future plans

"U.S." Naugahyde
REG. U. S. PAT. OFF.
upholstery

"U. S." Naugahyde will not support combustion. That's why you'll find "U. S." Naugahyde a safe fabric for upholstering your theatre seats. "U. S." Flameproof Naugahyde is comfortable to sit on too—sure to make a hit with your audience.

More than that, "U. S." Naugahyde gives year after year of service, taking all the punishment the toughest audiences can give. Scuffing, edgewear, abrasions, flexing—"U. S." Naugahyde resists them all. "U. S." Naugahyde is easy to clean too—with ordinary soap and water. Whether you consider upholstery from the viewpoint of safety, service or economy—you owe it to yourself to consider "U. S." Naugahyde in your postwar plans.

At the moment, "U. S." Naugahyde is proving its worth in the toughest test of all . . . war. But information that should be helpful to your postwar planning will be furnished on request. Write us today.

UNITED STATES RUBBER COMPANY

COATED FABRICS DIVISION • *Mishawaka, Indiana*

Serving Through Science

Listen to "Science Looks Forward"—new series of talks by the great scientists of America—on the Philharmonic-Symphony Program. CBS network, Sunday afternoon, 3:00 to 4:30 EWT.

Over the Editor's Desk

Moving Toward a Freer Market for Theatre Goods

VICTORY IN Europe ha brought prompt action of the Government i the direction of reconversion of the nation industries to civilian economy, and various expressions of policy since the great day promis continued relaxation of wartime controls a rapidly as the Pacific war and the effect o demobilization on manpower permit.

Up to press time, the theatre business ha benefited only by the revocation of Orde L-325; exhibitors are now free to purchase and manufacturers and dealers free to sel projection and sound equipment in norma manner. Since control of trade in projectio accessories was abandoned last fall, replacement of all parts of the theatre projectio installation is no longer subject to Governmental regulation.

The full value of this release from wartime control will not be realized, of course until materials are similarly freed. Material for manufacture of projection equipment ar still subject to the WPB system of allocation This restriction will doubtless continue fo considerable time; however, with respect t some items, notably projectors, allocation have been quite substantial during the pas year, and the cut-back on war production an reconversion of contributing manufacturer (such as makers of certain kinds of screws gears, etc.) may increase the supply.

No official word, as these lines are written has been available about seating, but it is fel in the trade that allocations of ferrous metal for this important item in the theatre restoration program must come soon.

There is belief, also, that the total allowance for remodeling will be further increased substantially above the limit of $5,000 specified a few months ago. For the new figure as much as $25,000 has been heard. But all o this is sheer conjecture, and may be but wishful thinking.

•

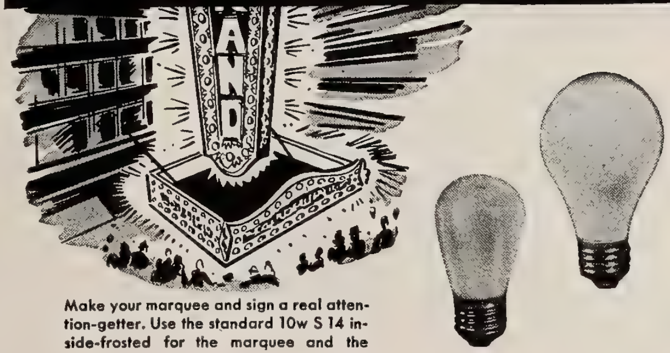
Want to See This Plan?

A letter from Carl Boester, director of housing research at Purdue University and a frequent contributor to these columns, makes a proposal that should bring many ayes from exhibitors. Carl writes:

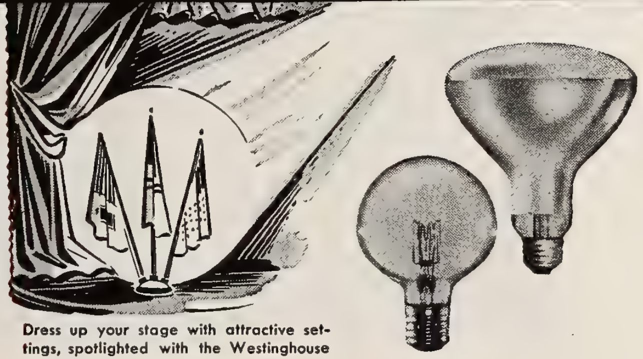
"Some months ago you published in BETTER THEATRES a plan for a small theatre that laid down some really practical rules in theatre design. Since then I've had a hell of a lot of fun imagineering how I would build a 500- or 750-seat theatre, exercising all the principles of good design.

"In doing this I'd take every advantage in

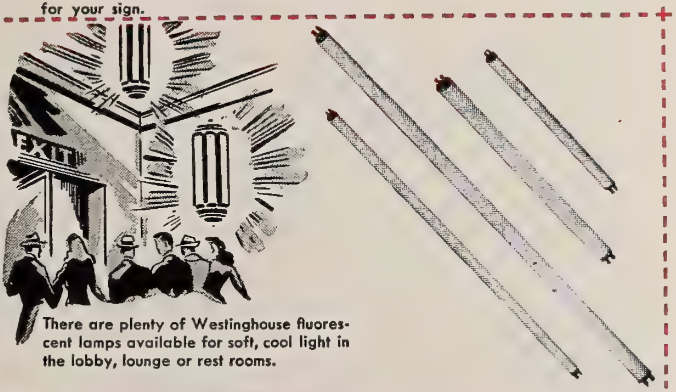
EVERY THEATRE NEEDS Westinghouse MAZDA LAMPS!



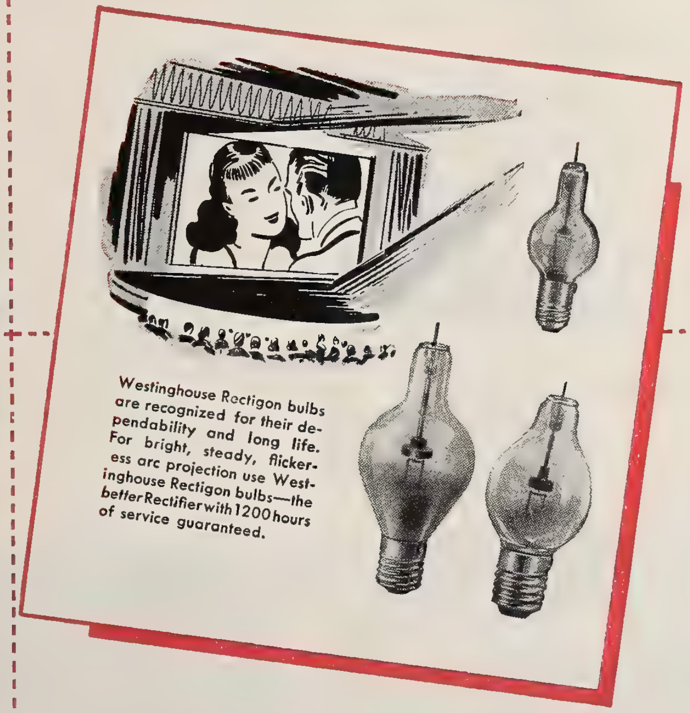
Make your marquee and sign a real attention-getter. Use the standard 10w S 14 inside-frosted for the marquee and the 40w A 21 in clear, red, blue and green for your sign.



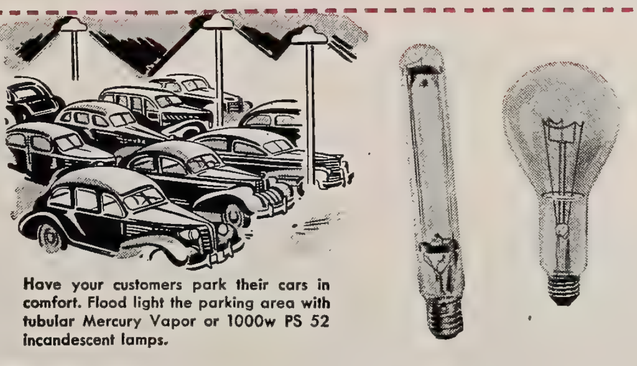
Dress up your stage with attractive settings, spotlighted with the Westinghouse 1000w G 40 or 300w R 40.



There are plenty of Westinghouse fluorescent lamps available for soft, cool light in the lobby, lounge or rest rooms.



Westinghouse Rectigon bulbs are recognized for their dependability and long life. For bright, steady, flickerless arc projection use Westinghouse Rectigon bulbs—the better Rectifier with 1200 hours of service guaranteed.



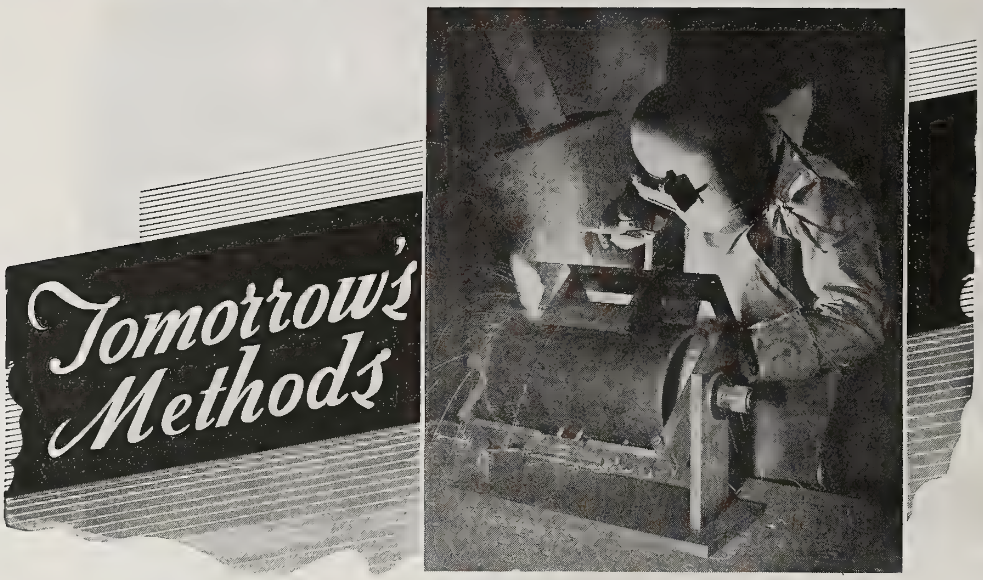
Have your customers park their cars in comfort. Flood light the parking area with tubular Mercury Vapor or 1000w PS 52 incandescent lamps.

Westinghouse

MAZDA LAMPS FOR SEE-ABILITY

For further information about these and all other types of Westinghouse bulbs consult your nearest Westinghouse Distributor.

HERTNER USES . .



ON TODAY'S PRODUCTS

FOR over forty years this company has been known for its ability to discover new methods and ways to create new products, or constantly improve those in existence, in the special electrical equipment field.

Hertner engineers are lead bombardiers in blasting outworn traditions . . . in welding new engineering principles and materials . . . thus creating new and improved products for such special purposes.

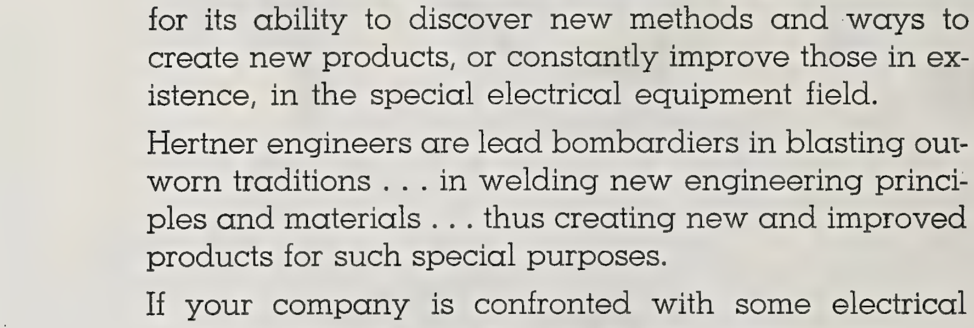
If your company is confronted with some electrical equipment need, your inquiry directed to this organization will receive the utmost consideration.

THE **HERTNER** ELECTRIC COMPANY

Exclusive Manufacturer of the Transverter

12690 Elmwood Avenue **Cleveland 11, Ohio, U.S.A.**

A GENERAL PRECISION EQUIPMENT CORPORATION SUBSIDIARY



U.L. approved...eliminates fire hazard. Micro-Switch safety cut-off — *when door opens, motor stops!* Motor does not transmit torque to operating parts. Reel-drive Dog ...prevents broken keys.

Low Maintenance Cost

Positive Friction . . . Will Not Clinch Film

"Tilt-back" Case . . . Reels Can't Fly Off

Available on Proper Priority Ratings through Theatre Supply Dealers.

GoldE Manufacturing Co.

1220 West Madison St.,
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the use of materials, space, and equipment produce a good house at a low cost. It would be very close to anything you now use are familiar with, but I think I could just everything recommended from the point view of air and seating comfort, safety a convenience, to say nothing of good sound a good vision.

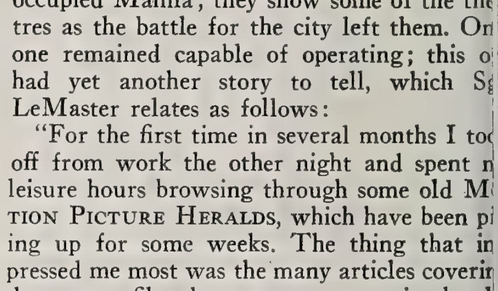
"Mind you, this group of ideas has ne been done. Now if there is real and genu interest by a large number of BETTER THI TRES readers—it must be a large number I'll be glad to undertake it. The interest m be there because otherwise it would not worthwhile."

Knowing Carl Boester, the kind of wo man he is, what he has done in air-conditioni system design for theatres and other buildin and his work in all phases of construction last five or six years at Purdue, we confident that he has been brewing somethi that we would very much like to publish BETTER THEATRES. We therefore hope you give him the go-sign in great numbers. A pen post-card to BETTER THEATRES, 1270 Six Avenue, New York 20, N. Y., will do trick. Just a few words, like: "Tell Boes okay." We'll tell him—and what he's got h better be good!

Report from the Philippines

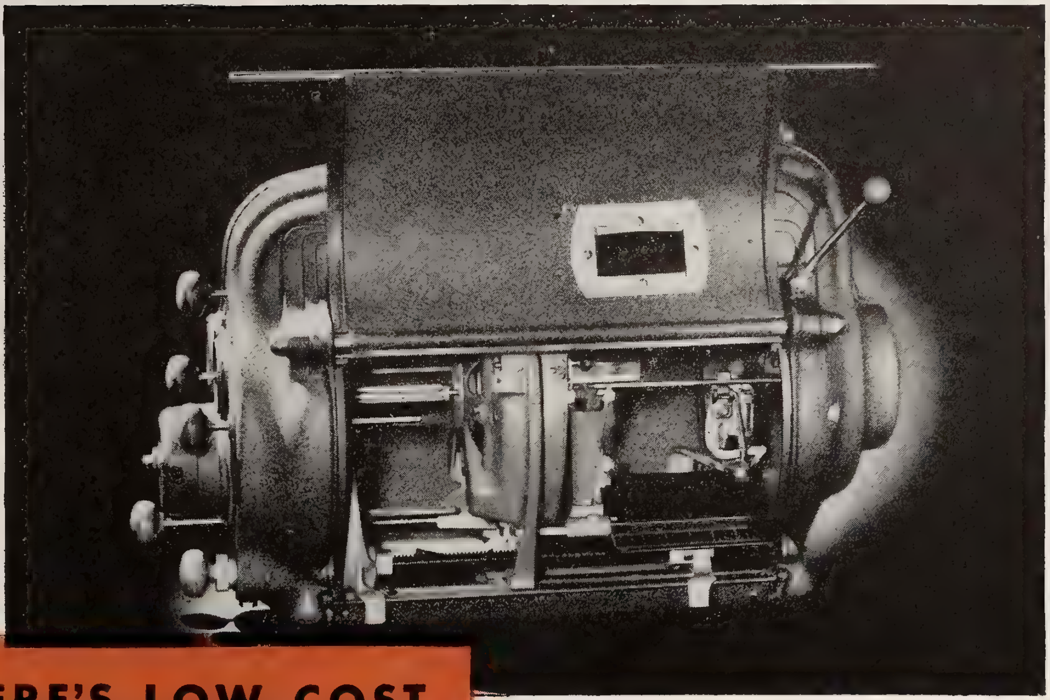
Along about V-E Day arrived a letter fro scene of that other war, the one still ve much raging, with pictures and admonitio specifically for theatre folks back home. It from Sgt. Collins A. LeMaster, who is no with a medical service detachment, station in the Philippines. The pictures are snapsho which he himself took after the America occupied Manila; they show some of the the tres as the battle for the city left them. On one remained capable of operating; this o had yet another story to tell, which Sg LeMaster relates as follows:

"For the first time in several months I too off from work the other night and spent m leisure hours browsing through some old M TION PICTURE HERALDS, which have been pi ing up for some weeks. The thing that in pressed me most was the many articles coverin the current film shortage, transportation bottl necks, equipment, etc., that the Motion Pi ture Industry is now suffering from. I ca well imagine what you people are confronte with these days, but I had a little experienc the other day that I would like to pass you way. I think after you read this you will agre with me, that regardless of the restrictio this present war places on you, you can kee operating your theatre and the projector th



The Metropolitan, which was completely burned ou had been Manila's most exclusive film theatre. It w located where the hardest fighting took place.

Talk About



HERE'S LOW COST *High Intensity* PROJECTION

Strong High Intensity Lamps deliver twice as much screen light as is possible with low intensity lamps and with only little increase in cost. They put the utmost in projection lighting within reach of the most modest theatres.

As the only projection arcs manufactured complete within one factory, Strong lamps can be so engineered as to guarantee the best screen results. They're sold by the better independent theatre supply dealers.

A Lot of Light

THE WORLD'S LARGEST MANUFACTURER OF PROJECTION ARC LAMPS

THE STRONG ELECTRIC CORPORATION
87 CITY PARK AVENUE • TOLEDO 2, OHIO

NATIONAL

for **BOXOFFICE SUPPLIES**

- *Admission Signs (ILLUMINATED)
- *Coin Holders (PLASTIC)
- *Speaking Tubes
- *Ledgers
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- *Ticket Registers "Automaticket"—Electric

Equipment and Supplies
For Every Theatre Need

NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

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ARC POWER FAILURES
come when you least expect them!

The best means of avoiding them is to install a

Robin-Imperial STEDYPOWER
(Built by Imperial Electric Co.)

Designed specifically for use with direct current high intensity arcs, that screen light source which is essential to the proper projection of Technicolor pictures and a safer, higher level of auditorium illumination.

Not just a motor-generator, but a guarantee of service—a power plant with 55 years' electrical know-how and 35 years' theatre experience "built in". Built in all ratings and combinations.

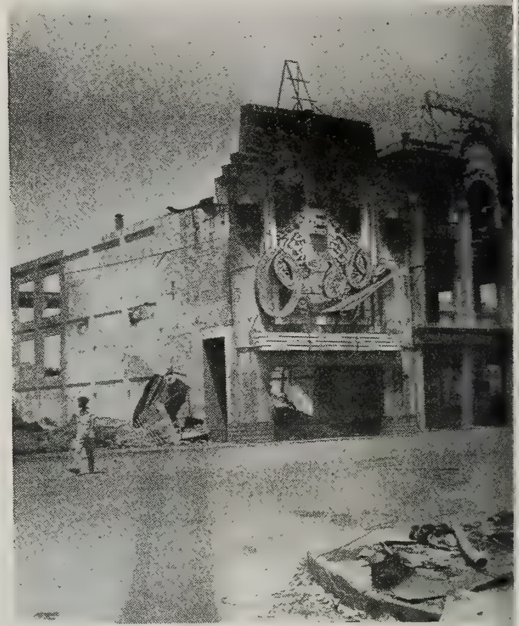
Your independent theatre supply dealer will help you make application for a Stedypower if yours is one of the many theatres now qualifying.

WRITE FOR LITERATURE

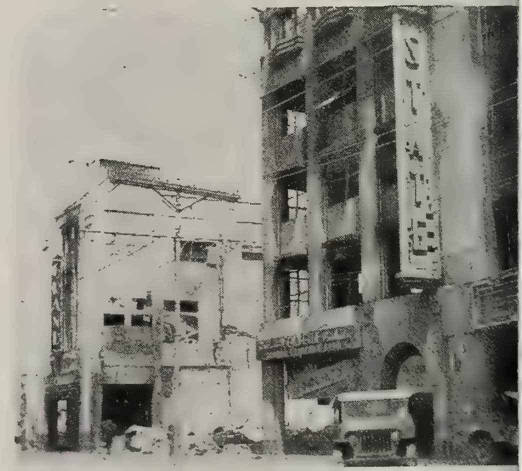
J. E. ROBIN, INC.
330 W. 42nd Street • New York 18, N. Y.
Motor-Generators and Motors for Every Requirement.

same as in past years, and maybe even better.

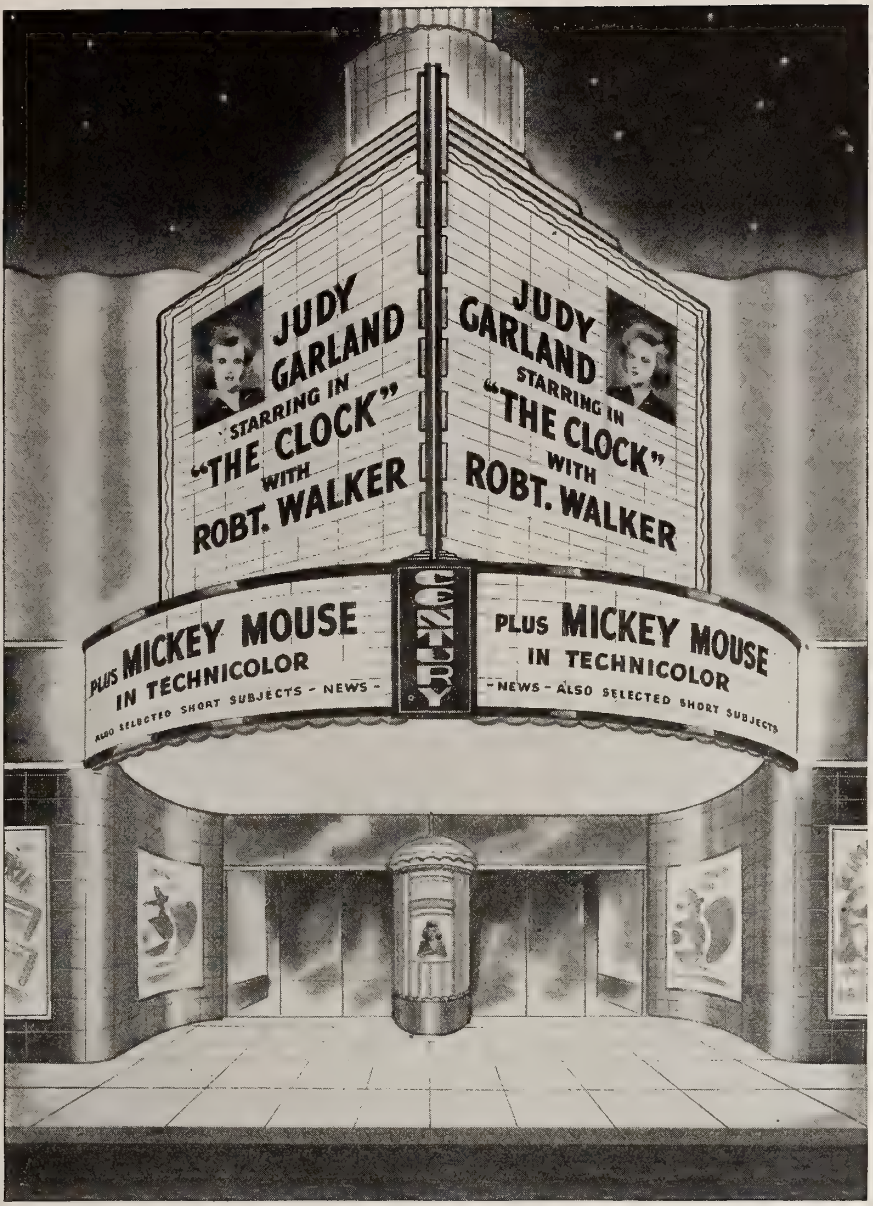
"Here in Manila the industry has been hi as hard as any war torn city of the war. Thi hardship has lasted for over three years, and in February it was increased a hundredfold by the destruction of all motion pictur studios, exchanges, theatres and equipment b the Japanese. By some miracle, one theatre the Times, was spared out of the nine first-run houses. All others were shelled and burned beyond immediate repair.


The Oro theatre in the Sta Cruz district, a first-run house before its complete destruction.

"Last Sunday a print of Universal's 'His Butler's Sister,' starring Deanna Durbin and Franchot Tone, was flown in from the States. Immediately mobile generators were placed in the Times theatre, and the afternoon of April 1 saw the first civilian American film for the Philippine people since the Yanks returned last February. I dare say this movie will net more in Manila than any film shown here in the past ten years, and from present indications will run three times daily until the army provides another presentation.


The State theatre, whose building housed also the 20th Century-Fox and Columbia exchanges. Down the street is the Grand, also destroyed.

"I dropped by the Times theatre today and battled my way through a mass of Filipinos. I finally contacted the manager, and after telling him of my interest in the industry, he allowed me to enter the projection booth.


JUDY GARLAND STARRING IN "THE CLOCK" WITH ROBT. WALKER
JUDY GARLAND STARRING IN "THE CLOCK" WITH ROBT. WALKER
CENTURY
PLUS MICKEY MOUSE IN TECHNICOLOR
SHORT SUBJECTS - NEWS - ALSO SELECTED
PLUS MICKEY MOUSE IN TECHNICOLOR
- NEWS - ALSO SELECTED SHORT SUBJECTS

NOW A *Reality*

... the Marquee Display
of which
You've Always Dreamed ...

WAGNER'S
Sensational New
WINDOW-TYPE MARQUEE FRAME

(PAT. PENDING)

Allows openings 15 feet high, and higher, and of any length. Affords boundless space for punching up copy on every feature. Showmen can now enjoy a field day in preparing billing.

Permits use of larger letters than ever before.

Adaptable to the use of *lifesize* and larger colored transparencies that inject life in the display.

Combining the beautiful effect of Wagner Translucent Colored Plastic Changeable Letters with this sensational frame results in a display of smash proportions and dynamic force. You can now lay out a marquee with every effect that you could obtain with a paint brush.

Window-Type Frames, available in multiples to fit unlimited size areas, are installed separately and before the glass. Lamps or neon can be cleaned or removed and all glass easily removed and replaced on the job without removing frames. No soldered parts hold them in permanent position. NO OTHER MAKE FRAME AFFORDS THESE ADVANTAGES!

Alert showmen will be quick to seize upon it for billing every picture as a BIG attraction ... for outselling their competition. Be the first in your city to install them! Write, wire or phone for details today, or see your theatre supply dealer. Literature and name of nearest dealer will be sent upon request.

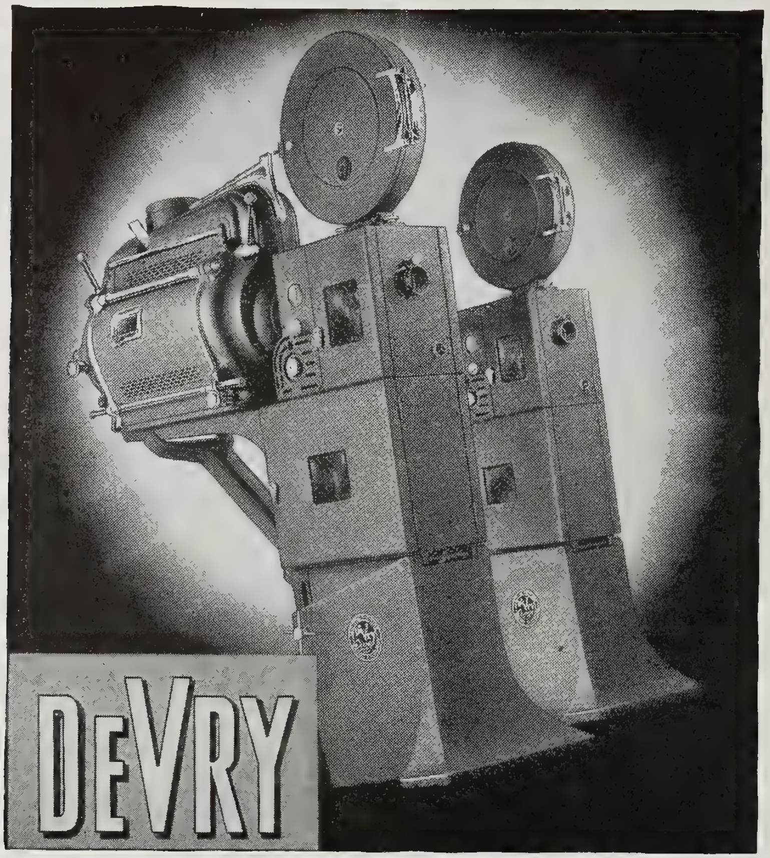
WAGNER PLASTIC LETTERS

the modern means of attracting attention and pulling in business, afford a vivid, colorful display—impossible with other letters.

Gorgeously brilliant, like neon, when light shines through them, they assume sharply silhouetted and third dimensional effect by day. That's why theatres are replacing their old style solid opaque letters with these boxoffice magnets.

Available without priorities in 4" and 10" sizes in fonts of assorted colors (red, green, blue, amber and opaque black) from 76 letters up. Additional sizes up to 17 inches in height available very shortly. The beautiful, non-fading, permanent colors go all the way through. There is no surface color to chip or scale off. Painting is never required. Strong. Durable.

Wagner Sign Service, Inc.
218 S. Hoyne Avenue
CHICAGO 12, ILL.



A GREAT PAIR TO DRAW TO—FOR A FULL HOUSE!

YOU have to see them to appreciate their modern design—their rugged construction—their beautiful finish . . . You have to see them in action —to realize their rock-steady, flicker-free screening —the high-fidelity of their perfectly synchronized sound—from the softest whisper to the warmest tone, the weirdest shriek! No flutter . . . No hum . . . No WOW! Talk with projectionists who've enjoyed year-in, year-out trouble-free DEVRY performance in practically every corner of the Globe . . . Designed and built to specifications far in excess of generally accepted standards—priced so reasonable that ANY theater can NOW afford to buy them NEW—DEVRY projectors of TODAY are indeed a great pair to draw to—for projectionist gratification, audience satisfaction! Request for details incurs no obligation. Use the coupon.

5 Time Winner
DeVRY alone has been awarded 5 consecutive Army-Navy E's for Excellence in the production of Motion Picture Sound Equipment.

BUY WAR BONDS

DEVRY
New York • CHICAGO • Hollywood

DEVRY CORPORATION, Dept. BT-B5
1111 Armitage Ave., Chicago 14, Illinois
Please send details about the NEW DEVRY 35mm Theater Projectors and Sound Systems
Name..
Address...
City.............................State...............
Theater.........................Capacity............

Help put the Japs where the Germans are!
BUY WAR BONDS—*AND KEEP 'EM!*

MATTING

AMERITRED SOLID PLASTIC FRICTION MATTING
For entrances. Non-slip. Lies flat. Good scrapeage. Easily handled and cleaned. Black in color. Comes in sheets 29"x63"x¼". Can be trimmed for smaller or odd shaped areas.

FLEXIBLE WOOD LINK MATTING

RUBBER MATTING FOR USE IN FRONT OF EXPOSED SWITCHES

See your supply dealer or write for prices and literature on matting for safety, sanitation and comfort. Give details of your problems, location, prevailing conditions, size of the area, etc.

AMERICAN MAT CORPORATION 1722 Adams Street, Toledo 2, Ohio

America's Largest Matting Specialists

Also Offering Matting Repair Service

Here I found two Simplex machines, rath old and in need of some repair, but clean a whistle. The operator was an old fello and from the condition of the booth mu have been a veteran in the business. Whi looking around I happened to spot a print RKO's 'Hell Cat,' which happened to showing on the afternoon American forc stormed the city. This was one of the ma prints left in Manila by the retreating Ame cans in 1941.

"I asked the operator if I could check ov the print and he graciously obliged. It is ha to believe it, but that print looked almost t same as the day it came from the lab. No for over three years, the American prints le in Manila have been used, and I mean use These films were the only escape the popula tion had from the Nippon ideas and for som unknown reason the Japanese allowed the to be shown.

The Times theatre, second largest in Manila and th only one surviving the battle. It was not touched b either fire or shell.

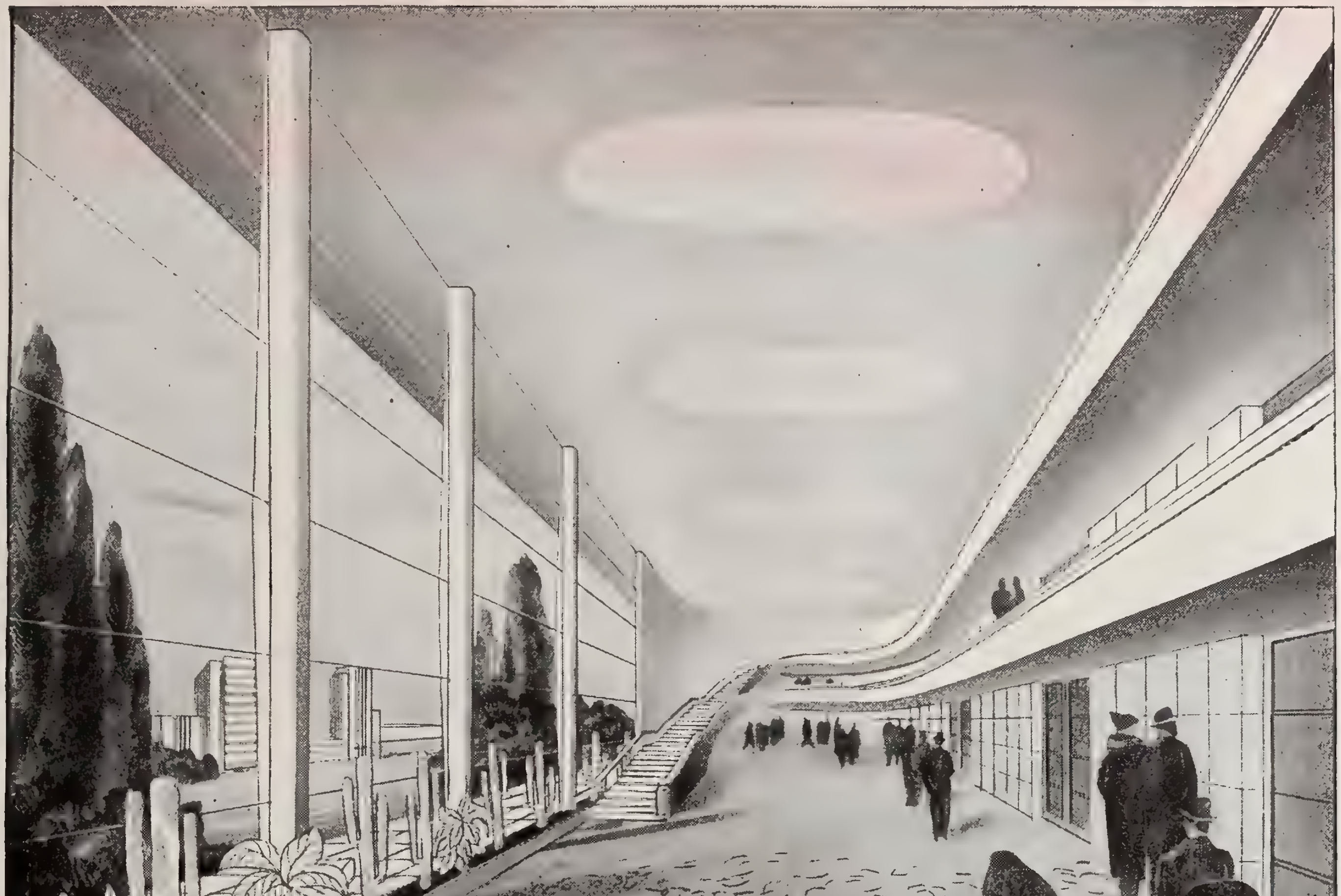
"I checked the score marks and were th same as placed there in 1941. The leader wa spliced somewhat, but all missing frames ha been replaced and a full 12 feet of film pr ceded each reel. Sprocket holes were in excep tionally good condition. The only damage t the film was quite a bit of rain especially t ward the rear of each reel, but attribute this not so much to dirt in the aperature, bu from constant use of the film. The operato told me during the Japanese occupation th films were run on a average of two showing per day. It is my belief that these prints wer in the exchanges but a short time during thos years.

"Now the moral of this story is this: If th Philippine people can take care of a motio picture print and projector for three year why can't you fellows back in the States d the same? The trouble with us is that w have always had plenty of raw stock to use Those days are history now, so let's try ou the following simple rules:

"It is just as easy to use the exchange scor marks as your own. If the film has bee spliced or circles too dark, scratch them i neatly on the print. If the leader is torn replace it, but don't forget those lost frames

(*Continued on page* 24)

GOOD POSTWAR PLANNING DESERVES GOOD CARPET PLANNED BY BIGELOW



In this brilliant design, for postwar construction, the lobby has become a show window . . . A vast display case in which to merchandise a business.

And take note, please, of the floor. With Bigelow modern carpet designs, and an expert sense of color values, Bigelow Carpet Counsel has helped the architect add an exciting element to the design with the *right* floor covering.

When Bigelow looms can again weave contract carpet, Carpet Counsel will be ready to help you with the right carpet for the right spaces at no extra cost per square yard.

BIGELOW WEAVERS

BIGELOW-SANFORD CARPET CO., INC.

140 MADISON AVENUE, NEW YORK 16, N. Y.

IN PUBLIC PLACES...IT IS TOUGH, VERSATILE, BEAUTIFUL!

● Where beauty and endurance are the requirements in a modern material, leading architects have been choosing Formica with greater and greater unanimity.

In public places where wear is severe and continuous these installations have given the highest satisfaction over many years.

The wide range of deep limpid colors, patterns, and "Realwood" in which actual wood veneers are incorporated in the plastic sheet, provide many attractive decorative effects.

Typical installations shown include a ticket counter and column covering, department store revolving doors, the interior of an elevator, and shelving, wall paneling and table tops in the Annex to the Library of Congress.

FORMICA

THE FORMICA INSULATION COMPANY
4654 SPRING GROVE AVENUE
CINCINNATI 32, OHIO

Better Theatres
GEORGE SCHUTZ, Editor

Now Let the Theatre Business Also Help Create Employment!

By **JOHN EBERSON**

IN THIS WAR, one-half of which has just ended in complete military victory, the motion picture theatre is a powerful force in the machinery of financing the whole effort, of directing the minds of the people in solid support of that effort, and in keeping the nation in a healthy emotional state for continuing faith in the value of it.

While recognition of the importance of these functions in this enormous undertaking, which we began from scratch against enemies already partly victorious, has not come in the form of official designation of the motion picture business as an essential industry, it has been given liberally in statements of leaders of the Government, and in the practical fact that the absolutely essential materials have been allowed for effective continuance of the business. The motion picture theatre will be needed in these very same rules until the defeat of Japan. But now it could add another one, an economic one. Allowed to begin its dammed-up construction and reconstruction program, it could be an important agency, both directly and indirectly, of relieving the unemployment threatened during the period of partial industrial reconversion and military demobilization.

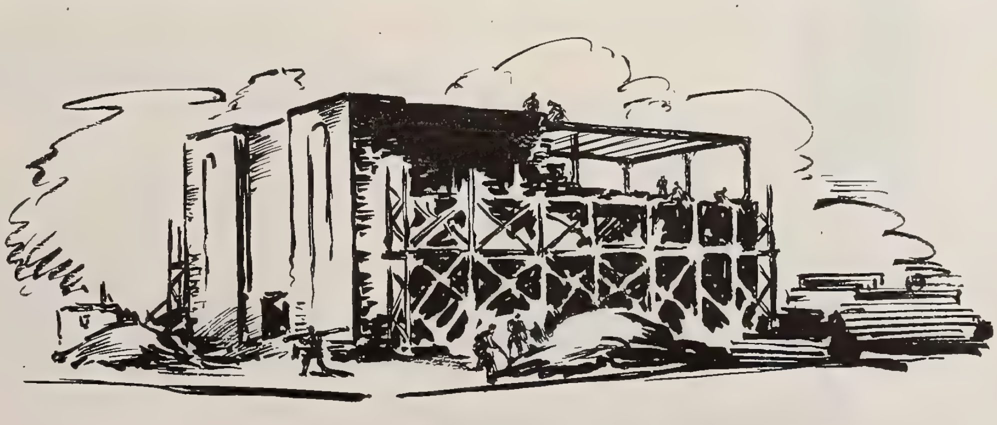
Much is expected of the building trades generally during this period. Already the Government has indicated an intention to begin soon the "post-war" housing program now that the European war has ended. It is known that two or three million men are already unemployed. Reduction of orders for war goods has begun on a large scale. Discharges from the armed services are expected to put hundreds of thousands of men in the employment market during the next twelve months. All of our available industrial resources will be required to provide jobs.

The housing program would amount to much more in dollars and cents than construction and remodeling of theatres over a comparable period of time; it would mean billions, while the theatre business would have to put its offer of help in terms of millions. But if allowed materials and labor with which to build new theatres and remodel existing ones in an amount representing only a third of the job that eventually will need to be done, the theatre business could contribute better than a hundred million dollars to the unemployment-relief effort that must be started promptly. The amount of work which that figure represents is not one to be scoffed at when we need every possible means of providing jobs as rapidly as men are released from the war industries and armed services.

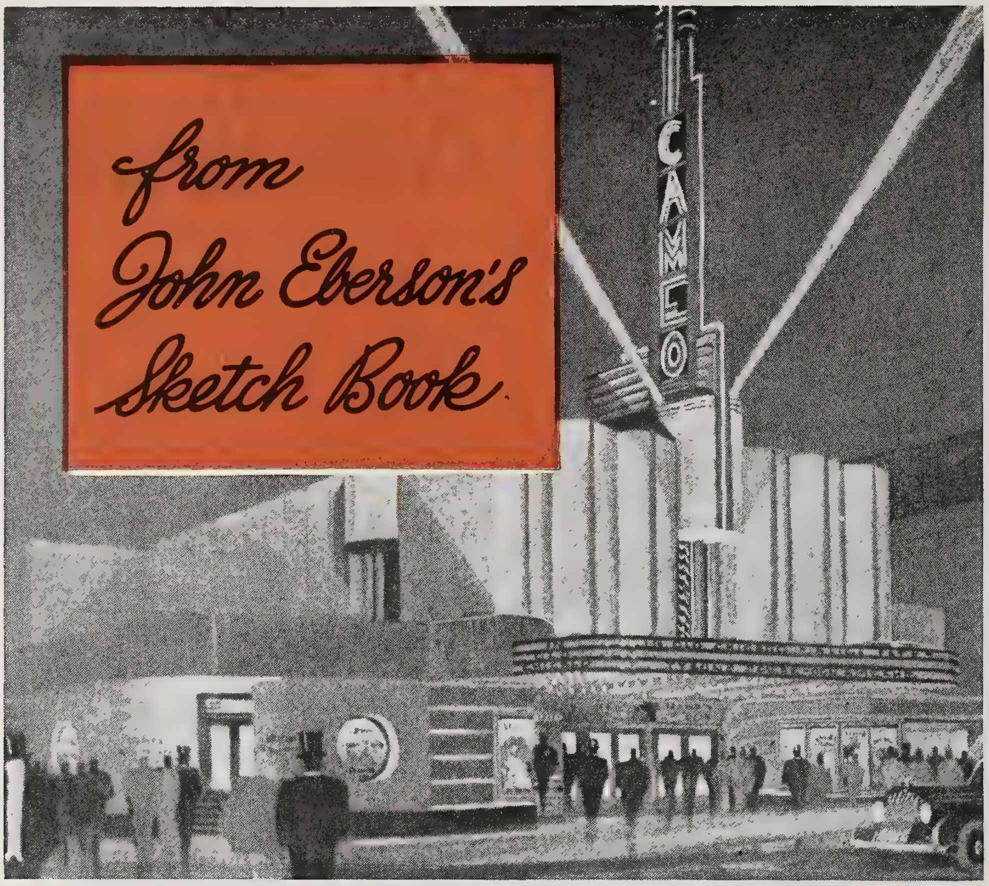
That the Government contemplates the early initiation of the housing program is indication that huge quantities of building materials can be made available while we are yet at war with Japan. Much, probably most, of these materials have been used during the previous years of war for the erection of camp buildings, storage facilities, etc., in this country. These have been built, and we shall need fewer structures of that sort from now on. Substantial quantities may be shipped to Europe, under lend-lease and otherwise, for the rehabilitation of devastated countries, but they would include relatively little of the kinds of materials of which theatres are made. In fact, knowing the capacity of our building materials industry as I do, after forty years as a customer, I am confident that the theatre business could not be reasonably denied the right to begin its construction program now on the grounds that the materials are needed elsewhere—this except for lumber. But lumber is not an important factor in theatre construction; it is useful, but not necessary even for interior finishing.

Related to the feasibility of beginning our theatre construction and remodeling program now is of course the availability of equipment. Equipment would be needed for the new theatres, while the sort of remodeling that is now indicated, after a number of years of severe restrictions, is pretty closely tied up with equipment replacement. Of the two largest items of equipment, projection apparatus, for which a substantial amount of material has been allocated for some time, is no longer subject to purchasing restrictions. For the other, auditorium seating, no allocation of material has yet been made.

Although the principal seating manufacturers are supplying vital military products, I



from John Eberson's Sketch Book



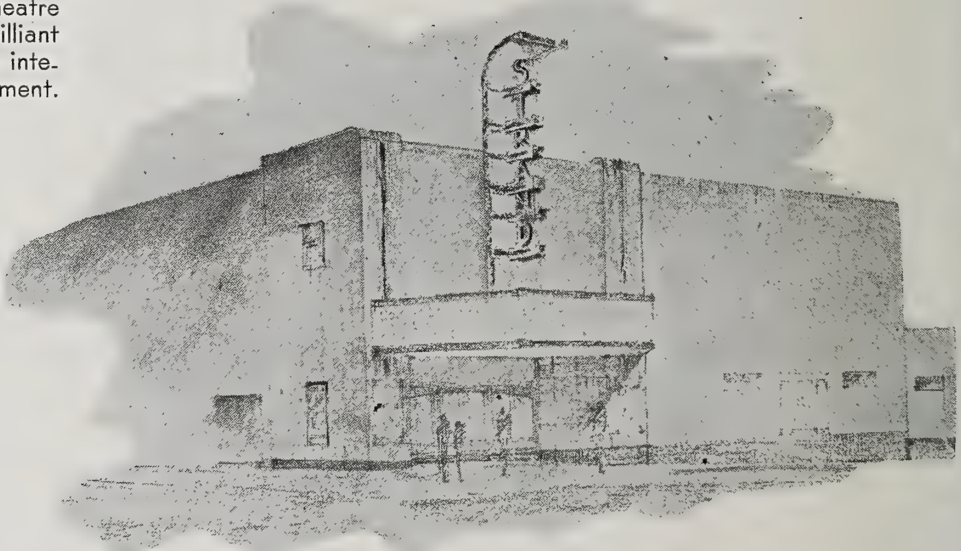
■ Several studies from projects proposed or in the process of design by John Eberson, New York theatre architect. The above is a notable example of brilliant advertising display in which the name-sign is integrated with architectural forms in a tower treatment.

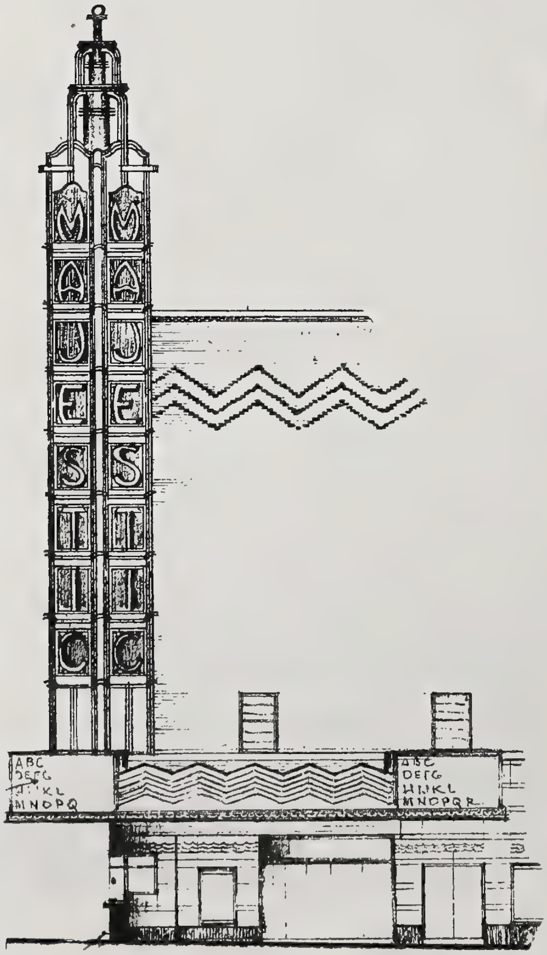
have reason to believe that there is plenty of plant capacity for the production of theatre chairs were sufficient iron and steel to be allowed for this purpose. Men are needed for the making of their military products; but it is also true that a primary purpose of industrial reconversion measures is to provide jobs for more men.

No one would suggest that materials necessary for our remaining war effort should be turned into civilian goods. But hundreds of thousands of theatre chairs could be manufactured with only a small fraction of the iron and steel that wartime production capacity has made available.

Several hundred new theatre projects are ready now to be placed in construction; hundreds of others would rapidly reach the construction stage soon after theatre building was allowed to get underway. Architecturally, our new theatres will be essentially the same as before the war, constructed and finished in the same materials. These materials are principally concrete, gypsum, brick, glass, built up boards of plastic finish, mineral fibre boards, terrazzo, etc. The ability of this country to produce these materials is great enough to supply all of the construction that the nation can finance at any one time, provided there is the manpower to devote to it. At the moment, this soon after V-E Day, the nation may still need to follow a policy of discouraging men from giving up war industry jobs for those of greater permanence; but it is authoritatively predicted—and many businessmen are fearful of it—that the next twelve months will make the need for jobs our major concern.

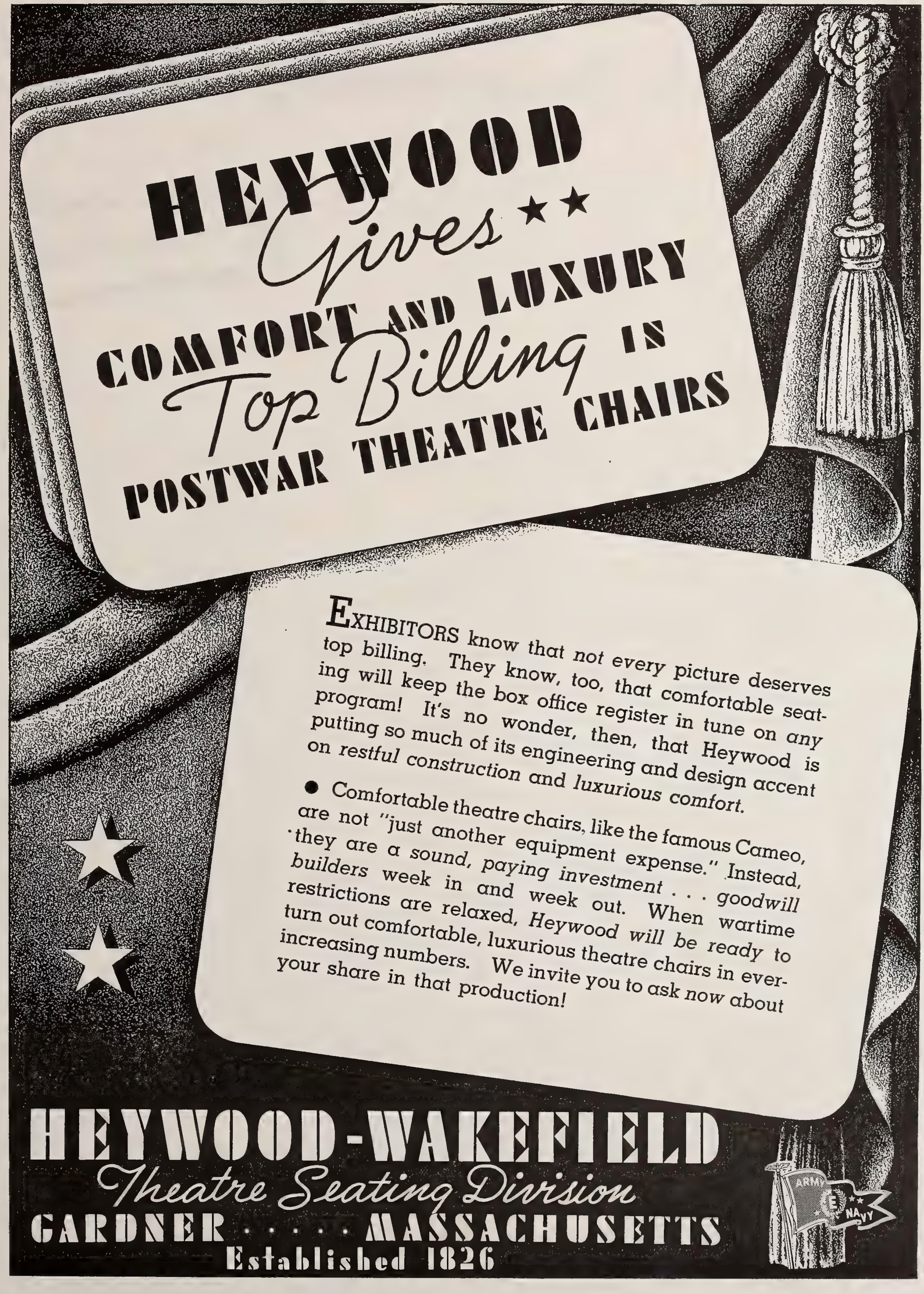
They will not be created overnight, but will become available in sufficient numbers only as the result of months of planning. For such planning assurances are needed of a time when theatre business should have soon if its large resources and physical needs are to be made to count as they potentially can count in meeting the approaching employment problem.





■ Another tower treatment at right, calling for colored letters illuminated from coves along the edges of the structure. Note placement of attraction advertising panels at ends of marquee; the space between is used for illuminated decoration as a device for attracting attention. . . . Above is a simple front for a medium-sized theatre adapted to the use of colorful architectural glass facing. Free standing letters in a novel miniature "tower" effect form an architectural as well as a promotional device.

[*John Eberson, noted architect, has specialized in theatre design throughout the development of the motion picture business in the United States. In 1944 he represented the theatre business in the Office of Civilian Requirements. He is a partner with his son in the architectural firm of John & Drew Eberson, New York.*]



HEYWOOD *Gives* ★★ COMFORT AND LUXURY *Top Billing* IN POSTWAR THEATRE CHAIRS

EXHIBITORS know that not every picture deserves top billing. They know, too, that comfortable seating will keep the box office register in tune on *any* program! It's no wonder, then, that Heywood is putting so much of its engineering and design accent on *restful construction* and *luxurious comfort.*

- Comfortable theatre chairs, like the famous Cameo, are not "just another equipment expense." Instead, they are a sound, paying investment . . . goodwill builders week in and week out. When wartime restrictions are relaxed, Heywood will be ready to turn out comfortable, luxurious theatre chairs in ever-increasing numbers. We invite you to ask now about your share in that production!

HEYWOOD-WAKEFIELD
Theatre Seating Division
GARDNER . . . . . MASSACHUSETTS
Established 1826

Get a Start on Your Post-War Renovation by Reconditioning the Building

• Whatever improvements are contemplated when enough war-time restrictions are removed, they should begin with assurances of a sound theatre structure. For many a theatre that part of the job can be got out of the way this summer. Here are pointers for laying out the job to be done and supervising the work.

John J. Sefing's
Ways & Means

THE END OF the war in Europe promptly brought from the Government a more liberal allowance for theatre remodeling, and as men and materials become increasingly available, the expenditure permitted is likely to reach an amount with which a major job of modernization can be undertaken. Whether the job is large or small, the building should be placed in good condition first, its structural materials and related surfaces treated to keep deterioration to a normal minimum. This is a part of the whole job of post-war restoration that may well be done this summer, so that it will be out of the way when the rest of the program can begin.

One part of the theatre that is a key point for immediate improvement of appearance as well as for basic renovation is the marquee. All metal parts, especially the supporting or reinforcing iron beams and iron tie-rods that many theatre marquees have for suspension should be thoroughly inspected. It must be remembered that any upright or vertical marquee signs, if in bad condition, can be hazardous to life. The roof of the marquee, if of metal, should first be cleaned thoroughly of all refuse, be repaired, and then covered over with a generous amount of "true lead" paint.

Where the metal on the marquee roof is in very bad condition and cannot be repaired inexpensively, it should be entirely removed and replaced with a new roof of wood sheathing and 5-ply roofing felt paper. Small pieces of the removed metal, if in good condition, can be used where a new metal cannot be obtained for patching up the rain gutter, leaders or down spouts on the building.

The face of the marquee, as well as the ceiling, should be scraped clean of all rust spots no matter how small, and opened seams should be soldered or caulked with cement before the marquee is painted.

Summer is also a good time to check all iron supporting or reinforcing members throughout the theatre for structural weaknesses. It is important that the iron supporting members on top and around the entrance, as well as exit doors, be inspected. A thorough checkup should also be made of the steel members supporting the gridiron over the stage, those at skylights, the iron beams under the balcony, all roof trusses, beams or girders, especially where they are exposed in a hung ceiling.

In painting steel the surface should always be made absolutely free of dirt, scale and rust. Most rust and scale can be removed with a stiff wire brush, but thick, adhering rust must be removed with steel scrapers or with a hammer and chisel. Extraordinary accumulation of rust on steel is usually caused by a water leak, hence its presence advises search for such a leak.

PAINTING STEEL

Paint for use on structural steel should be tough and elastic with good adhesive properties, and be to a large degree waterproof. At least two coats of this particular paint should always be applied, and three coats make a better job. When paint is applied to steel members it nearly always dries thin on the edges, angles, bolt and rivet heads, therefore it is very good practice to apply, after the first full coat, a special coat to all bolt and rivet heads, and angles, including the surface to about one inch from these areas. About one week should elapse between the first and second coat.

When any cavities or loose masonry are found at the steel bearing points they should be filled in solid with cement, but first be certain that all contact surfaces are thickly covered with paint to keep out dampness. The best paint for structural steel is true red lead. It contains about 94% of true-red lead. It can be purchased in paste form similar to white lead, which has about 6% of raw linseed oil. Where the paint is to be mixed on the job, the common practice is to mix 28 pounds of the red lead dry pigment to one gallon of linseed oil.

In a pinch, finally ground graphite in linseed oil can be used for painting steel or iron. This mixture can be easily applied, as it flows well. It is less expensive than red lead, but it must be carefully made for good results. Where necessary, lampblack or bone black can also be mixed with this graphite mixture. In an emergency, where true-red lead paint is not obtainable, oxide of iron can be mixed in linseed oil; or a preparation of asphaltum can be used as a varnish, either alone or in a mixture.

REFINISHING WOOD

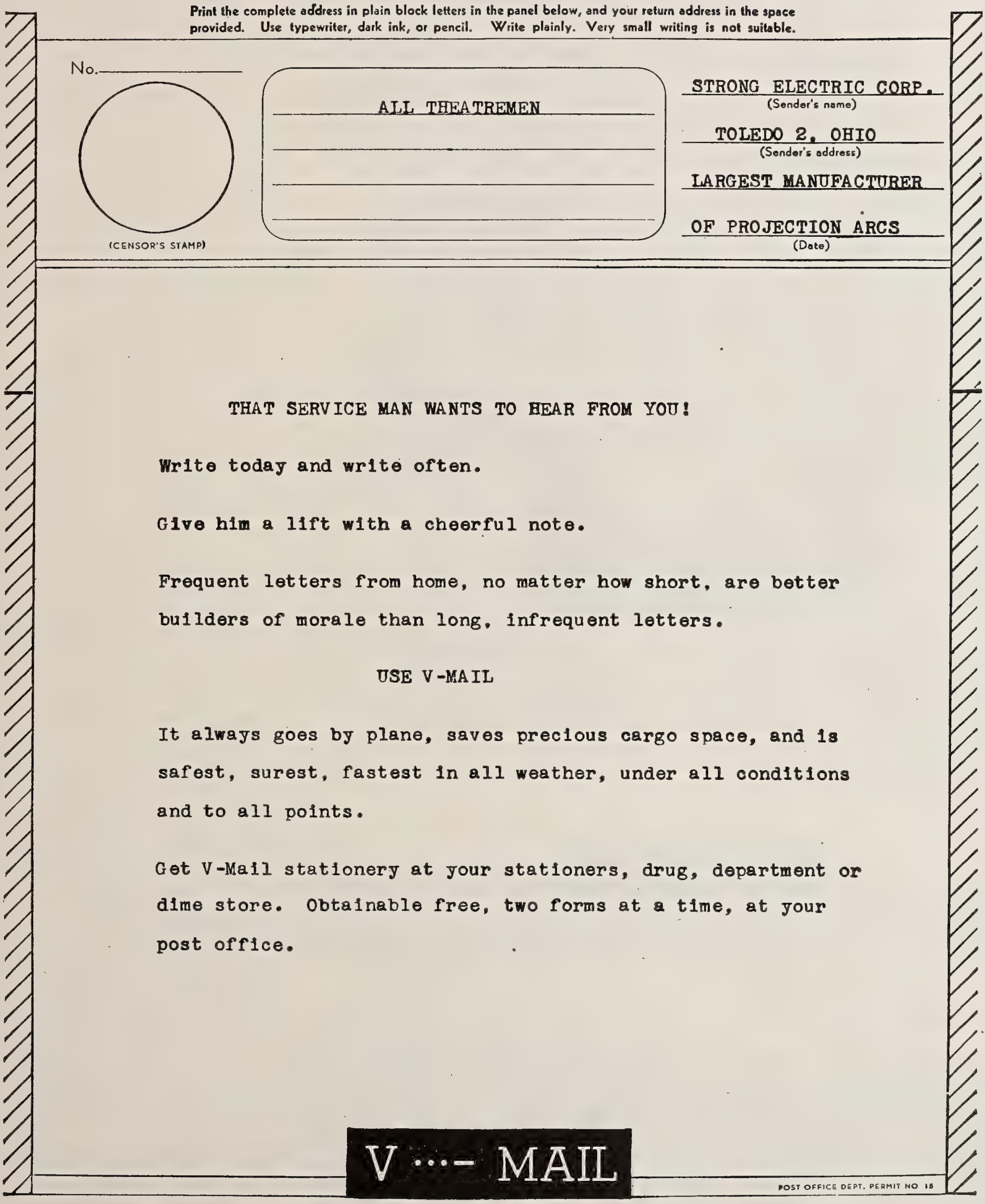
It is safe to calculate the amount of paint needed for most jobs on the basis of about 400 square feet to the gallon for one coat. However, it should be kept in mind that varnish paints will cover less area than oil paints.

All outside lobby or vestibule doors, jambs, exterior window sills, wood display frames and other wood surfaces, should be varnished with a good grade of spar-varnish and finished with a glossy finish. If shellac must be used in these areas, at least six coats should be applied for proper durability, especially when exposed to the weather and direct sunlight.

When new surfaces or those scraped clean are to be painted, a priming coat should be applied, consisting in about equal parts of paint and linseed oil. All nail holes, etc., should be puttied smooth, and any knots or pitch and resinous areas touched up with shellac varnish, before the priming coat of paint is supplied. When yellow pine is to be painted, mix turpentine with the linseed oil in about equal parts and apply the mixture before the first coat; then two parts of red lead to one part of white lead can be used for the priimng coat.

Whenever the second coat of paint is to be a dull finish instead of glossy, equal parts of turpentine and linseed oil should be used in the paint mixture. Also, when the final coat is an ordinary oil paint and a glossy finish is not desired, it can be made dull by rubbing with pumice and water. Enamel paint can be readily applied over oil paint if a harder and finer finish is wanted. Sometimes the final coat can be made of enamel paint mixed with varnish and white lead or zinc, with very little linseed oil used. It should be remembered that only a good grade of spar-varnish should be used, never a quick drying kind as it will in that case soon crack or "alligator" the finished surface.

When any open-grained woodwork in the lobby, foyer or standee rail is to be varnished, it should first receive a coat of paste filler. Paste filler is better than liquid filler as it provides a good base for finish work and dries quicker. Paste filler should be rubbed on the grain of the wood with a stiff-haired brush, and after it sets it should be rubbed with a rough cloth. Rub across the grain to remove any excess filler. If the woodwork is to be stained, an oil stain should be mixed with the filler. (When close grained woodwork is to be stained, the paste filler can be omitted, but the oil stain should be thinned with turpentine or benzine to the desired color.) In about two days after the first application of filler the first coat of varnish should be applied, then after about five days the surface should



Print the complete address in plain block letters in the panel below, and your return address in the space provided. Use typewriter, dark ink, or pencil. Write plainly. Very small writing is not suitable.

No.

(CENSOR'S STAMP)

ALL THEATREMEN

STRONG ELECTRIC CORP.
(Sender's name)
TOLEDO 2, OHIO
(Sender's address)
LARGEST MANUFACTURER
OF PROJECTION ARCS
(Date)

THAT SERVICE MAN WANTS TO HEAR FROM YOU!

Write today and write often.

Give him a lift with a cheerful note.

Frequent letters from home, no matter how short, are better builders of morale than long, infrequent letters.

USE V-MAIL

It always goes by plane, saves precious cargo space, and is safest, surest, fastest in all weather, under all conditions and to all points.

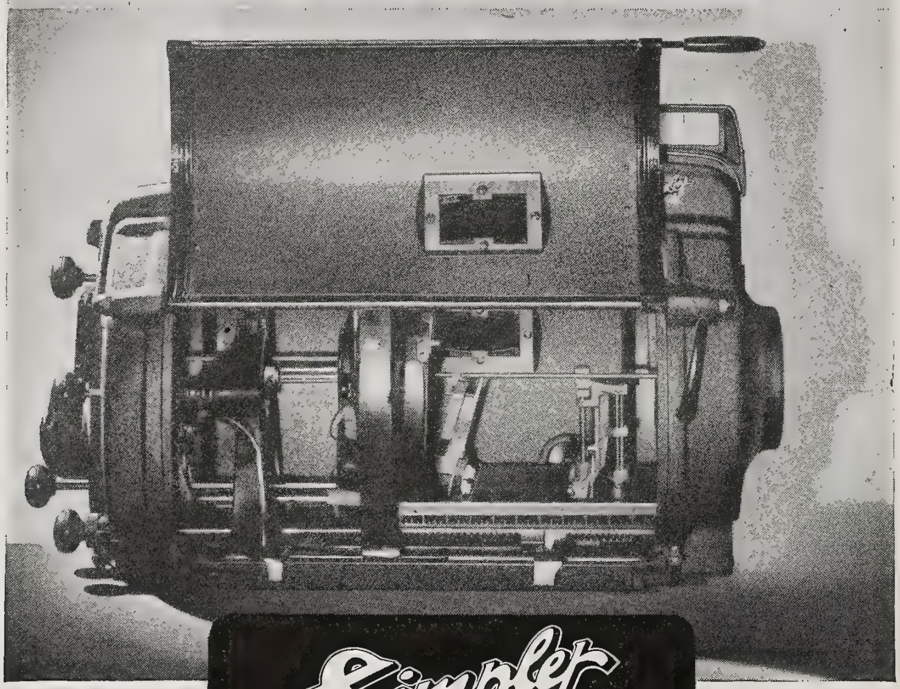
Get V-Mail stationery at your stationers, drug, department or dime store. Obtainable free, two forms at a time, at your post office.

V ···– MAIL

POST OFFICE DEPT. PERMIT NO 15

[ADVERTISEMENT]

MORE THEATRES ARE GOING TO BUY



Simplex HIGH

PROJECTION ARC LAMPS

Yes, more and more, for theatres are going to buy more carefully and they look to Simplex for the latest developments.

The Simplex High delivers the snow-white light essential to satisfactory projection of Technicolor pictures—double the light of the low intensity, at only slight increase in cost. If you can qualify, we will help you apply for new equipment now.

NATIONAL THEATRE SUPPLY
Division of National • Simplex • Bludworth, Inc.

"THERE'S A BRANCH NEAR YOU"

GOLDBERG BROS.
DENVER COLO.
GB

no draft CASHIERS Speaking tube

$6.00 anywhere in the United States

SUPER-LITE LENSES
PRO-JEX SOUND UNITS

It pays to install the best—
Your patrons will appreciate it!

A TRY-OUT WILL CONVINCE YOU

PROJECTION OPTICS CO. INC.
330 LYELL AVE., ROCHESTER, N.Y., U.S.A.

be rubbed with fine No. 00 sandpaper to provide a good base for the next coat. At intervals of five days the succeeding coats of varnish should be put on with each coat sanded well before the next is applied. As a rule five such coats give a very substantial finish.

RENOVATING INSIDE WALLS

When plastered walls are to be painted it should be made certain that all cracks are filled in with putty, that water leaks are remedied, and that lime stains are eliminated. To remove lime stains solutions of soap and alum should be used. One solution consists of about 2 pounds of pure hard soap per gallon of water. After these solutions over the lime stain are dry, they should be lightly sponged off with plain water, then left to dry again, after which linseed oil should be applied. Usually the lime stain is counteracted after the first application of these solutions after which the surface can be painted. The above solutions can also be used in making a wall impervious to moisture, especially at stair rail areas and where the wall is near or below the outside grade.

Still another way to moisture-proof walls is to use mastic asphalt, but it must be applied carefully so as not to leave any untreated seams through which dampness could penetrate. In any case the mastic asphalt should be applied by a competent and experienced workman.

Whenever new cement plaster is applied in repair work, extreme care should be taken that it is thoroughly dry before the paint is put on. In all cases it should set and dry for about a week before painting. The main difficulty in doing a good paint job on cement plaster is that it is strongly alkaline and even caustic when new. However, if the painting must be done shortly after the plaster work, it is good practice to wash the new cement surface several times with a strong solution of zinc sulphate, the sulphuric acid of which unites with the free lime, leaving the zinc in the pores as an oxide or hydrate.

There are several classes of paint: *enamel*, which consists of varnish; *calcimine* or cold water paint, consisting casein, albumen and glue or some other binder; oil paints, which are made up, basically, of white lead, white zinc and other metals. The white lead can be used anywhere, but it has a tendency to turn slightly yellowish in time, especially when applied to walls in continuously dark areas. White zinc is very white in color, but is best used for inside work. Mixed paints can be had in a number of types and many shades.

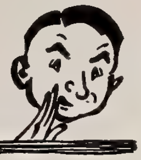
Linseed oil can be either raw or boiled, but if raw, it should be allowed to settle and then be filtered clean and clear. The main advantage of using boiled linseed oil is that it dries quicker than raw oil.

RECONDITIONING FLOORS

Where wood floors are to be varnished they should receive two coats of shellac varnish, then five or six coats of wax a week apart, each coat being polished with a special waxing brush. Shellac has been found to be a very good floor varnish as it has long life, discolors the wood very little, and dries quickly.

Cement and concrete floors are difficult to paint for lasting results due to their makeup and the scraping effect of the patron's feet.

have you heard?



that the best time to do outside painting is during still, clear weather, with the temperature above 50° Fahrenheit? Below 50° the paint will not penetrate well into the wood, nor flow smoothly and evenly off the brush or onto the surface.

that painting the underside of floors in auditorium, stage, etc., if clear working space is available, is a good way to keep moisture and dampness from coming through and causing the paint on the upper side to peel?

that if new flooring is being laid over damp areas, the underside of the wood should also be painted before nailing them in place?

ement floors are strongly alkaline and even ustic, causing the paint to peel in time. Bere concrete floors are painted, they should washed down with a strong solution of zinc lphate. Consideration should be given to e color; a dark red will show stains and ot marks more than gray or light brown.

ATERPROOFING WALLS

When an unsightly white powdery crust pears on the surface of the brickwork on e outside of the building, it can be eliminted by several different methods. This white aining is known as efflorescence and appears ite frequently on brickwork in damp places. many cases it spreads over large areas the brick. It may originate from the bricks emselves as well as in the mortar joints. To ard this staining, the projections and exsed top surfaces of the brick work should waterproofed. The roof cornices, downouts and rain gutters should be made waterht to prevent the penetration of rain or oisture into the brickwork. One method is apply hot paraffin to the stained surfaces; s is quite expensive. There are also various tented waterproofing solutions on the mart; another way is to use the alum and soap utions mentioned above. Before this wash applied the walls should be made clean and rfectly dry, and they should not be colder an about 50° Fahrenheit. The soap solution applied boiling hot to the wall, while the um solution is put on at a temperature of out 70° Fahrenheit. A second wash should put on a day after the first. A good subtute for the alum is aluminum sulphate.

ractical Layouts or Footlights

THE NEED OF the motion ture theatre for footlights is usually so cidental, if they are desirable at all, that ey are sometimes installed crudely or at least thout consideration of all factors of illum-

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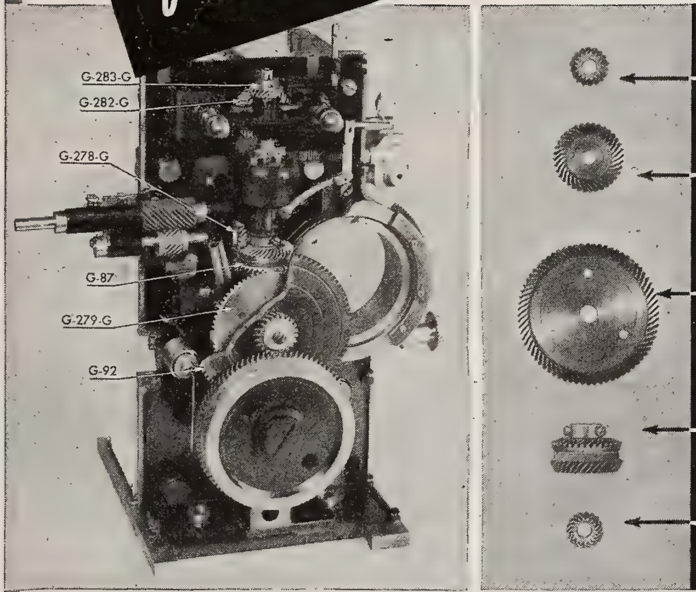

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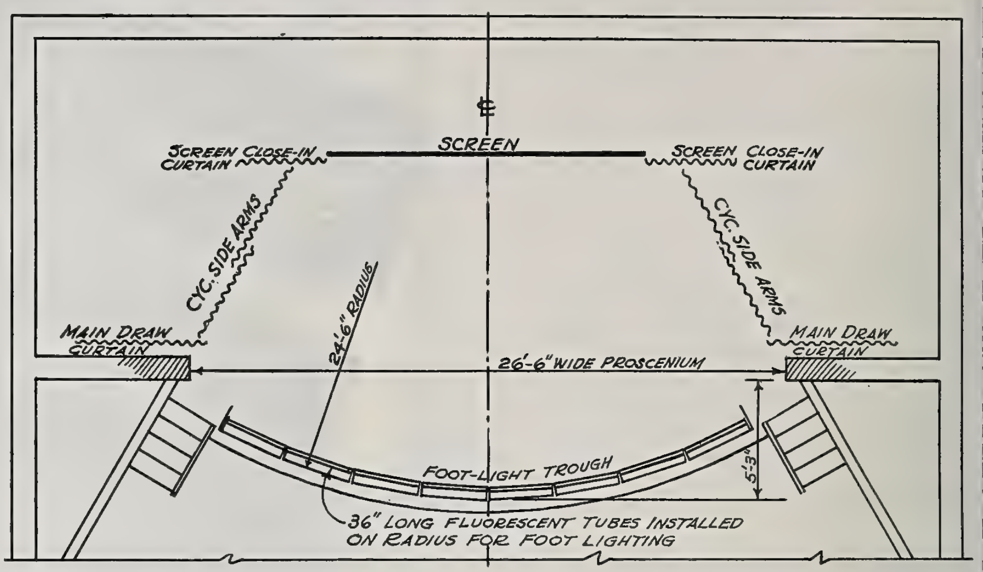
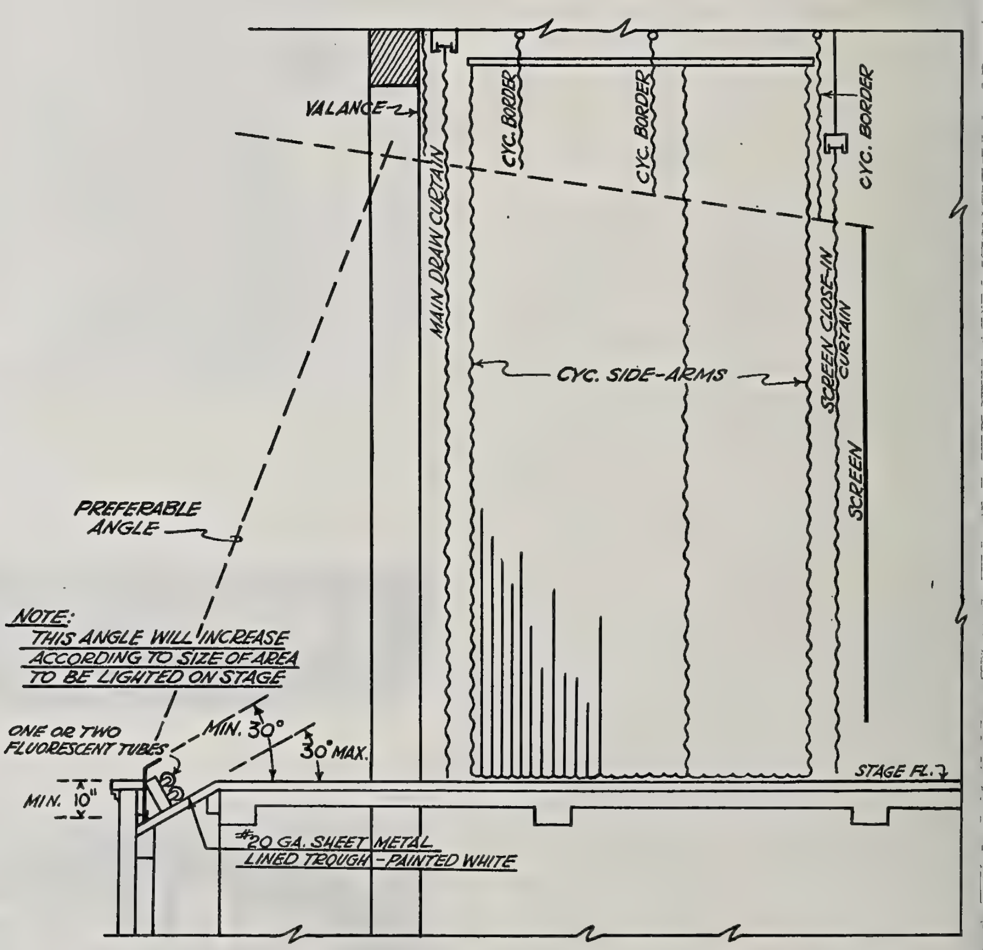
ination effect, operation and maintenance. Yet a good installation need not cost any more than an inexpert one.

Either fluorescent or filament lamps can be used. The use of fluorescent lamps for this purpose has not been given much notice probably because these lamps do not lend themselves to dimming as readily as filament lamps, which can be controlled from a standard dimmer bank on a stage or projection room switchboard. Fluorescent lamps can be dimmed, however, though with somewhat less smooth graduation, by means of individual switches for on-and-off operation of a certain color, a spe fic number of lamps, or all in a combinati What suggests fluorescent lamps for fo lights as well as elsewhere is their efficien especially where color is desired, as it alwa is in a footlight installation.



℄
SCREEN
SCREEN CLOSE-IN CURTAIN
SCREEN CLOSE-IN CURTAIN
CYC. SIDE ARMS
CYC. SIDE ARMS
24'-6" RADIUS
MAIN DRAW CURTAIN
MAIN DRAW CURTAIN
26'-6" WIDE PROSCENIUM
5'-3"
FOOT-LIGHT TROUGH
36" LONG FLUORESCENT TUBES INSTALLED ON RADIUS FOR FOOT LIGHTING

FIGURE 1—Layout showing installation of fluorescent tube footlights.



VALANCE
MAIN DRAW CURTAIN
CYC. BORDER
CYC. BORDER
CYC. BORDER
CYC. SIDE-ARMS
SCREEN CLOSE-IN CURTAIN
SCREEN
PREFERABLE ANGLE
NOTE: THIS ANGLE WILL INCREASE ACCORDING TO SIZE OF AREA TO BE LIGHTED ON STAGE
ONE OR TWO FLUORESCENT TUBES
MIN. 30°
30° MAX.
MIN. 10"
STAGE FL.
#20 GA. SHEET METAL LINED TROUGH - PAINTED WHITE

FIGURE 2—Sectional detail of fluorescent tube footlights.

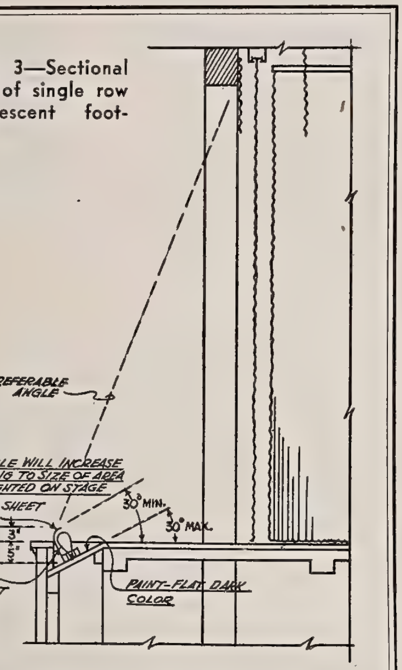
Figure 1 shows a typical plan of 36 in lamps installed in a footlight trough on radius. Of course, the sharper or shorter t stage apron radius, the shorter the tubes so to follow more closely the curvature of t trough and to save space.

The simplest installation of these tu

ould be in a straight line; then tubes from an -inch to a 48-inch length could be used, de-nding, of course, on the exact overall length the trough available.

As shown in *Figure* 1, the eight units of oot tubes installed on a stage having a 26-ot, 6-inch inside proscenium opening, and

Figure 3—Sectional detail of single row incandescent footlights.


PREFERABLE ANGLE
NOTE: THIS ANGLE WILL INCREASE ACCORDING TO SIZE OF AREA TO BE LIGHTED ON STAGE
#20 GA. SHEET METAL
3"
5"
30° MIN.
30° MAX.
SINGLE ROW INCANDESCENT LAMPS
PAINT-FLAT DARK COLOR

e trough on a 24-foot, 6-inch radius, would equire a footlight trough 24-feet, 6-inches in ngth; the minimum space allowance between ach unit is 3 to 4 inches for connections.

Figure 2 shows a sectional detail of the uorescent tube footlight having a double row f tubes, which will give more than enough ght for the average stage front. Of course, e number of rows of lamps will depend on e size of the area of the stage to be lighted nd to what intensity. The bottom splay of e trough should not be over 30°, the upper play of the trough, not less than 30°.

ILAMENT LAMP TROUGH

Figure 3 shows a comparatively simple sin-le row footlight trough using filament lamps. or this system of lighting the lamps are laced in one continuous strip, using lamps of ifferent colors, without roundels or color oods. Using the layout in *Figure* 1 as a asis, the lamps would be spaced on 6 inch enters, with 12 lamps per circuit, making 48 amps, installed alternately as to color.

This type of footlight trough is fabricated ut of No. 20 gauge sheet metal with No. 12 low-burning asbestos-covered wires having a unction or splice box on one end of the rough. The metal strip directly behind and bove the lamps should have the proper shape r splay in order to reflect the light to the op of the proscenium opening, or to the desired height of the stage. The 6-inch spacing of the lamps or outlets in this trough will permit the use of lamps from 40 to 75 watts each.

Using the four circuits for a total of 48 lamps on 6 inch centers, the length of the trough will be 24 feet, 6 inches. If 75-watt lamps are used in this trough the total wattage will be (48x75) 3600 watts and with four circuits, the load will be (3600÷4) 900 watts per circuit.

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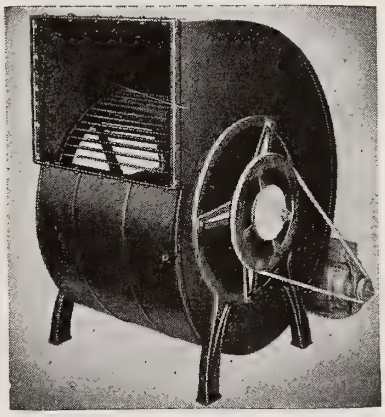

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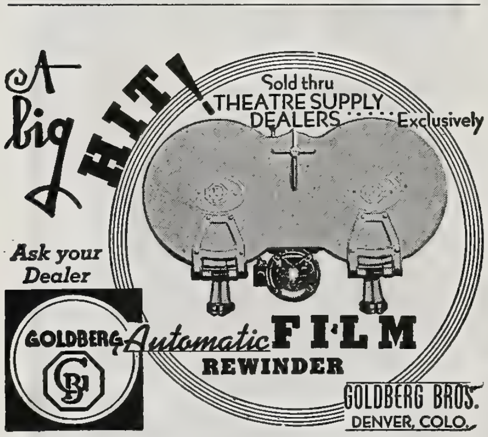

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A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION

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> — *TERRY RAMSAYE*

CONDUCTED BY DONALD W. COLLINS, MEMBER SMPE & LOCAL 273 IATSE & MPM

Don't Let 'Em Blame Scratched Film on You

UNDOUBTEDLY ONE of the biggest headaches to everybody in our business is scratched film. A report from the exchange: "Reel 2 of Objective Burma scratched throughout"; or, "Entire print of Dough Girls badly scratched," is really bad news. These reports, after passing across several desks ultimately wind up in the projection room. The finger is then put on the projectionist.

It has been my very unpleasant duty to investigate a great number of these complaints. I generally start by first checking at the theatre involved, getting the print number and play date of the allegedly damaged film, and to see if there was any report made about the film's condition at the time it was received. Then I visit the exchange to see the damage and to find out just how sure the exchange is that we were actually responsible for the damage. I check the print number here, and if possible, the shipping record of that print, comparing it with the play date and print number that I got at the theatre.

Sometimes it is possible that the print was transferred to another theatre after we played it, without being inspected at the exchange. Also, occasionally there is a reasonable doubt as to whether the complaint was justified.

Assuming everything at the exchange is on the up and up, let's go back to the theatre and see what caused it all. I don't think I can stress too strongly the necessity to a projectionist of making a thorough examination of all prints he is to run, and of making a report to his manager of the condition of the print. This is a matter of self-protection pure and simple. Make a real inspection and make a real report. *And keep a copy of that report in the projection room!* The report should show the titles of all subjects, print numbers, play dates, and the actual condition. The reason I say *keep* a copy in the projection room is obvious. The manager, believe it or not, is a busy guy. Unless there is really something so bad about a print that it affects the show, your report may get overlooked. But if you hang onto a copy, you're in the clear.

Now let's suppose the print came in, was inspected and found to be in good shape. It was received back at the exchange scratched; all the checking up was done with the exchange, and it looks as if you were the bad boy. This leaves just one thing for you to do—find out what caused the trouble an make sure it doesn't happen again.

I'd start first by checking through you projector and see just what the possibiliti are. Most scratches reported are on the emu sion side of the film, so let's see where tha side of the film comes in contact with an surface in the projector that could caus trouble. The complaint from the exchang also probably mentioned in what area of th print the scratching occurred, or you saw when you checked the print in from the exchange. That narrows the search down quit a bit.

There are not, as you know, too man places where the emulsion side of the fil touches anything in a modern projector. Th most likely offenders in many types of equipment are the rollers in the magazine valves either upper or lower. A roller that doesn' turn, or one that drags a little, can make very lousy scratch. These rollers, in mos cases, are not the easiest part of the machin to keep clean and well oiled: They shoul be taken out occasionally and given a goo going over. If they look bad, they should b replaced.

If you feel pretty reassured, after checkin the rollers, go through the rest of th mechanism—particularly the aperture. It i possible for wax or emulsion to collect an bake on at this point so that a casual inspectio won't catch the condition, and it is yet source of trouble.

SOUNDHEAD SOURCES

The earlier types of soundhead were very apt to cause film damage, perhaps because they were designed by people who were not fully aware of the possibilities and who had not enjoyed the many years of experience that the projector manufacturers have. I remember one time opening a theatre in which we had installed soundheads manufactured by a certain company that, I am glad to say, is now only a sad and costly memory. The first show was swell. The second show started right on time—and right down the center of the screen was a white line that looked, from the projection room about 3 inches wide! Well it just so happened that the film strippers on the soundhead holdback sprockets had carved out a beautiful scratch for themselves. Since this occurred in the soundhead, it naturally didn't show up on the screen during the first show, and in the general hustle of an opening it wasn't noticed in rewinding. A brand new print, too! The strippers came out for the rest of that day, and a little time was spent in a job of repairing.

If you are satisfied that the mechanism, soundheads or magazines didn't cause the scratch, take a look at the rewind. If you are using an enclosed, motor-driven rewind, there is a chance that the trouble could have happened there. These things are usually so free from trouble and operate so well that we are apt to take them for granted. But deserve a little attention once in a while, particularly cleaning and oiling.

Film may also be scratched by hand rewinding. We had a case very recently in a large theatre where scratching was reported every once in a while. Not regularly, but now and then a couple of reels would show up with a scratch just inside the picture area almost all the way through the reel. We all checked on it; I finally had the projector people send their good man over—couldn't find a thing. We finally found the cause. This house is a shift job with quite a big crew working the booth. One of the boys had a habit of holding this thumb on the film when he was rewinding. It took a long time to pin the trouble down as this lad didn't work a regular shift. The chief projectionist, who probably aged about ten years in the time the hunt was going on, finally spotted the answer.

As I said earlier, most scratches reported are on the emulsion side of the film. Once in awhile, though, you do find a case where the shiney side has been catching it. If you are using reel end alarms, the kind that have a roller that rests on top of the reel in the upper magazine, make sure the roller is okay. Quite often the roller sticks or drags instead of spinning. Sometimes, too, the roller gets badly worn and develops a sharp edge.

No doubt there are a number of other reasons for causing scratched film that haven't even been hinted at in this article. If you have any experiences that you would like to tell us about, we will be very glad to talk about them in this space. Let's hear from the boys in the back room.

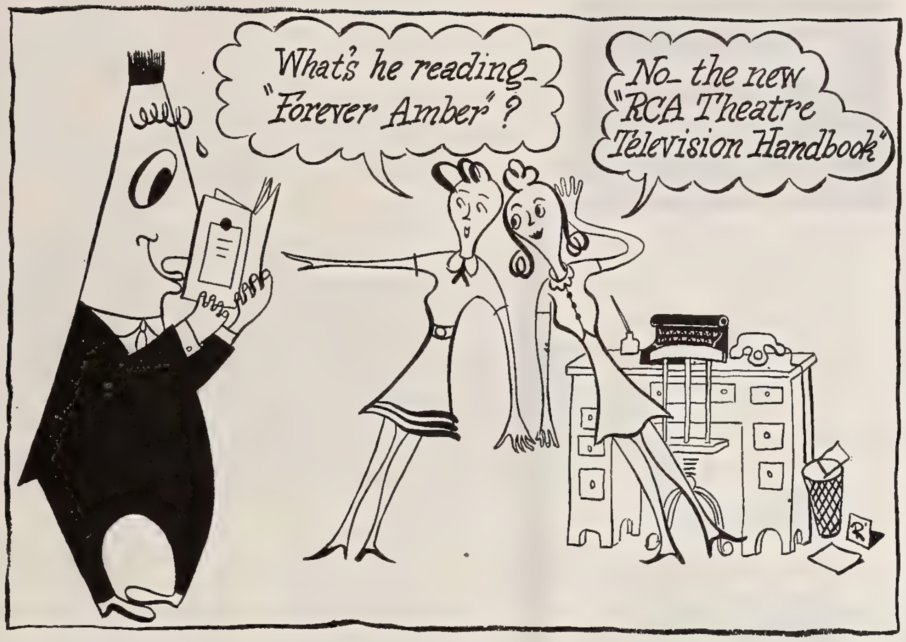
•

A Little Thought for the Future

NOW THAT it's "two down and one to go" in the war, a certain amount of production for non-military use will be permitted. Projection equipment for public theatrical purposes will be included. I suppose the various manufacturers of this equipment have their plans pretty well made on just what they are going to turn out. I don't think there will be any radically different equipment produced for a while. After all, there will be such a call for purely replacement items that the necessity for development will not be too urgent. However, it's probably as good a time as any to look the situation over.

If you had a chance to sit down with a group of factory men and tell them what you would like to have them do to make their equipment better, what would you say? It's a matter worth giving a little thought because, believe it or not, the manufacturers pay a good deal of attention to what you boys, who live with their stuff, actually think about it.

Right now I am going to talk about a few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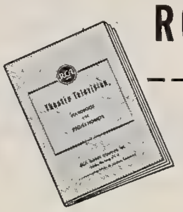

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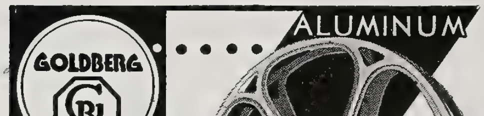

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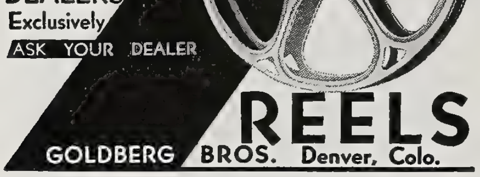


COMING
WATCH THE NEXT ISSUE FOR A SENSATIONAL ANNOUNCEMENT IN PROJECTION LAMPS

points in the equipment we are using everyday which, in my opinion, could stand a little improvement. There is a definite need for advance in design. I know that at some time or another everyone of you has had some ideas along these lines. A lot of those ideas die right where they are born. A surprising number of them, though, are actually in use on the equipment you are using today.

One simple little matter that could be taken care of easily would be to build in a reel end alarm on every upper magazine. There are a number of good reel end alarms on the market. However, as far as I know they are all extra gadgets that are field installed, often without the proper tools and with rather vague instruction sheets. Then, to be absoutely fair about it, some of us don't qualify as precision machinists. I am sure a simple, mechanical reel end alarm could be built into an upper magazine without raising the price too much.

While we are on the subject of magazines it seems to me that the fire valves could be made so that the rollers could be cleaned a little more easily.

As far as the projector mechanism is concerned, I think that in a few years we will see some real improvement. I think improvement is due, no kidding. The addition of rear shutters, front and rear shutters, double-bearing intermittents, have without doubt improved the results on the screen a great deal. But they have not simplified the mechanism or improved it mechanically. It used to be a pleasure to tuck one of the old heads under your arm and run up the eighteen flights of stairs to the projection room. Try it now, with a new head. Yeah, I know, I'm a lot older than I used to be; but even so, for the last ten years a lot of stuff has been piled on to the original main frame casting of our projector heads.

Sound equipment, too, can stand a little revamping. Great progress has been made. Storage batteries, "B" batteries, "milk bottle" vacuum tubes, have gone. But here again we have been improving an old model instead of starting out new.

Amplifier design, I guess, is pretty well set. I would like to see the equipment designed for a little easier servicing however. And put those meters back again, please. Give us a little better layout for changing items like transformers and condensers, that, even in the best deluxe jobs, do have to be replaced once in a while.

Speakers are coming right along. Permanent magnet field development is way out in front. I think that all the newer equipment will lack any provision for field supply. And that, I am sure, won't make anybody mad.

Of course, ultimately, we will have the ideal set up: a one unit job—magazines, projector head, soundhead, light source and amplifier right in one unit, with the various parts so arranged that they may be easily removed for replacement. I have seen this kind of set-up, and I think we will see a lot more of it in the years to come.

I know I haven't even begun to scratch the surface of what could be done to make our equipment better. I know that there are many better ideas than I have outlined here. I would like very much to make up a list of needed improvements and show them to a few people I know who make the stuff you boys operate. What about it?

In the Mail Bag

I HAVE a very interesting letter from Earle Rupple of Excelsior Springs, Mo. Earl has sent me an amazing collection of cue marks that he has cut from some of the film he gets. I thought those days were over. I know that the standard marks are hard to see on some of the dark scenes, but I don't see any reason for the mutilation some of these samples show. Holes almost a quarter of an inch in diameter have been punched in four consecutive frames of some of these samples. And apparently some boys are still using the "click" method (if you don't know what I mean, I am not going to describe it). And the patch samples Earl sent me! We will talk more about your letter later on, Earl. Thanks.

Johnny Martin of Bridgeport, Conn., thinks that you boys would be interested in an article, with pictures, about what he calls "a perfect booth." I am going to take you up on that, Johnny. Seems to me I remember a little about that particular job.

A note also from Winsted, Conn., in which Percy Decker tells about a little case of light trouble he had. We will take that matter up in a month or so. It is worth telling about in more detail than I have room for here.

•

Get Ready for Television

THEATRE TELEVISION is coming—not right away maybe, but sooner or later it will be here. It's not going to so very simple to handle, not right at first, anyhow. RCA's handbook on television seems to me the best source of information on the subject so far available. I'd advise anybody who is working in a projection room to get a copy. It is not exactly light reading, there is probably a lot of stuff in it that an *operator* doesn't need to know. A *projectionist*, however, should study this book, and study it well.

Keep this in mind: Someday all your screen shows will be put on by television! And don't say—in 1960—that Don didn't warn you.

PHILIPPINES REPORT

(*Continued from page* 10)

Check your machine before starting the motor to see if the film is threaded right. When you rewind the film make sure there is the proper reel tension.

"Really all of this is as easy as doing it the other way. It should have been the practice always of a projectionist, but as I said, when stock is plentiful we have the tendency to get lax. Those days of plenty are over until the time of victory is here. A projectionist has the same duty toward furnishing entertainment to the public as a soldier has fighting over here in the Pacific. In the coming months you will be confronted with a shortage like you have never seen before. From the studio to the film truck driver, everyone must take better care of film and equipment.

"Even after the war you will never regret the good habits formed now. There is not a soldier who will not come back to the States who has not acquired some good habits. Why not you? You also are soldiers of the United States and your fight is to stamp out destruction and mutilation of motion picture equipment and film."

In Peace and Wartime

MOTIOGRAPH

–The Outstanding Name In Projection

- The guarantee of superb performance, unbelievably long service and low maintenance cost is now more important than ever.
- Since we can produce at this time only a fraction of the Motiographs wanted we are taking care only of those in dire need.
- Projector literature or circular L72 on the various models of Motiograph-Mirrophonic Sound Systems may be had by writing

MOTIOGRAPH

"Since 1896"

4431 West Lake Street • Chicago 24, Ill.

Said 'n' Done

STATEMENTS AND REPORTS ABOUT THEATRE EQUIPMENT, MATERIALS AND SERVICES AND THOSE WHO SELL THEM

Flexible Letter Frames

Attraction advertising frames in sections which can be mounted to form panels of any length, and provide openings 15 feet high and more, have been added to the line of changeable letter equipment of the Wagner Sign Service, Inc., Chicago.

The frames are designed to fit areas of any feasible size and various shapes for the use of letters of different sizes, from the smallest to the largest, in a variety of arrangements of copy, and they readily allow inclusion of pictorial transparencies. For maintenance, the window-like design permits cleaning and replacement of lamps without removal of the frames themselves.

•

An air-conditioning department has been established by the General Electric Company as one of the six major departments of the company. Headquarters are at Bloomfield, N. J. George R. Prout has been appointed general manager.

Discuss Reconversion Plans

Purchase of new manufacturing equipment, rearrangement of plant facilities, and erection of at least one new building is contemplated in the reconversion program of the American Seating Company, Grand Rapids, Mich.

Consideration of the reconversion program was given by the board of directors in April. As a first step, approval was voted for the expenditure of $600,000 for immediate reconversion necessities.

Officers re-elected are Harry M. Taliaferro, president; J. A. Aull, vice-president; V. L. Wills, vice-president and secretary; and E. M. Mootz, treasurer.

In his report, Mr. Taliaferro outlined the work of the company's planning committee. While much of the work decided on will be started as soon as reconversion is permitted, he stated, jobs after the changeover period will not be held up for the completion of the program. Only minor changes will be needed in some plant divisions before the output of civilian goods can start again. However, he emphasized, the speed with which civilian production can be instituted depends upon the release of materials by the War Production Board and on the War Manpower Commission's action on manpower releases.

Concerning employment, Mr. Taliaferro said that V-E day would have less effect than in many war industries. The new A-26 Invader attack bombers, for which wing spars and other assemblies are being made by America, will continue to have a high priority rating for the Pacific war. Pilot seats and packboards, also, will continue to be needed in large quantities, he said. In addition, the firm has a substantial backlog of Gover ment orders for new products. The postw level of employment, once reconversion h been completed, is expected, he added, to main above the prewar average.

•

T. H. Carpenter has returned to the Alt Service Corporation and has been appoint development and design engineer, it is a nounced by C. S. Perkins, manager of co mercial engineering. Mr. Carpenter has be on leave in Government work.

•

Underwriters Approve Switch

The automatic rewind switch distributed National Theatre Supply under the trad name of Lakewood, has been approved by t Underwriters' Laboratories.

Since originally put on the market, t switch has undergone a number of improv ments, according to NTS. These include cast-aluminum housing of sturdier constru tion and a Cutler-Hammer switch.

•

Robert W. Pritchard has been appointe assistant to Russell E. Ebersole, lamp sal manager of the Westinghouse Lamp Divisio Bloomfield, N. J.

•

Sam Kaplan Leaves Century

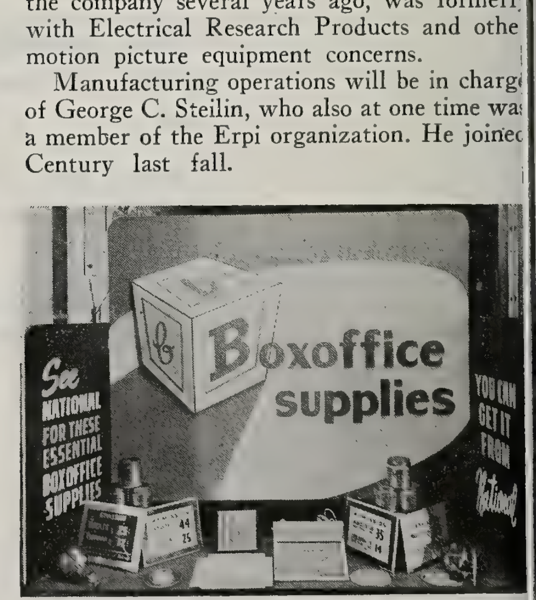
Sam Kaplan, general manager of the Ce tury Projector Corporation, New York, h retired from the company. His resignatio was announced by W. D. Hausler, vice-pres dent, who now succeeds Mr. Kaplan as activ head of operations.

Mr. Kaplan has been identified with th theatre equipment field for over 25 year Prior to the formation of Century Projecto he was managing head of the Sam Kapla Manufacturing & Supply Company.

H. E. Hammons continues as president o Century. An industrial investor, Mr. Ham mons held a similar position with the Kapla company which was succeeded by Century i 1938. Mr. Hausler has been associated wit Century since its formation.

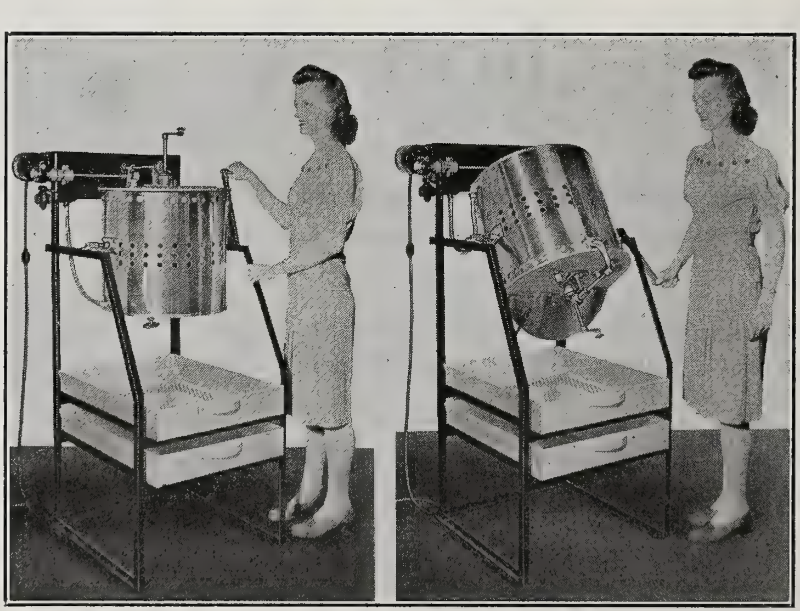
L. W. Davee, it is announced, continue as sales manager. Mr. Davee, who joine the company several years ago, was formerl with Electrical Research Products and othe motion picture equipment concerns.

Manufacturing operations will be in charg of George C. Steilin, who also at one time wa a member of the Erpi organization. He joine Century last fall.



One of the windows of a National Theatre Supply branch displaying box-office supplies, which have been featured throughout May by all NTS outlets. Among the products embraced by the campaign are illuminated glass admission signs, Plastack coin holders, Goldberg speaking tubes, ticket registers, and ledgers and report forms.

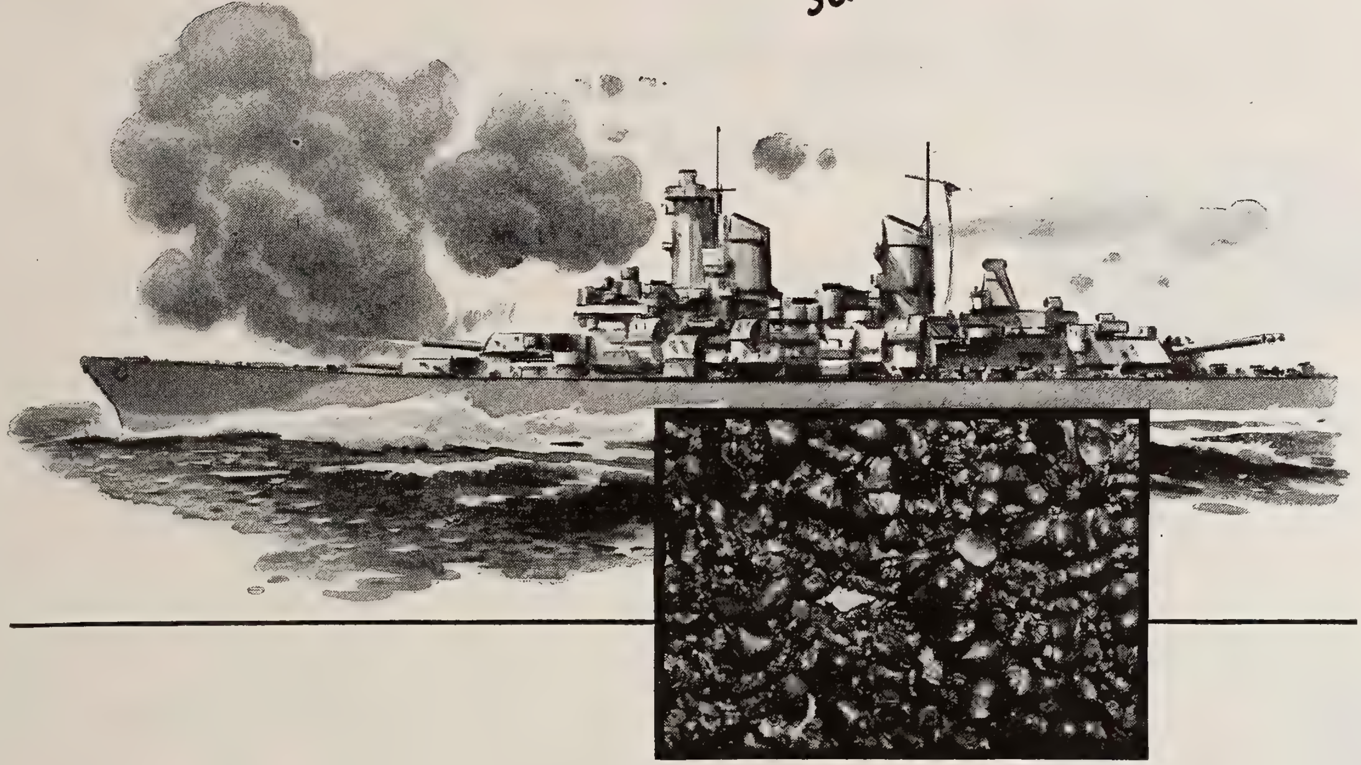
NEW POPPERS! No Priority Required



Theatre chains such as Fox are buying as high as 40 at a time of the new Page Corn Poppers to replace other makes. These wet type poppers use less fuel, power and labor than any other make. They pop 50 to 60 lbs. per hour and one girl easily operates four machines and pops over 1,600 pounds per day. Gleaming stainless steel and polished brass in welded-steel, black enameled frames and driven by back geared motors and ball bearing drives. They look beautiful and are sturdy and long wearing. The WPB says "No priority required," but we must fill orders "First Come First Served." So phone or address—

PAGE ENGINEERING CO., 419 So. Coronado, Los Angeles 5, Cal.

SHE TAKES 3,058,000 POUNDS OF SCARCE COPPER!



In a 45,000-ton battleship of the Iowa Class, there are 3,058,000 pounds of copper . . . 1,529 tons of it!

That's just *one* reason why copper is scarce. Almost countless more war-imposed reasons exist why every last possible ounce of copper should be saved.

National Carbon Company's experience and research enabled us at the very beginning of the war to redesign "National" projector carbons using less copper while providing virtually the same screen brilliance as before. Furthermore, exhibitors, projectionists and lamp manufacturers have contributed much to the copper-saving program.

Now it is more important than ever for projectionists to collect the copper drippings from lamps, as well as the copper easily stripped from carbon stubs, and turn it all in to local salvage committees for re-use.

It's an easy thing to do . . . and a tremendously important one these days!

• The word "National" is a registered trade-mark of National Carbon Company, Inc.

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Unit of Union Carbide and Carbon Corporation

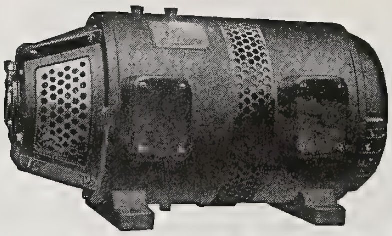
UCC

General Offices: 30 East 42nd Street, New York 17, N. Y.

Division Sales Offices: Atlanta, Chicago, Dallas, Kansas City,
New York, Pittsburgh, San Francisco

KEEP YOUR EYE ON THE INFANTRY . . . THE DOUGHBOY DOES IT!

DOING THEIR PART
Exhibitors fortunate enough to have them on the job in recent years know the value of detailed care in design and construction of each
STABILARC
Motor Generator



35-42-60-80 VOLT MULTIPLE
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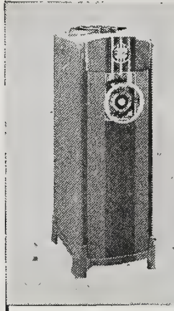
1033 Linden St. Allentown, Pa.
Export Office: 220 W. 42nd St., New York City
Also Manufacturers of Allentown Steel Curtain Tracks and Curtain Machines.



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COPPER OXIDE AND TUBE TYPE
RECTIFIERS
The modern means of converting A.C. to D.C. as an ideal power supply for projection arc lamps.
Low original, operating and maintenance costs. Quiet operation.
Distributed through leading independent theatre supply dealers.
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METHODS in MANAGEMENT

A department for newcomers to theatre operation

Why Theatres Need Air-Conditioning Equipment

[*In 1939 a series of articles began in* Better Theatres *on what air-conditioning equipment and related ventilation systems are for, and how they achieve their aims, both in design and in operation. These articles were suggested by observations that air-conditioning, despite its importance in theatre operation, and its years of special association with motion picture theatres, was still something of a mystery to many theatre owners and managers. The series therefore was designed to explain air-conditioning in the simplest possible terms for the layman. Although reprinting it in booklet form has been suggested, this has never been done. Beginning below, however, it will be reprinted in this department, for the most part condensed, as an introduction to theatre air-conditioning peculiarly suited to newcomers to theatre operation.*—The Editor.]

Let's take a man in Boston. The month is July, and the day has been particularly uncomfortable. At 5 o'clock he leaves his business for home, and on the way he buys a newspaper. Everyone is saying, "Whew, isn't this a hot one?" and the man we are hypothetically observing at the moment looks in his newspaper for the official weather report. He finds his suspicions emphatically confirmed—it *is* a hot day! At 3 o'clock the official temperature was 92°!

Let's also consider a man in Dallas, Tex., on the same day. He finds, we can logically suppose, that the official temperature in Dallas at 3 o'clock was 102°. Need that mean he was more uncomfortable on this day than the man in Boston? Not at all.

In point of fact, the official temperature reports are really meaningless. They are ordinary thermometer—dry bulb—readings. Down through the years we have become accustomed to thinking of temperature by itself, whereas it is only one aspect of actual air conditions affecting our comfort. Alone, it is totally without meaning so far as comfort is concerned. Inasmuch as the general public is interested in temperature reports only in terms of physical comfort, there is no good reason for newspapers to print them. Ordinary thermometer—dry bulb—temperatures have significance only when considered, and re-valuated, in relation to the amount of water vapor in the air, and the rate of air motion.

It is quite possible—and, indeed, this often has happened—for our man in Dallas to be far less uncomfortable with the official temperature 102° than our man in Boston at 92°.

To appreciate just what we are after in theatre air-conditioning, we must think of comfortable temperature only as that temperature which is determined by the amount of sensible heat in the air, the amount of water in the air, and the amount of motion the air has. No one of these factors means anything, so far as comfort is concerned, by itself. All three must be figured together.

And it is to create a certain air condition with respect to all three—with all three of these factors co-ordinated—that we install and operate air-conditioning equipment in theatres.

These factors and their relationship are well known to theatre engineers, of course; but in general they appear to be fumbled around a good deal despite elaborate discussions of them. As a theatre operator knows what he is after in projection, and essentially how to get it, so he should have a clear understanding of just what he is after in his efforts to give his patrons "breathing comfort."

"BREATHING COMFORT"

What do we mean by "breathing comfort?" Let's look at the human organism in its relation to atmospheric conditions, for it is the human body that we are dealing with when we buy and operate air-supply and air-treatment apparatus.

Our bodies are engines which run on certain chemical substances (food), water and air. The combustion of this fuel is heat. Heat is energy. This heat is partly used up in living (in children a lot of it is required for growing). Some of the heat—the amount depending upon the amount of fuel we have taken in and the amount of our activity—is stored up in the body. When we have more heat than we need, we get rid of some of it.

At least our bodies want to get rid of this surplus heat. *Whether they can or not depends upon the condition of the air we are in*—its condition as determined by its temperature, its water content, its motion.

If air conditions are right, our bodies can get rid of the surplus heat by carrying it to the surface of the skin, where it escapes (1) by radiation—it is attracted, so to speak, by the layers of air next to our body that are cooler than our skin is; and (2) by evaporation—the moisture from the pores of the skin is evaporated, and evaporation uses up heat; and both of these processes are promoted by air motion.

To carry this description a step further: The efficiency of the body (and our comfort is, in general, merely a reflection of that efficiency) is determined, so far as its breathing is concerned, by the difference between our specific internal heat of combustion (using up our fuel), which is 98.6° Fahrenheit, and the external average of the skin temperature, which is something like 88° F. for the whole skin surface. This is the prime level of surface body temperature at which we have the greatest bodily efficiency, and for our purposes here it may be called the *comfort zone of the skin.*

For example, if the air has the proper warmth, in balance with proper water content in direct relation to that degree of warmth—relative humidity—and similarly in balance with air motion, we can go practically nude and be comfortable. Unfortunately, from the point of view of "breathing comfort," custom in most parts of the world decrees that even on the hottest summer day, we must wear some clothing when we emerge from our homes. Even the lightest summer clothing will equal from 6° to 8° retention of bodily heat. To be comfortable, we seek air conditions that balance this heat retention.

Since we are most comfortable when the skin has an overall temperature of about 88°, an ordinary thermometer temperature of from 80° to 82°, or thereabouts, is indicated to overcome the heat retention of even the lightest summer clothing. But, as we have seen, mere provision of such a temperature gets us what we want *only to the extent that there is a proper amount of water in the air, and proper amount of air motion, for that particular temperature.*

In other words, what we want to produce in the theatre is a specific *effective* temperature.

"EFFECTIVE TEMPERATURE"

Among remarks sometimes made that indicate confused notions as to what comfort air-conditioning is all about, are those to the effect that a good deal of how people react to atmospheric conditions is mental—which is to say, psychological instead of physiological. Nothing could be farther from the truth. One of the most alert reflex-responses we human beings have is to heat and cold. The nervous system, even when we are asleep, will cause our hands to pull up our bed covers should a cool breeze come up during the night. The response is not psychological, but a natural muscular obedience to nervous instructions from the skin.

Now, the body seeks to adjust itself to atmospheric conditions by (a) giving off its own surplus heat, and (b) cooling the skin by the evaporation of the water on it. It can give off surplus heat when the air around the skin is cooler than the skin is. It can cool the skin by evaporation when the air is dryer than the skin.

There is yet an additional factor, particularly with reference to evaporation, and that is *air-motion.* When the air around the skin is absolutely still, even though it is initially dryer, evaporation soon becomes insufficient because the air itself becomes saturated with water evaporated from the skin. Therefore we must have some movement of the air (though obviously there is a definite maximum in any specific instance).

These fundamental characteristics of the air which determine "breathing comfort," may be called *Air-Heat, Air-Moisture,* and *Air-Motion.*

By controlling the values of each in relation to each other—by adjusting the amounts of each in a practical way—we obtain some specific kind of condition which gives the body

If you want your booth to behave 365 days in the year, take a tip and get the service of Altec. Our engineers are super sleuths. They'll check and double check, detect and correct any irregularities in your projection room equipment. Don't wait for things to look suspicious. If you haven't one of our contracts, it's a clear case for Altec — right now! Thousands of successful cases in our files. A phone call or letter will bring you the whole story.

It's Elementary, Mr. Manager

ALTEC
SERVICE CORPORATION

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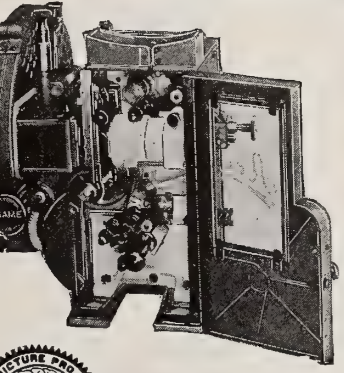
THE SERVICE ORGANIZATION OF THE MOTION PICTURE INDUSTRY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Write to Dept. M-11 for our complete parts catalog—mentioning name of dealer who serves you.

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WATCH THE NEXT ISSUE FOR A SENSATIONAL ANNOUNCEMENT IN PROJECTION LAMPS

5¢×4=20¢
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SAME POP CORN
5¢ MORE PROFIT

FIGURE IT YOURSELF

Same amount popped corn fills four ¾ # bags . . . or 5 of our cartons at 5c extra profit. Write for prices. Also world's finest seasoning, popping oil, salt.

AMERICAN POP CORN CO.
SIOUX CITY, IOWA

CATALOG BUREAU

Authentic information on equipment, furnishings and materials will be sent theatre executives, architects and projectionists indicating their interests in the coupon below. Refer to item by number from following list whenever possible; otherwise explain in the space indicated for numbers in the coupon

ADVERTISING

101—Advertising projectors
102—Cutout devices
103—Display frames
104—Flashers
105—Lamps, incand. reflector
106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

AIR SUPPLY

201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
204—Coils (heat transfer)
205—Compressors
206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
•213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION

301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
311—Porcelain enamel
312—Roofing
313—Terrazzo
314—Wood veneer

GENERAL MAINTENANCE

401—Brooms & brushes
402—Carpet shampoo
403—Cleaning compounds
404—Detergents
405—Disinfectants
406—Gum remover
407—Ladders, safety
408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
413—Vacuum cleaners

FLOOR COVERINGS

501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

LIGHTING

601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
•605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS

701—Ash trays
702—Chairs, sofas, tables
703—Cosmetic tables, chairs
704—Mirrors
705—Statuary

OFFICE

801—Accounting systems
802—Communicating systems

PROJECTION

901—Acoustic materials
902—Acoustic service
903—Amplifiers
904—Amplifier tubes
905—Cabinets, accessory
906—Cabinets, carbon
907—Cabinets, film
908—Changeovers
909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
934—Speakers & horns
935—Splicers
936—Soundheads
937—Stereopticons
938—Tables
939—Voltages regulators
940—Waste cans, self-closing

SEATING

1001—Ash trays (chair back)
1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
1008—Upholstering fabrics

SERVICE & TRAFFIC

1101—Directional signs
1102—Drinking cups
1103—Drinking fountains
1104—Uniforms

STAGE

1201—Curtains & drapes
1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
1205—Rigging & hardware
1206—Scenery
1207—Switchboards

TICKET SALES

1301—Box offices
1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET

1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

VENDING

1501—Beverage Dispensers
1502—Candy counters
1503—Candy machines
1504—Popcorn machines
1505—Phonographs, automatic

BETTER THEATRES CATALOG BUREAU COUPON

Mail to Better Theatres, Rockefeller Center, New York. Write in numbers.

________ ________ ________ ________ ________ ________
________ ________ ________ ________ ________ ________
________ ________ ________ ________ ________ ________
________ ________ ________ ________ ________ ________

Name .... Theatre ....

Address ....

a chance to run its own conditioning apparatu as it sees fit. If the air is considerably hotte than the skin should be, we cool it. If the ai is about as moist as the skin is, we take som of the water out.

If we can't get the amount of heat in th air down to the amount we want, we tak more water out of the air so that it ca absorb more water (sweat) from the body perhaps stepping up the amount of movemen of the air to speed up evaporation of th sweat. If we can't get the amount of wate down to the level we want, then we mus cool the air still more, and here too a increase in the amount of movement of th air would probably be advisable.

The above procedures are, of course, merely illustrative. What we actually can do abou it depends upon our equipment. However, they do explain what is meant by adjustment o air-heat, air-moisture, and air-motion to each other so that a certain overall condition of th air around the body is achieved. Now, air conditioning engineers have adopted a measurement of this overall condition, which is stated in degrees. It is to this measurement of the overall condition affected by adjusting air-heat, air-moisture and air-motion to each other that is given the name *Effective Temperature.*

Effective Temperature is the only temperature that means anything with respect to "breathing comfort."

[*Though people often think of air-conditioning as cooling, they do not want to be cold at any time. The relationship between air-conditioning mechanics and bodily processes will be further dealt with in the next issue, preliminary to discussion of how the equipment itself is designed to serve those processes.*]

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BETTER THEATRES is published every four weeks as a section of MOTION PICTURE HERALD . . . George Schutz, Editor . . . Ray Gallo, Advertising Manager.

PRODUCT DIGEST

SHOWMEN'S REVIEWS
SHORT SUBJECTS
ADVANCE SYNOPSES
RELEASE CHART BY COMPANIES
THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Thrill of a Romance

MGM—With Accent on Music

In open defiance of the warning that you can't please everybody and shouldn't try, Joe Pasternack has loaded the latest MGM musical show in Technicolor with a wide assortment of attractions and talents, setting them off against splendid backgrounds indoors and out and keeping them all within the bounds of a timely story of young love.

"Thrill of a Romance" has Van Johnson, the current heart throb of the younger set, in Marine uniform; Esther Williams, who looks beautiful and swims alluringly, in a colorful display of costumes; Lauritz Melchior, the Metropolitan Opera's top Wagnerian tenor, in a role which is half music and half comedy, and Tommy Dorsey and his orchestra setting the tempo in their smoothest style. It has something for everybody and a full hour and three-quarters of top entertainment for the greatest portion of the motion picture audience.

If you think an operatic tenor is stepping out in strange company, be assured that he seems completely at home in his first screen role, and that the voice which millions have come to know on the radio will thrill the house. His selections cover a musical range from "Vesti La Giuba" to popular ballads written for the film—love songs, folk songs and drinking songs all offered with the same full voice and the same infectious good humor.

As for the romance, it is the light and engaging story of a girl who marries a business genius but falls in love with a Marine hero after her husband leaves for a big Washington deal on their wedding day. As it turns out, they weren't legally married anyway. And under the watchful eye of an opera star torn between his diet and his interest in love, the young people are happily paired off at the close.

Performances, capably directed by Richard Thorpe—the team of Pasternack and Thorpe also did "Two Girls and a Sailor"—are in complete harmony with the production. Johnson, learning to swim or falling in love, will not fail to delight his admirers, and Miss Williams proves herself a promising actress as well as an accomplished swimmer.

But it's as a luxuriant whole rather than in any of its separate parts that the film impresses as entertainment. The camera moves from the elegant appointments of a Southern California resort hotel to the beautiful panorama outside, picking up subtle tints or splashes of color. The music is abundant and varied, well integrated with the story and superbly sung. The actors are charming, and the light-hearted, fairy-tale tone should be just the thing for the summer months.

Seen in the home office projection room. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM

Release date, not set. Running time, 105 min. PCA No. 10648. General audience classification.

Major Thomas Milvaine........................Van Johnson
Cynthia Glenn..............................Esther Williams
Mr. Nils Knudsen..........................Lauritz Melchior
Frances Gifford, Henry Travers, Spring Byington, Carleton G. Young, Ethel Griffies, Donald Curtis, Jerry Scott, Fernando Alvarado, Helene Stanley, Vince Barnett, Tommy Dorsey and his Orchestra.

Where Do We Go from Here?

20th-Fox—Back Into History

Morrie Ryskind, an old hand at musical shows for the stage, has written one expressly for the screen, using the more flexible medium to cover four and a half centuries of time on land and sea with the sole historical purpose of amusing the customers. Words and music, which carry some of the story, many of the laughs and much of the entertainment, are the excellent contributions of Ira Gershwin and Kurt Weill, who have been responsible for many a stage hit. The strictly motion picture aspects of the show—a production beautifully set and costumed and gaily paced—have been wisely left to Gregory Ratoff, William Perlberg, the Technicolor Studios and a wholly satisfactory cast.

The fantastic, and often delightful, story has Fred MacMurray, a disgruntled 4-F, meeting a jini and spending his three wishes getting into the war. It takes three because the jini's time machine is just a few centuries off. The first wish lands him in the Revolutionary Army. The second puts him right on the deck of the *Santa Maria* as the mutiny against Columbus comes to a head. The third comes about because of a casual wish to see what the Dutch settlers would make of a deed to Manhattan Island—purchased for $24, of course. And the last, thrown in because the mistakes weren't all his fault, gets him right in the Marines, 1945.

The first two switches are highlights. MacMurray, trying to remember enough of his high school history to convince General Washington that Benedict Arnold is a traitor, produces some grand comedy. And the musical mutiny in which Carlos Ramirez sings wistfully of his spaghetti and bambino while Fortunio Bononova, as Columbus, urges his men to go on for the sake of the queen, has rarely been matched for clever verses superbly sung.

Two pert and attractive young women, Joan Leslie and June Haver, supply the love interest, which weaves in and out through time and place to a proper conclusion.

If the final result is uneven, there is entertainment enough in its best moments to afford generous credit to Ratoff, who directed, Perlberg, who produced, and Morrie Ryskind and Sig Herzig who collaborated on the story. As for the songs, you'll be hearing them, particularly a wistful number called "All at Once."

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, June, 1945. Running time, 77 min. PCA No. 10525. General audience classification.

Bili..Fred MacMurray
Sally..Joan Leslie
Lucilla.... ....June Haver
Gene Sheldon, Anthony Quinn, Carlos Ramirez, Alan Mowbray, Fortunio Bononova, Herman Bing, Howard Freeman, John Davidson, Rosina Galli, Fred Essler.

Divorce

Monogram—Domestic Story

Kay Francis, returning to the screen after some absence to co-produce and co-star in her first film for Monogram, chose with keen awareness of market trends an essentially simple and altogether direct story about divorce and the plain American home. The theme, not considered easy to deal with on the screen, has had little handling in recent years, and it is treated here in a straightforward manner which gives the picture freshness and impact. There is never any question—from the opening scene, in which a jurist speaks at length against the evils of divorce, to the fadeout—about the sponsors' attitude toward the subject, but there is plenty of incident and complication to interest and satisfy the family audience.

Miss Francis and her co-producer, Jeffrey Bernerd, gave the production care and polish in every department. The script by Harvey Gates and Sidney Sutherland, from a story by the latter, is well integrated in every respect, inclusive of allowance for comedy, which is expertly handled by Ruth Lee. The direction by William Nigh is one of his best jobs in years. Bruce Cabot, who is co-starred, Helen Mack and Craig Reynolds turn in performances measuring well up to Miss Francis' own high standard.

In the story, Miss Francis portrays a four-time divorcee who returns to the small town of her birth and, finding a girlhood sweetheart happily married, attempts to apply the siren technique which, in her years away, has gained her wealth without happiness. For a time she succeeds, but in the end she fails, and goes away again.

It's homespun stuff, up to date in period and place but changeless and staple as time, with a ready-made place in any audience's esteem.

Previewed at studio. Reviewer's Rating: Good.
—WILLIAM R. WEAVER.

Release date, June 1, 1945. Running time, 71 min. PCA No. 10713. General audience classification.

Dianne ....Kay Francis
Bob ....Bruce Cabot
Helen Mack, Craig Reynolds, Jean Fenwick, Larry Olsen, Johnny Calkins, Ruth Lee, Jerome Cowan, Reid Kirkpatrick, Leonard Mundie, Mary Gordon, Virginia Wave, Napoleon Simpson.

Both Barrels Blazing

Columbia—Shootin' Plus Story

Charles Starrett, otherwise the Durango Kid, handles himself adroitly as always in this adventure in behalf of law and order, and this time he has the advantage of a script by William Lively which ventures at midpoint into the realm of pathos to introduce some material which does not rely upon locale or period for effectiveness. It's no very great literature that Mr. Lively has wrought, perhaps, but it's got sincerity and a spot of tenderness in it—admirably taken care of by Emmett Lynn as an aged panhandler—and it's by no means the common or routine variety of horse operatics. It gives the picture a good deal.

Starrett leaves Texas at the start of the picture and goes into New Mexico to track down a fortune in stolen gold coins, all dated 1880, which the thief attempts to dispose of by befriending an aged character whom he represents as having discovered a rich gold claim. It's around this character that the story builds principal interest, although it's in the shooting, riding and man-to-man battling that the picture profits by contrast.

Production and direction by Colbert Clark and Derwin Abrahams, respectively, capitalize the story value to the full.

Previewed at the Hitching Post theatre, Holly-

wood, where it appeared to satisfy the Western fans. Reviewer's Rating: Good.—W. R. W.

Release date, May 17, 1945. Running time, 58 min. PCA No. 10236. General audience classification.

Kip Hardy................................Charles Starrett
Tex Hardy, Dub Taylor, Pat Parrish, Emmett Lynn, Alan Bridge, Charles King, Jr., Edward N. Howard, Jack Rockwell, Robert Barron.

I'll Tell the World

***Universal*—Radio Comedy**

Jack Gross, associate producer; Leslie Goodwins, director, and Henry Blankfort, screen playwright, appear to have set out here to give Lee Tracy material fitted to his rapid-fire dialogue delivery, and they've come up with one of the best of its type in recent memory. It's about radio, on the inside, and funny enough to have kept an opening-hour audience at Hollywood's Pantages chuckling happily throughout.

Tracy's role, like others he's had in the past, keeps him talking fast and moving swiftly from one situation to another, getting in slick licks and making life complex but entertaining for the radio station owner, various sponsors and his secretary, played by Brenda Joyce.

Several specialties are introduced, from tap dancers to cowboy crooners, with a boogie-woogie pianologue by Gene Rodgers setting a new record for graceful performance of the impossible in plain view of the camera.

It's contemporary, carefree, unrelated to war and suitable for almost any program.

Previewed at the Pantages theatre, Hollywood, to the manifest approval of a mid-day audience. Reviewer's Rating: Good.—W. R. W.

Release date, June 8, 1945. Running time, 61 min. PCA No. 10704. General audience classification.

Gabriel Patton..................................Lee Tracy
Lorna Gray.....................................Brenda Joyce
Raymond Walburn, June Preisser, Thomas Gomez, Howard Freeman, Lorin Baker, Janet Shaw, Pierre Watkin, Peter Potter, Gene Rodgers, Jean Aloise, Jimmy Dean.

That's the Spirit

***Universal*—Different and Delightful**

Scorning precedent gleefully, and scrambling materials with abandon, asking only that they entertain, Michael Fessier and Ernest Pagano, producer-writers, have furnished showmen a different and delightful kind of musical which doesn't hesitate to cross the boundaries between the here and the hereafter—always in good taste—in quest of laughs for the customers. With Peggy Ryan and Jack Oakie heading a cast containing solid talents in every quarter, the film is an attraction to exploit strongly with confidence that it will prosper as it runs.

Story strength is a dominant factor, and nostalgia an asset. The tale is about a showman (*circa* 1895) who weds the daughter of a New York banker, under circumstances her father considers scandalous, and who dies as their child is being born. Eighteen years later, when things are going badly with his widow and child due to the banker's sternness, Heaven gives the dead showman a seven-day pass to return to earth and put things to rights, which he does by means primarily amusing but not without their serious side. Charles Lamont's extremely discerning direction makes the utmost use of this highly imaginative and fascinating material.

Miss Ryan charms as usual in song and dance routines, but adds acting accomplishments to her list this time out. Jack Oakie, as the showman who dies and returns as a friendly ghost, surpasses all past performances in ready memory. Gene Lockhart, Andy Devine and Arthur Treacher score solidly—as does Buster Keaton in a too brief sequence—and a youngster named Johnny Coy has what it takes to make the younger generation clamor for more of him.

Six songs, by several combinations of writers, are utilized with immense success in the course of the proceedings, and a precision dance-chorus earned its own applause.

Previewed at the Pantages theatre, Hollywood, where an audience present to witness "Counter-Attack" received previewed picture with audible pleasure. Reviewer's Rating: Good.—W. R. W.

Release date, June 15, 1945. Running time, 91 min. PCA No. 10778. General audience classification.

Peggy Ryan, Jack Oakie, June Vincent, Gene Lockhart, Johnny Coy, Andy Devine, Arthur Treacher, Irene Ryan, Buster Keaton, Victoria Herne, Edith Barret.

(*Review reprinted from last week's* HERALD)

SHORT SUBJECTS

reviews and synopses

(*Running times are those quoted by the distributors.*)

OVERSEAS ROUNDUP NO. 3 (WB)

Vitaphone Varieties

The third in the series of flashes of servicemen in far corners of the globe takes the audience to Australia where horses are trained for important cavalry services. There's a shot, too, of a Navy helicopter in action, and a humorous bit about coffee for an Army of G. I.'s. The reel closes on a few scenes at the microphone where entertainers are performing for an eager audience overseas.

10 *minutes*

MEXICAN SEA SPORTS (WB)

Sports Parade (1505)

This combines the interest and excitement of the sport reel with the beauty of a travelogue. One sequence is devoted to life under water in the warm inlets of the Pacific. Mexico's seaport Acapulco is the setting. And the rest of the reel is devoted to fishing with rod and reel by an expert from the country south of the border.

Release date, May 26, 1945 — 10 *minutes*

ISLE OF ROMANCE (20th-Fox)

Movietone Adventure (5259)

The island of the title is Cuba, which stood for adventure and romance in the years before the present war turned land and seas to other purposes. These views are largely of Havana, the resort capital, and cover the famous sights of the city—the beautiful public buildings and churches, the wide avenues and tropical vegetation.

Release date, May 4, 1945 — 9 *minutes*

COMMUNITY SING NO. 13 (Col.)

6663

The Community Sing reel which was delivered sealed to the nation's exhibitors, until V-E Day, was discovered to contain an appropriate selection of war and patriotic songs and a few words on the peace to come. "America" started it off, with "When Johnny Comes Marching Home," "When the Lights Go On Again," "Pack Up Your Troubles in Your Old Kit Bag" and "Auld Lang Syne," following in order. Dick Leibert plays the organ while the Song Spinners lead the choir.

Release date, May 8, 1945. — 10½ *minutes*

TARGET TOKYO (RKO-WAC)

War Information Film

"Target Tokyo," a vivid documentation of our first land-based bombing of Tokyo, November 24, 1944, by Super-Fortresses, tells skillfully, photographically and with sound, of the group of flyers assembled in late 1944 at Grand Island, Neb., to train in the new B-29s; of their suspense and conjectures; of their flight first to Sacramento, then to Pearl Harbor; of the assignment to Brigadier General Hayward Hansel of a new bomber command, the 21st; of the 4,000-mile trip to Saipan; of life there, including bombings by the Japanese; of the briefing for the first target, aircraft factories near Tokyo; of the men who made the run, and of their planes; and finally of the run itself, and the descent and impact of the bombs—and of the return to Saipan.

Eight combat cameramen were on the Tokyo raid. The film itself was photographed by AAF cameramen from the 18th AAF Base unit, written and directed, and supervised at Saipan, by Lt. Stanley C. Rubin, photographed in the United States under direction of M-Sgt. William Heath, and the whole produced by Captain Richard Goldstone. The narrator is Captain Ronald Reagan.

Release date, May 24, 1945 — 20 *minutes*

GOOFY NEWS VIEWS (Col.)

Phantasy Cartoon (6703)

This is another burlesque of that motion picture staple, the newsreel. Borrowing some of the techniques of radio comics and translating them into the cartoon medium, this presents interviews with assorted people of note—football heroes, riveters, etc. The purpose is strictly for laughs.

Release date, April 27, 1946 — 7 *minutes*

FILM-VODVIL, NO. 5 (Col.)

Lowe Hite & *Stanley* (6955)

Topped by the favorite vaudeville team of Lowe, Hite and Stanley, this reel features two additional acts offering a contrast in entertainment. The Sabins Personettes, a dancing team, and Viola Layne, who specializes in impersonations of motion picture stars, complete the bill.

Release date, May 11, 1945 — 11 *minutes*

TWO DOWN AND ONE TO GO (MGM-WAC)

War Information Film

The 32-minute short subject, "Two Down and One to Go," an Army Pictorial Service production for the General Staff of the United States Army, ranges from the job accomplished, through a visualization of the job to be done, to the method of returning service men and women to their homes and their occupations.

Directed primarily to the service people, it explains in excellent graphic detail, most of which was animated by the Walt Disney Studios, why the end of the war in Europe should not mean a relaxation of war effort here at home.

There is General George C. Marshall, Chief of Staff of the United States Army, to explain the need for the shift of the American forces from the European to the Pacific theatre of action and to outline the method by which the members of the armed forces will be discharged and returned to civilian life. There is General H. H. Arnold, chief of the Army Air Forces, to tell the mothers and fathers that the chore of transferring the armed might to the Pacific will permit very few discharges from his command. There is General Brehon B. Somervell, head of the Service Forces, to cite the magnitude of supply and the need for retention of personnel under his command. And there is Lt. General Lesley McNair of the Ground Forces to advise that his department will provide numerical superiority in the matter of manpower release.

Plans for the Technicolor film were started early in 1944 by the Special Planning Division of the War Department General Staff, headed by Major General W. F. Tompkins, and the Army Pictorial Service, headed by Colonel W. L. Munson, Jr. Colonel Frank Capra, Hollywood producer, was assigned to supervise the production. Gene Fowler, author and screen writer, assisted in the preparation of the script. The Disney Studios did the animation. The camera work was done by Lieut. Al Kellogg of the Navy, and the musical score was composed by Dmitri Tiomkin.—W. G. F.

Release date, May 10, 1945 — 32 *minutes*

VICTORY IN EUROPE (MGM)

Special

The Loew's theatres had a special victory reel, produced for the occasion of victory in Europe by Carey Wilson, and featuring Agnes Moorehead and Margaret O'Brien. The brief story told of a mother and daughter who hear of the loss of the head of the family as the bells ring, and the lesson of a war still ahead is brought home to the audience.

5½ *minutes*

ADVANCE SYNOPSES
and information

ARSON SQUAD
(PRC - Alexander-Stern)

PRODUCERS: Alexander-Stern. DIRECTOR: Lew Landers. PLAYERS: Frank Albertson, Robert Armstrong, Grace Gillern, Byron Foulger, Chester Cole, Arthur Loft, Jerry Jerome.

MELODRAMA. An investigator for an insurance company, aided by a member of the arson squad of the police department, sets out to discover the cause of a mysterious fire which has destroyed a warehouse. He meets and falls in love with the secretary of the owner of the warehouse. After various complications, including a murder, the investigator solves the mystery. He and the girl are wed.

RUSTY
(Columbia)

PRODUCER: Leonard Picker. DIRECTOR: Paul Burnford. PLAYERS: Ted Donaldson, Conrad Nagel, Margaret Lindsay.

DOG STORY. A small boy is unhappy because of two circumstances: his father is about to marry again, and his dog has been killed. The boy acquires a Nazi-trained war dog, a vicious animal. Eventually the effects of the dog's Nazi training are overcome, the boy makes friends with his stepmother, and the story ends on a note of harmony.

GIRL ON THE SPOT
(Universal)

ASSOCIATE PRODUCER: George Blake. DIRECTOR: William Beaudine. PLAYERS: Lois Collier, Jess Barker, Fuzzy Knight, George Dolenz, Walter Sande, Ludwig Stossel.

MELODRAMA. A young girl with musical aspirations becomes involved in the murder of a nightclub proprietor. She meets and falls in love with a crime photographer who clears her name, traps the killers, and marries the girl after she has become a successful singer.

GIRLS OF THE BIG HOUSE
(Republic)

ASSOCIATE PRODUCER: Rudy Abel. DIRECTOR: George Archainbaud. PLAYERS: Lynne Roberts, Richard Powers, Adele Mara.

PRISON MELODRAMA. Most of the action of this picture takes place within the walls of a women's prison. One of the girls has been unjustly sentenced. After becoming involved in two murders which take place in the prison, she is finally cleared through the efforts of a young attorney who falls in love with her.

SCOTLAND YARD INVESTIGATOR
(Republic)

ASSOCIATE PRODUCER AND DIRECTOR: George Blair. PLAYERS: Sir Aubrey Smith, Erich Von Stroheim, Stephanie Bachelor, Richard Fraser.

MELODRAMA. An art collector determines to steal the Mona Lisa, which has been brought to London from Paris for safekeeping. In order to achieve his end, the collector commits two murders. He is eventually trapped by Scotland Yard and the painting is returned to representatives of the French Government.

WITHIN THESE WALLS
(20th Century-Fox)

PRODUCER: Ben Silvey. DIRECTOR: H. Bruce Humberstone. PLAYERS: Thomas Mitchell, Mary Anderson, Edward Ryan, Stephen Richards, Roy Roberts, B. S. Pully, John Russell, Norman Lloyd, Scott Elliott, Harry Shannon, Rex Williams.

PRISON DRAMA. A judge brings his family, consisting of a teen-age son and daughter, to live with him on the grounds of a penitentiary. The daughter falls in love with one of the convicts. The boy becomes involved with gangsters and is sentenced by his father to serve in prison. Later he refuses to cooperate in a prison-break and is shot and killed. The daughter's convict friend reforms and she promises to wait for him until the expiration of his sentence.

SANTA FE SADDLEMATES
(Republic)

ASSOCIATE PRODUCER - DIRECTOR: Thomas Carr. PLAYERS: Sunset Carson, Linda Stirling, Olin Howlin.

WESTERN. Sunset, assisted by a frontier newspaper-woman, exposes a smuggling ring which has long baffled the border patrol.

CHECKMATE
(PRC)

ASSOCIATE PRODUCER: Jack Grant. DIRECTOR: Lew Landers. PLAYERS: Dick Fraser, Grace Gillern, Cy Kendall, Kenneth MacDonald, Eddie Acuff, Emmett Lynn.

MELODRAMA. An inventor enroute to Washington with a new chemical formula is attacked by two gunmen, who throw his unconscious body off the train. He is rescued by a young woman who owns a ranch nearby. The attack, however, has caused him to lose his memory. The gunmen reappear, seeking to discover a missing ingredient in the formula. After many adventures, the scientist outwits them. He recovers his memory and marries the girl.

TEXAS MANHUNT
(Republic)

ASSOCIATE PRODUCER: Archie Springstein. DIRECTOR: Lesley Selander. PLAYERS: Wild Bill Elliott, Alice Fleming, Bobby Blake, Ian Keith.

WESTERN. "Red Ryder" saves the "Duchess" from the murderous schemes of a polished crook who, pretending to be an Englishman, has won the affections of the "Duchess."

THE CRIMSON CANARY
(Universal)

ASSOCIATE PRODUCER: Henry Blankfort. DIRECTOR: John Hoffman. PLAYERS: Noah Beery, Jr., Danny Morton, Lois Collier, Claudia Drake, John Litel, Steven Geray, Josh White, Coleman Hawkins and his Orchestra.

MELODRAMA. A singer in a cafe is murdered, and two members of the cafe's band are under suspicion. In alarm, they leave town. The fiancée of one of the suspects urges him to surrender to the police, and when he demurs, they quarrel. Eventually, it is through the girl's efforts that the killer is apprehended.

BOSTON BLACKIE'S RENDEZVOUS
(Columbia)

PRODUCER: Alexis Thurn-Taxis. DIRECTOR: Arthur Dreifuss. PLAYERS: Chester Morris, Nina Foch, Steve Cochran.

MELODRAMA. A homicidal maniac, confined in an asylum, corresponds with a beauty-contest winner whose picture he sees in the paper. Later, he escapes from the asylum and strangles a woman. He then proceeds to the home of the beauty-contest winner and is about to strangle her when he is prevented from doing so by "Boston Blackie."

MARSHAL OF LAREDO
(Republic)

PRODUCER: Sidney Picker. DIRECTOR: R. G. Springsteen. PLAYERS: Wild Bill Elliott, Bobby Blake, Alice Fleming.

WESTERN. An attorney has been helping criminals to escape the law. His fiancee appeals to "Red Ryder." Through the cowboy's influence, the attorney determines to go straight. He forswears his former associates and marries the girl who loves him.

THE TIGER WOMAN
(Republic)

ASSOCIATE PRODUCERS: Dorrell and Stuart McGowan. DIRECTOR: Phil Ford. PLAYERS: Adele Mara, Kane Richmond, Cy Kendall.

MELODRAMA. A nightclub singer who calls herself "The Tiger Woman" employs a private detective to investigate the death of her husband. She insists that he was a suicide. The detective, however, suspects murder. He uncovers evidence that the singer killed her husband, and turns her in to the police.

MEN IN HER DIARY
(Universal)

ASSOCIATE PRODUCER - DIRECTOR: Charles Barton. PLAYERS: Jon Hall, Louise Allbritton, Peggy Ryan, Virginia Grey, William Terry, Vivian Austin, Lorin Raker, Eve Amber, Lorraine Miller.

COMEDY-DRAMA. A secretary keeps a diary in which she records imaginary attentions from her boss. It falls into the hands of the boss' wife, who sues for divorce. This coincides with the plans of a third woman, who has designs on the boss. At the trial, however, the truth comes out, the wife returns to her husband, the secretary falls in love with another man, and the third woman gets some publicity for a revue in which she is about to star.

THE FATAL WITNESS
(Republic)

ASSOCIATE PRODUCER: Rudy Abel. DIRECTOR: Lesley Selander. PLAYERS: Evelyn Ankers, Barbara Everest, Richard Fraser, Colin Campbell, Frederick Worlock, George Leigh, Virginia Farmer, Crawford Kent, Barry Bernard.

MELODRAMA. A wealthy old woman is murdered and the logical suspect is her nephew and heir. He, however, offers an apparently water-tight alibi, declaring that he spent the night on which the crime was committed in jail. A police inspector who doubts the young man's story plays upon his superstitious nature and eventually exposes him.

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2470. Complete listing of 1943-44 Features, by Company, in order of release, may be found on pages 2070 and 2071 of the Product Digest Section in the August 26, 1944 Issue.

COLUMBIA

Prod. No.	*Title*	*Release Date*
6201	Cowboy from Lonesome River	Sep. 21,'44
6016	Strange Affair	Oct. 5,'44
6028	Meet Miss Bobby Socks	Oct 12,'44
6021	Shadows in the Night	Oct. 19,'44
6035	The Unwritten Code	Oct. 26,'44
6022	Mark of the Whistler	Nov. 2,'44
6033	Sergeant Mike	Nov. 9,'44
6202	Cyclone Prairie Rangers	Nov. 9,'44
6040	The Missing Juror	Nov. 16,'44
6032	She's a Sweetheart	Dec. 7,'44
6038	Dancing in Manhattan	Dec. 14,'44
6203	Saddle Leather Law	Dec. 21,'44
6003	Together Again	Dec. 22,'44
6025	Tahiti Nights	Dec. 28,'44
6039	Let's Go Steady	Jan. 4,'45
6041	Youth On Trial	Jan. 11,'45
6014	Eadie Was a Lady	Jan. 23,'45
6024	I Love a Mystery	Jan. 25,'45
6204	Sagebrush Heroes	Feb. 1,'45
6221	Sing Me a Song of Texas	Feb. 8,'45
6002	Tonight and Every Night	Feb. 22,'45
6019	Leave It to Blondie	Feb. 22,'45
6017	The Crime Doctor's Courage	Feb. 27,'45
6034	A Guy, A Gal, A Pal	Mar. 8,'45
6205	Rough Ridin' Justice	Mar. 15,'45
6018	Rough, Tough and Ready	Mar. 22,'45
6037	Escape in the Fog	Apr. 5,'45
6026	Eve Knew Her Apples	Apr. 12,'45
6222	Rockin' in the Rockies	Apr. 17,'45
6023	Power of the Whistler	Apr. 19,'45
6206	Return of the Durango Kid	Apr. 19,'45
....	Counter-Attack	Apr. 26,'45
6031	Boston Blackie Booked on Suspicion	May. 10,'45
...	Both Barrels Blazing	May 17,'45
...	The Fighting Guardsman	May 24,'45
....	Ten Cents a Dance	June 7,'45
...	Rhythm Roundup	June 7,'45
...	Blonde from Brooklyn	June 21,'45
....	A Thousand and One Nights	July 5,'45

SPECIAL

Prod. No.	*Title*	*Release Date*
....	A Song to Remember	Mar. 1,'45

Prod. No.	*Title*	*Release Date*
....	Rustlers of the Badlands	Not Set
....	Prairie Raiders	Not Set
....	Blazing the Western Trail	Not Set
....	Lawless Empire	Not Set
....	Over 21	Not Set
....	Kiss and Tell	Not Set
....	Boston Blackie's Rendezvous	Not Set
....	You Can't Do Without Love	Not Set
....	Bandit of Sherwood Forest	Not Set
....	Rusty	Not Set
....	Outlaws of the Rockies	Not Set
....	Gay Senorita	Not Set
....	I Love a Bandleader	Not Set
....	Texas Panhandle	Not Set
....	Pardon My Past	Not Set
....	Some Call It Love	Not Set
....	Power River	Not Set

MGM

Block 9

Prod. No.	*Title*	*Release Date*
501	The Seventh Cross	Sep.,'44
502	Barbary Coast Gent	Sep.,'44
504	Maisie Goes to Reno	Sep.,'44
503	Waterloo Bridge (R)	Sep.,'44
505	Marriage Is a Private Affair	Oct.,'44
506	Kismet	Oct.,'44
507	Mrs. Parkington	Nov.,'44
508	Naughty Marietta (R)	Nov.,'44
510	An American Romance	Nov.,'44
509	Lost in a Harem	Dec.,'44

SPECIAL

Prod. No.	*Title*	*Release Date*
500	Dragon Seed	Aug.,'44
511	Thirty Seconds Over Tokyo	Jan.,'45
512	Meet Me in St. Louis	Jan.,'45
521	National Velvet	Apr.,'45
527	Valley of Decision	June,'45

Block 10

Prod. No.	*Title*	*Release Date*
513	The Thin Man Goes Home	Jan.,'45
514	Main Street After Dark	Jan.,'45
515	Music for Millions	Feb.,'45
516	Blonde Fever	Feb.,'45
517	This Man's Navy	Feb.,'45
518	Between Two Women	Mar.,'45
519	Nothing But Trouble	Mar.,'45
520	Keep Your Powder Dry	Mar.,'45

Block 11

Prod. No.	*Title*	*Release Date*
522	Without Love	May,'45
523	Gentle Annie	May,'45
524	The Clock	May,'45
525	Picture of Dorian Gray	June,'45
526	Son of Lassie	June,'45

Prod. No.	*Title*	*Release Date*
....	Ziegfeld Follies	Not Set
....	Anchors Aweigh	Not Set
....	Thrill of a Romance	Not Set
....	Hold High the Torch	Not Set
....	Our Vines Have Tender Grapes	Not Set
...	Weekend at the Waldorf	Not Set
....	Bewitched	Not Set
....	Twice Blessed	Not Set
....	Hidden Eye	Not Set
....	Her Highness and the Bellboy	Not Set
....	Yolanda and the Thief	Not Set
....	The Harvey Girls	Not Set
....	Early to Wed	Not Set
....	Dangerous Partners	Not Set
...	They Were Expendable	Not Set
...	For Better, For Worse	Not Set
...	Abbott & Costello in Hollywood	Not Set
....	She Went to the Races	Not Set

MONOGRAM

Prod. No.	*Title*	*Release Date*
....	A Wave, A Wac and a Marine	Nov. 8,'44
....	Enemy of Women	Nov. 10,'44
....	Ghost Guns	Nov. 17,'44
....	When Strangers Marry	Nov. 24,'44
....	Song of the Range	Dec. 1,'44
....	Crazy Knights	Dec. 8,'44
....	Shadow of Suspicion	Dec. 15,'44
....	Alaska	Dec. 22,'44
....	Bowery Champs	Dec. 29,'44
....	The Navajo Trail	Jan. 5,'45
....	Army Wives	Jan. 12,'45
....	Adventures of Kitty O'Day	Jan. 19,'45
....	The Jade Mask	Jan. 26,'45
....	Forever Yours	Jan. 26,'45
....	The Cisco Kid Returns	Feb. 9,'45
....	Gun Smoke	Feb. 16,'45
....	There Goes Kelly	Feb. 16,'45
....	Dillinger	Mar. 2,'45
....	Fashion Model	Mar. 2,'45
....	Docks of New York	Mar. 9,'45
....	G. I. Honeymoon	Apr. 6,'45
....	The Scarlet Clue	May 5,'45
....	China's Little Devils	May 12,'45
....	In Old Mexico	May 19,'45
....	Flame of the West	May 26,'45
....	Divorce	June 1,'45
....	Muggs Rides Again	June 8,'45
...	Come Out Fighting	Sep. 14,'45

Prod. No.	*Title*	*Release Date*
....	Trouble Chasers	Not Set
....	Main Street Girl	Not Set
....	Springtime in Texas	Not Set
....	Saddle Serenade	Not Set
....	Sunbonnet Sue	Not Set
....	Song of the Border	Not Set

PARAMOUNT

Block 1

Prod. No.	*Title*	*Release Date*
4401	Rainbow Island	
4402	Till We Meet Again	
4403	National Barn Dance	
4404	Our Hearts Were Young and Gay	
4405	Dark Mountain	

Block 2

Prod. No.	*Title*	*Release Date*
4406	And Now Tomorrow	
4407	Man in Half Moon Street	
4408	Frenchman's Creek	
4409	One Body Too Many	
4410	Ministry of Fear	

Block 3

Prod. No.	*Title*	*Release Date*
4411	Here Come the Waves	
4412	Dangerous Passage	
4413	For Whom the Bell Tolls	
4414	Practically Yours	
4415	Double Exposure	

Block 4

Prod. No.	*Title*	*Release Date*
4416	Bring On the Girls	
4417	The Unseen	
4418	Salty O'Rourke	
4419	High Powered	

Block 5

Prod. No.	*Title*	*Release Date*
4421	Affairs of Susan	May 25,'45
4422	Murder, He Says	June 8,'45
4423	Scared Stiff	June 22,'45
4424	A Medal for Benny	June 29,'45

Block 6

Prod. No.	*Title*	*Release Date*
....	You Came Along	
....	Out of This World	
....	One Exciting Night	

SPECIAL

Prod. No.	*Title*	*Release Date*
....	Incendiary Blonde	

SPECIAL REISSUE

Prod. No.	*Title*	*Release Date*
4432	Sign of the Cross	

Prod. No.	*Title*	*Release Date*
....	Road to Utopia	Not Set
....	Two Years Before the Mast	Not Set
....	Kitty	Not Set
....	Miss Susie Slagle's	Not Set
....	Duffy's Tavern	Not Set
....	Love Letters	Not Set
....	The Lost Weekend	Not Set
....	The Virginian	Not Set
....	Hold That Blonde!	Not Set
....	Masquerade in Mexico	Not Set
....	You Came Along	Not Set
....	Follow That Woman	Not Set
....	The Well-Groomed Bride	Not Set
....	Blue Dahlia	Not Set
....	Our Hearts Were Growing Up	Not Set
....	People Are Funny	Not Set
....	Stork Club	Not Set
....	Too Good to Be True	Not Set

PRC PICTURES

Prod. No.	*Title*	*Release Date*
505	Dixie Jamboree	Aug. 15,'44
509	Swing Hostess	Sep. 8,'44
551	Gangsters of the Frontier	Sep. 21,'44
....	Wild Horse Phantom	Oct. 28,'44
....	I'm from Arkansas	Oct. 31,'44
....	I Accuse My Parents	Nov. 4,'44
....	Dead or Alive	Nov. 9,'44
....	Bluebeard	Nov. 11,'44
....	The Great Mike	Nov. 15,'44
....	Rogues' Gallery	Dec. 6,'45
....	Oath of Vengeance	Dec. 9,'44
.. .	The Town Went Wild	Dec. 15,'44
....	Castle of Crimes	Dec. 22,'44
....	Whispering Skull	Dec. 29,'44
....	His Brother's Ghost	Feb. 3,'45
....	Kid Sister	Feb. 6,'45
....	Marked for Murder	Feb. 8,'45
....	Spell of Amy Nugent	Feb. 10,'45
....	Fog Island	Feb. 15,'45
....	The Man Who Walked Alone	Mar. 15,'45
....	Strange Illusion	Mar. 31,'45
....	Crime, Inc.	Apr. 15,'45
....	Shadows of Death	Apr. 19,'45
....	Hollywood and Vine	Apr. 25,'45
....	Phantom of 42nd St.	May 2,'45
....	Enemy of the Law	May 7,'45
....	The Lady Confesses	May 16,'45
....	The Missing Corpse	June 1,'45
....	Gangsters' Den	June 14,'45
...	The Silver Fleet	June 15,'45
....	Three in the Saddle	June 29,'45

Prod. No.	*Title*	*Release Date*
....	Enchanted Forest	Not Set
....	Why Girls Leave Home	Not Set
...	Apology for Murder	Not Set
....	White Pongo	Not Set
...	Dangerous Intruder	Not Set
....	Arson Squad	Not Set
....	Song of Old Wyoming	Not Set

Prod. No.	Title	Release Late
....	Ride, Ranger, Ride	Not Set
....	Club Havana	Not Set
....	Checkmate	Not Set
....	Wanted Men	Not Set

RKO

Block 1

Prod. No.	Title	Release Date
501	None But the Lonely Heart	
502	The Master Race	
503	Tall in the Saddle	
504	Goin' to Town	
505	My Pal, Wolf	

SPECIAL

Prod. No.	Title	Release Date
581	Casanova Brown	
582	The Woman in the Window	
583	Belle of the Yukon	
584	It's a Pleasure	
551	The Princess and the Pirate	
591	The Three Caballeros	

Block 2

Prod. No.	Title	Release Date
506	Girl Rush	
507	Falcon in Hollywood	
508	Murder, My Sweet	
509	Nevada	
510	Experiment Perilous	

Block 3

Prod. No.	Title	Release Date
511	What a Blonde	
512	Pan-American	
513	Having Wonderful Crime	
514	Betrayal from the East	
515	The Enchanted Cottage	

Block 4

Prod. No.	Title	Release Date
519	China Sky	
516	Zombies on Broadway	
518	Tarzan and the Amazons	
517	The Body Snatcher	
520	Those Endearing Young Charms	

Prod. No.	Title	Release Date
....	The Brighton Strangler	Not Set
....	Wonder Man	Not Set
....	Isle of the Dead	Not Set
....	Two O'Clock Courage	Not Set
....	Hotel Reserve	Not Set
....	West of the Pecos	Not Set
....	Back to Bataan	Not Set
....	Spanish Main	Not Set
....	Johnny Angel	Not Set
....	Sing Your Way Home	Not Set
....	George White's Scandals	Not Set
....	The Amorous Ghost	Not Set
....	Most Dangerous Game	Not Set
....	First Man Into Tokyo	Not Set
....	Mama Loves Papa	Not Set
....	Falcon in San Francisco	Not Set
....	Bells of St. Mary's	Not Set
....	Tomorrow Is Forever	Not Set
...	Radio Stars on Parade	Not Set
....	Along Came Jones	Not Set
....	Ding Dong Williams	Not Set
....	Deadline at Dawn	Not Set

REPUBLIC

Prod. No.	Title	Release Date
461	Silver City Kid	July 20,'44
451	Bordertown Trail	Aug. 11,'44
401	Sing, Neighbor, Sing	Aug. 12,'44
462	Stagecoach to Monterey	Sep. 15,'44
3314	Cheyenne Wildcat	Sep. 30,'44
452	Code of the Prairie	Oct. 6,'44
403	My Buddy	Oct. 12,'44
463	Sheriff of Sundown	Nov. 7,'44
402	End of the Road	Nov. 10,'44
3315	Vigilantes of Dodge City	Nov. 15,'44
404	Faces in the Fog	Nov. 30,'44
405	Brazil	Nov. 30,'44
453	Firebrands of Arizona	Dec. 1,'44
408	Thoroughbreds	Dec. 23,'44
406	Lake Placid Serenade	Dec. 23,'44
407	The Big Bonanza	Dec. 30,'44
3316	Sheriff of Las Vegas	Dec. 31,'44
409	Grissly's Millions	Jan. 16,'45
410	The Big Show-Off	Jan. 22,'45
464	The Topeka Terror	Jan. 26,'45
3317	Great Stagecoach Robbery	Feb. 15,'45
411	Song for Miss Julie	Feb. 19,'45
454	Sheriff of Cimarron	Feb. 28,'45
441	Utah	Mar. 21,'45
412	The Great Flamarion	Mar. 30,'45
414	Identity Unknown	Apr. 2,'45
413	Earl Carroll Vanities	Apr. 5,'45
5301	Melody Ranch	Apr. 15,'45
465	Corpus Christi Bandits	Apr. 20,'45
433	The Phantom Speaks	May 10,'45
3318	Lone Taxes Ranger	May 20,'45
434	Vampire's Ghost	May 21,'45
416	Three's A Crowd	May 23,'45
415	Flame of the Barbary Coast	May 28,'45
455	Santa Fe Saddlemates	June 2,'45
442	Bells of Rosarita	June 19,'45
417	Chicago Kid	June 29,'45
419	Hitchhike to Happiness	July 16,'45
418	Steppin' in Society	July 29,'45

Prod. No.	Title	Release Date
....	Jealousy	Not Set
....	Swingin' on a Rainbow	Not Set
....	A Sporting Chance	Not Set
....	Tell It to a Star	Not Set
....	Captain Tugboat Annie	Not Set
....	Gangs of the Waterfront	Not Set
....	Road to Alcatraz	Not Set
....	An Angel Comes to Brooklyn	Not Set
....	Behind City Lights	Not Set
....	Fatal Witness	Not Set
....	Texas Manhunt	Not Set
....	The Cheaters	Not Set
....	Scotland Yard Investigator	Not Set
....	Girls of the Big House	Not Set
....	Marshal of Laredo	Not Set
....	The Tiger Woman	Not Set
....	Man from Oklahoma	Not Set
....	Colorado Pioneers	Not Set
....	Trail of Kit Carson	Not Set
....	The Web	Not Set
....	Union Pacific Scouts	Not Set
....	Wagon Wheels Westward	Not Set
....	Bandit of the Badlands	Not Set
....	California Gold Rush	Not Set
....	Song of Mexico	Not Set
....	Oregon Trail	Not Set
....	Mexicana	Not Set
....	Love, Honor and Goodbye	Not Set
....	Rough Riders of Cheyenne	Not Set

20TH-FOX

Prod. No.	Title	Release Date
501	Take It or Leave It	Aug.,'44
502	Wing and a Prayer	Aug.,'44
503	Sweet and Lowdown	Sep.,'44
504	Dangerous Journey	Sep.,'44
505	Greenwich Village	Sep.,'44
506	The Big Noise	Oct.,'44
507	In the Meantime, Darling	Oct.,'44
508	Irish Eyes Are Smiling	Oct.,'44
509	Laura	Nov.,'44
510	Something for the Boys	Nov.,'44
512	Winged Victory	Dec.,'44
513	Sunday Dinner for a Soldier	Dec.,'44
514	Keys of the Kingdom	Jan.,'45
515	The Fighting Lady	Jan.,'45
516	Hangover Square	Feb.,'45
517	A Tree Grows in Brooklyn	Feb.,'45
518	Thunderhead—Son of Flicka	Mar.,'45
519	Circumstantial Evidence	Mar.,'45
520	Song of Bernadette	Apr.,'45
521	A Royal Scandal	Apr.,'45
522	Molly and Me	Apr.,'45
524	Diamond Horseshoe	May,'45
525	The Bullfighters	May,'45
526	Where Do We Go From Here?	June,'45
527	Don Juan Quilligan	June.'45

SPECIAL

Prod. No.	Title	Release Date
530	Wilson	Aug.,'45

(Tentative)

Prod. No.	Title	Release Date
....	Within These Walls	July,'45
....	Nob Hill	July,'45
....	A Bell for Adano	Aug.,'45
....	State Fair	Aug.,'45
....	The Dolly Sisters	Sept.,'45
....	Fallen Angel	Oct.,'45
....	Captain Eddie	Oct.,'45
....	Dragonwyck	Nov.,'45
....	Junior Miss	Dec.,'45
....	Little Horse	Dec.,'45

Prod. No.	Title	Release Date
....	Colonel Effingham's Raid	Not Set
....	Leace Her to Heaven	Not Set
....	Enchanted Voyage	Not Set
....	Now It Can Be Told	Not Set
....	Bon Voyage	Not Set
....	San Demetrio	Not Set
....	Caribbean Mystery	Not Set
....	Kitten on the Keys	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Summer Storm	July 14,'44
....	Since You Went Away	July 20,'44
...	Abroad with Two Yanks	Aug 4,'44
....	Dark Waters	Nov. 10,'44
....	3 Is a Family	Nov. 23,'44
....	Guest in the House	Dec. 8,'44
....	Tomorrow the World	Dec. 29,'44
....	I'll Be Seeing You	Jan. 5,'45
....	Mr. Emmanuel	Jan. 19,'45
....	Delightfully Dangerous	Mar. 31,'45
....	Brewster's Millions	Apr. 7,'45
....	It's in the Bag	Apr. 21,'45
....	Colonel Blimp	May 4,'45
....	The Southerner	May 18,'45
....	The Great John L.	May 25,'45

Prod. No.	Title	Release Date
....	G. I. Joe	Not Set
....	Spellbound	Not Set
....	Blood on the Sun	Not Set
....	A Walk in the Sun	Not Set
....	Bedside Manner	Not Set
....	What Every Woman Wants	Not Set
....	Paris—Underground	Not Set
....	Captain Kidd	Not Set
....	Young Widow	Not Set
....	This Happy Breed	Not Set
....	2,000 Women	Not Set
....	Blithe Spirit	Not Set
....	Henry V	Not Set
....	Caesar & Cleopatra	Not Set
....	Duel in the Sun	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
9005	Gypsy Wildcat	Sep. 1,'44
9022	Moonlight and Cactus	Sep. 8,'44
9008	The Merry Monahans	Sep. 15,'44
9019	Pearl of Death	Sep. 22,'44
9017	San Diego, I Love You	Sep. 29,'44
9030	The Singing Sheriff	Oct. 6,'44
9024	Babes on Swing Street	Oct. 13,'44
9009	The Climax	Oct. 20,'44
9072	Bowery to Broadway	Nov. 3,'44
9026	Dead Man's Eyes	Nov. 10,'44
9081	Riders of Santa Fe	Nov. 10,'44
9029	Reckless Age	Nov. 17,'44
9018	Enter Arsene Lupin	Nov. 24,'44
9034	Murder in the Blue Room	Dec. 1,'44
9031	Hi, Beautiful	Dec. 8,'44
9037	My Gal Loves Music	Dec. 15,'44
9082	The Old Texas Trail	Dec. 15,'44
9023	Destiny	Dec. 22,'44
9071	Can't Help Singing	Dec. 29,'44
9035	Night Club Girl	Jan. 5,'45
9020	She Gets Her Man	Jan. 12,'45
9039	Under Western Skies	Jan. 19,'45
9010	The Suspect	Jan. 26,'45
9002	Here Come the Co-eds	Feb. 2,'45
9021	Her Lucky Night	Feb. 9,'45
9013	House of Frankenstein	Feb. 16,'45
9036	The Mummy's Curse	Feb. 16,'45
9012	Frisco Sal	Feb. 23,'45
9006	Sudan	Mar. 2,'45
9025	House of Fear	Mar. 16,'45
9027	I'll Remember April	Apr. 13,'45
9040	Song of the Sarong	Apr. 20,'45
9083	Beyond the Pecos	Apr. 27,'45
9073	Salome, Where She Danced	Apr. 27,'45
9011	Patrick the Great	May 4,'45
9028	Honeymoon Ahead	May 11,'45
9033	Swing Out Sister	May 18,'45
9016	See My Lawyer	May 25,'45
....	That's the Spirit	June 1,'45
9041	I'll Tell the World	June 8,'45
9042	Blonde Ransom	June 5,'45
....	Penthouse Rhythm	June 22,'45
....	The Frozen Ghost	June 29,'45
....	Jungle Captive	June 29,'45
....	The Naughty Nineties	July 6,'45

Prod. No.	Title	Release Date
....	Renegades of the Rio Grande	Not Set
....	Fairy Tale Murder	Not Set
....	The Beautiful Cheat	Not Set
....	Easy to Look At	Not Set
....	Night in Paradise	Not Set
....	Senorita from the West	Not Set
....	Lady on a Train	Not Set
....	Strange Confession	Not Set
....	Men in Her Diary	Not Set
....	Girl On the Spot	Not Set
...	Pillow of Death	Not Set
....	The Crimson Canary	Not Set
....	Once Upon a Dream	Not Set
....	Woman in Green	Not Set
....	On Stage, Everybody	Not Set
....	Frontier Gal	Not Set
....	Uncle Harry	Not Set

WARNER BROTHERS

Prod. No.	Title	Release Date
401	Janie	Sep. 2,'44
402	Crime by Night	Sep. 9,'44
403	Arsenic and Old Lace	Sep. 23,'44
404	The Last Ride	Oct. 7,'44
405	The Conspirators	Oct. 21,'44
406	The Very Thought of You	Nov. 11,'44
407	The Doughgirls	Nov. 25,'44
409	The Hollywood Canteen	Dec. 30,'44
410	To Have and Have Not	Jan. 20,'45
411	Objective Burma	Feb. 17,'45
412	Roughly Speaking	Mar. 3,45
413	Hotel Berlin	Mar. 17,'45
414	God Is My Co-Pilot	Apr. 7,'45
415	The Horn Blows at Midnight	Apr. 28,'45
416	Escape in the Desert	May 19,'45
417	Pillow to Post	June 9,'45
418	Conflict	June 30,'45

Prod. No.	Title	Release Date
....	Devotion	Not Set
....	Saratoga Trunk	Not Set
....	Rhapsody in Blue	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	The Corn Is Green	Not Set
....	Escape in the Desert	Not Set
....	Christmas in Connecticut	Not Set
....	Of Human Bondage	Not Set
....	Nobody Lives Forever	Not Set
....	San Antonio	Not Set
....	The Big Sleep	Not Set
....	Pride of the Marines	Not Set
....	Mildred Pierce	Not Set
....	Three Strangers	Not Set
....	Too Young to Know	Not Set
....	Shadow of a Woman	Not Set
....	Stolen Life	Not Set
....	Time, Place and Girl	Not Set
....	Danger Signal	Not Set
....	Janie Gets Married	Not Set
....	The Two Mrs. Carrolls	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2456-2457, issue of May 19, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2468, issue of May 26, 1945.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED*		*Advance Synopsis Page*	*Service Data Page*
						M. P. Herald Issue	*Product Digest Page*		
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	82m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Affairs of Susan, The	Para.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2455
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	2406
Along Cames Jones	RKO	....	Gary Cooper-Loretta Young	Special	....	....	....	2278	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Angel Comes to Brooklyn, An	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	....	....	2384	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Not Set	....	....	....	2418	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Not Set	....	....	....	2467	....
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	1983	....
Back to Bataan (formerly Invisible Army)	RKO	....	John Wayne-Philip Ahn	Block 5	....	....	....	2242	....
Bandit of Sherwood Forest (col.)	Col.	....	Cornel Wilde-Anita Louise	Not Set	....	....	....	2434	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Beautiful Cheat, The (formerly It's Never Too Late)	Univ.	....	Noah Beery, Jr.-Bonita Granville	Not Set	....	....	....	2384	....
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	....	....	2250	....
Behind City Lights	Rep.	....	Lynne Roberts-William Terry	Not Set	....	....	....	2418	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Aug.,'45	....	....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	....
Bells of St. Mary's, The	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	....	....	....	2434	....
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	2455
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	2406
Bewitched (formerly Alter Ego)	MGM	....	Phyllis Thaxter-Edmund Gwenn	Not Set	....	....	....	2310	....
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Apr. 27,'45	....	....	....	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Blithe Spirit (British)	Two Cities-GFD	....	Rex Harrison-Constance Cummings	Not Set	96m	Apr. 28,'45	2425	....	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2394	2142	2342
Blonde from Brooklyn	Col.	....	Robert Stanton-Lynn Merrick	June 21,'45	....	....	....	2403	....
Blonde Ransom	Univ.	9042	Donald Cook-Virginia Grey	June 15,'45	....	....	....	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	94m	May 5,'45	2433	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2342
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
Boston Blackie's Rendezvous	Col.	....	Chester Morris-Nina Foch	Not Set	....	....	....	2467	....
Both Barrels Blazing	Col.	....	Charles Starrett	May 17,'45	58m	May 26,'45	2465	2403	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 1,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Apr. 7,'45	79m	Mar. 17,'45	2361	2142	....
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	....
Bring on the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	2455
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lillyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	....
CAN'T Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Oct.,'45	....	....	....	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Not Set	....	....	....	2353	....

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Captain Tugboat Annie	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set	....	....	....	2403	....
Caribbean Mystery	20th-Fox	....	James Dunn-Sheila Ryan	Not Set	....	....	....	2366	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
Cheaters, The	Rep.	....	Joseph Schildkraut-Billie Burke	Not Set	....	....	....	2454	....
Checkmate	PRC	....	Dick Fraser-Cy Kendall	Not Set	....	....	....	2467	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	....
China's Little Devils	Mono.	....	Harry Carey-Paul Kelly	May 12,'45	75m	May 5,'45	2433	1994	....
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	65m	....	....	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Blimp (British) (color)	UA	....	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	....	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	Not Set	....	....	....	2259	....
Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 14,'45	....	....	....	2366	....
Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	114m	Mar. 31,'45	2381	2007	....
Corpus Christi Bandits	Rep.	465	Allan Lane-Helen Talbot	Apr. 20,'45	55m	May 12,'45	2445	2353	....
Counter-Attack	Col.	....	Paul Muni-Marguerite Chapman	Apr. 26,'45	89m	Apr. 7,'45	2393	2216	2455
Cowboy and the Lady (R.)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	2455
Crimson Canary, The	Univ.	....	Noah Beery, Jr.-Lois Collier	Not Set	....	....	....	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Intruder, The	PRC	....	Charles Arnt-Veda Ann Borg	Not Set	....	....	....	2418	....
Dangerous Journey	20th-Fox	504	Burma travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	89m	Nov. 4,'44	2165	1983	2455
Dawn Over France (French)	Famous Int.	....	Raimu-Berval	Mar. 15,'45	72m	Mar. 31,'45	2382	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2338	2250	2455
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	....	....	2216	....
Diamond Horseshoe (color)	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	....
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 2,'45	72m	Mar. 17,'45	2361	2166	2455
Divorce	Mono.	....	Kay Francis-Bruce Cabot	June 1,'45	71m	May 26,'45	2465	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Dolly Sisters, The (color)	20th-Fox	....	Betty Grable-John Payne	Sept.,'45	....	....	....	2384	....
Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	....	....	....	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Dragonwyck (color)	20th-Fox	....	Gene Tierney-Vincent Price	Nov.,'45	....	....	....	2403	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2366	....
Duffy's Tavern	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	....	....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	91m	Mar. 10,'45	2349	2242	2455
Earl Carroll Vanities	Rep.	413	Dennis O'Keefe-Constance Moore	Apr. 5,'45	....	....	....	2366	....
Early to Wed	MGM	....	Lucille Ball-Van Johnson	Not Set	....	....	....	2418	....
Easy to Look At	Univ.	....	Gloria Jean-Kirby Grant	Not Set	67m	Feb. 3,'45	2298	2203	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	2455
1812 (Russian)	Artkino	....	War feature	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	....	....	2279	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	59m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 8,'44	2181	2166	....
Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	....
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	May 19,'45	2453	2310	....
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	Apr. 28,'45	2426	2007	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2406
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	....	....	2279	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	2406
Falcon in San Francisco, The	RKO	....	Tom Conway-Rita Corday	Not Set	....	....	....	2366	....
Fallen Angel	20th-Fox	....	Alice Faye-Dana Andrews	Oct.,'45	....	....	....	2454	....
Fanny by Gaslight (Br.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	61m	Apr. 7,'45	2394	2230	....

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Fatal Witness, The	Rep.	....	Evelyn Ankers-Richard Fraser	Not Set	....	....	....	2467	....
Fighting Guardsman, The	Col.	....	Willard Parker-Anita Louise	May 24,'45	....	....	....	2278	....
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	2455
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Man Into Tokyo	RKO	....	Tom Neal-Barbara Hale	Not Set	....	....	....	2366	....
Flame of the Barbary Coast	Rep.	415	John Wayne-Ann Dvorak	May 28,'45	91m	Apr. 21,'45	2413	1994	....
Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	May 26,'45	71m	May 19,'45	2453	2353	....
Flight from Folly (British)	WB	....	Pat Kirkwood-Hugh Sinclair	Not Set	94m	Feb. 24,'45	2330	....	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	....
Forever Yours	Mono.	....	Gale Storm-Johnny Mack Brown	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
(formerly They Shall Have Faith)									
●For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	2455
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	June 29,'45	....	....	....	2259	....
GANGS of the Waterfront	Rep.	....	Robert Armstrong-Stephanie Bachelor	Not Set	....	....	....	2403	....
Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	Mar. 10,'45	2350	....	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	....
George White's Scandals	RKO	....	Joan Davis-Jack Haley	Block 5	....	....	....	2366	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	....	....	2250	....
Girl on the Spot	Univ.	....	Lois Collier-Jess Barker	Not Set	....	....	....	2467	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
Girls of the Big House	Rep.	....	Lynne Roberts-Richard Powers	Not Set	....	....	....	2467	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	88m	Mar. 3,'45	2338	2203	2406
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sep. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	May 25,'45	96m	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	121m	Dec. 9,'44	2213	1983	2406
Guest Wife	UA	....	Claudette Colbert-Don Ameche	Not Set	....	....	....	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Mar. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	2455
Harvey Girls, The	MGM	....	Judy Garland-John Hodiak	Not Set	....	....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	2455
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2406
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	....	....	2259	....
Her Lucky Night	Univ.	9021	Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	63m	Feb. 3,'45	2298	2250	....
He Snoops to Conquer (British)	Col.	....	George Formby	Not Set	103m	Dec. 30,'44	2249	....	....
Hi, Beautiful	Univ.	9031	Martha O'Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	....	Edward Arnold-Frances Rafferty	Not Set	....	....	....	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hold That Blonde	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	....	....	2259	....
(formerly Good Intentions)									
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Apr. 25,'45	58m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner stars revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead	Univ.	9028	Allan Jones-Grace McDonald	May 11,'45	60m	May 5,'45	2433	2278	....
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	78m	Apr. 7,'45	2393	1715	....
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	2455
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	85m	Dec. 23,'44	2237	1913	2455
I'll Remember April	Univ.	9027	Gloria Jean-Kirby Grant	Apr. 13,'45	63m	Apr. 21,'45	2415	2230	....
I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Special	....	....	....	1675	....
In Old New Mexico	Mono.	....	Johnny Mack Brown	May 19,'45	....	....	....	2354	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Block 6	....	....	....	2216	....

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It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2455
It's in the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	87m	Feb. 17,'45	2317	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	....	....	2279	....
Johnny Angel	RKO	....	George Raft-Signe Hasso	Block 6	....	....	....	2259	....
Jubilee (Russian)	Artkino	....	Comedy feature	Feb. 21,'45	40m	Mar. 10,'45	2350	....	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	June 29,'45	....	....	....	2259	....
Junior Miss	20th-Fox	....	Peggy Ann Garner-Allyn Joslyn	Dec.,'45	....	....	....	2403	....
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	2455
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2455
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Not Set	....	....	....	2353	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
LADIES in the Green Hats (French)	Brill	....	French feature	Apr. 4,'45	93m	Apr. 28,'45	2426	....	....
Lady Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	64m	Mar. 31,'45	2381	2354	....
Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Not Set	....	....	....	2403	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
●Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
●Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	May 20,'45	....	....	....	2403	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	....	....	2242	....
Love, Honor and Goodbye	Rep.	....	Virginia Bruce-Victor McLaglen	Not Set	....	....	....	2454	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2230	....
MADONNA of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....
Main Street Girl	Mono.	....	Doris Merrick-Eddie Quillan	Not Set	....	....	....	2418	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Mama Loves Papa	RKO	....	Leon Errol-Elisabeth Risdon	Not Set	....	....	....	2403	....
Man from Morocco, The (British)	ABPC-Pathe	....	Anton Walbrook-Margaretta Scott	Not Set	115m	Mar. 17,'45	2362	....	....
Man from Oklahoma	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	2418	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,44	2150	1747	2406
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	65m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage (Russian)	Artkino	....	Comedy feature	Feb. 21,'45	47m	Mar. 10,'45	2350	....	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marshal of Laredo	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	....	....	2467	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Marthe Richard (Fr.)	Brill-Rosner	....	Erich von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Apr. 14,'45	2401	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2455
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Melody Ranch (Re-release)	Rep.	5301	Gene Autry	Apr. 15,'45	84m	Nov. 23,'40	....	....	....
Men in Her Diary	Univ.	....	Jon Hall-Louise Allbritton	Not Set	....	....	....	2467	....
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
Missing Corpse, The	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	62m	Apr. 28,'45	2426	2354	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle's	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	....	....	2216	....
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	2455
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carrillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Most Dangerous Game, The	RKO	....	John Loder-Audrey Long	Not Set	....	....	....	2384	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	93m	Sept. 23,'44	2110	....	2406
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 8,'45	....	....	....	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	June 8,'45	95m	Apr. 14,'45	2041	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2455
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	2455
Musicians of Heaven (French)	English	....	Michele Morgan-Rene Lefevre	Feb. 28,'45	94m	Mar. 17,'45	2362	....	....
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218

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NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block I	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	521	Mickey Rooney-Jackie Jenkins	Apr.,'45	123m	Dec. 9,'44	2213	1763	2455
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2455
Naughty Nineties, The	Univ.	....	Abbott and Costello	July 6,'45	....	....	....	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	....	....	2279	....
Nob Hill (color)	20th-Fox	....	Joan Bennett-George Raft	July,'45	....	....	....	2131	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block I	113m	Oct. 7,'44	2129	1826	2406
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	....	....	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	2406
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Dream	Univ.	....	Robert Paige-Susanna Foster	Not Set	....	....	....	2434	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Exciting Night	Para.	....	William Gargan-Ann Savage	Block 6	....	....	....	2354	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block I	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Block 6	....	....	....	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	....
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Not Set	....	....	....	2454	....
Passionate Ghost, The (formerly The Amorous Ghost)	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	....	....	2366	....
Patrick the Great	Univ.	9011	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	June 22,'45	....	....	....	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	May 2,'45	58m	Apr. 7,'45	2394	2279	....
Phantom Speaks, The	Rep.	433	Richard Arlen-Lynn Roberts	May 10,'45	68m	Apr. 21,'45	2414	2354	....
Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2455
Pillow of Death	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	....	....	2454	....
Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
Place of One's Own, A (Br.)	Gains.	....	Margaret Lockwood-James Mason	Not Set	97m	Apr. 21,45	2414	....	....
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	May 5,'45	2434	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2455
Pride of the Marines (formerly This Love of Ours)	WB	....	John Garfield-Eleanor Parker	Not Set	....	....	....	2250	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block I	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Rebel, The (Mexican)	Clasa-Mohme	....	Jorge Negrete	Mar. 9,'45	112m	Mar. 24,'45	2374	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Renegades of the Rio Grande	Univ.	....	Rod Cameron-Fuzzy Knight	Not Set	....	....	....	2454	....
Return of the Durango Kid	Col.	6206	Charles Starrett-Jean Stevens	Apr. 19,'45	57m	May 5,'45	2434	2366	....
Return of the Vikings (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Rhythm Roundup	Col.	....	Ken Curtis-Cheryl Walker	June 7,'45	....	....	....	2434	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	....	....	2166	....
Road to Alcatraz	Rep.	....	Robert Lowery-Jane Storey	Not Set	....	....	....	2418	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Rockin' in the Rockies	Col.	6222	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	67m	....	....	2354	....
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	2455
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	....
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	2455
Rustlers of the Badlands	Col.	....	Charles Starrett-Sally Bliss	Not Set	....	....	....	2418	....
Rusty	Col.	....	Ted Donaldson-Conrad Nagel	Not Set	....	....	....	2467	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Saddle Serenade	Mono.	....	Jimmy Wakely-Lee White	Not Set	....	....	....	2434	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	....
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	....	2216	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	....	....	....	2467	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	May 5,'45	65m	Apr. 28,'45	2425	2354	....
Scotland Yard Investigator	Rep.	....	Sir Aubrey Smith-Erich von Stroheim	Not Set	....	....	....	2467	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....

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See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Senorita from the West	Univ.	....	Allan Jones-Bonita Granville	Not Set	....	....	....	2418	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 19,'45	60m	Jan. 20,'45	2278	2230	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Silver Fleet, The	PRC	....	Ralph Richardson	June 15,'45	62m	Mar. 20,'43	2401	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	July 20,'44	174m	July 22,'44	2095	1635	2218
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Block 6	....	....	....	2354	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	....
●Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of Old Wyoming (formerly In Old Wyoming)	PRC	....	Eddie Dew-Jennifer Holt	Not Set	....	....	....	2454	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	9040	Nancy Kelly-William Gargan	Apr. 20,'45	65m	Apr. 14,'45	2402	2278	....
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2455
Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	....
Southerner, The	UA	....	Zachary Scott-Betty Field	May 18,'45	91m	May 5,'45	2433	2216	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Block 6	....	....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	63m	Feb. 17,'45	2317	....	....
Sporting Chance, A	Rep.	....	Jane Randolph-John O'Malley	Not Set	....	....	....	2403	....
Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	May 10,'45	55m	May 19,'45	2453	2418	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
State Fair (color)	20th-Fox	....	Dana Andrews-Jeanne Craine-Dick Haymes	Aug.,'45	....	....	....	2434	....
Steppin' in Society	Rep.	418	Edward Everett Horton-Gladys George	July 29,'45	....	....	....	2278	....
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Confession	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	....	....	2454	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	June 15,'45	56m	Apr. 21,'45	2414	....	....
Strawberry Roan (Br.)	Br. Natl.-Anglo	....	Billy Hartnell-Carol Raye	Not Set	78m	Mar. 17,'45	2362	....	....
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	2455
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunbonnet Sue	Mono.	....	Gale Storm-Phil Regan	Not Set	....	....	....	2454	....
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2406
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	2455
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
Swingin' on a Rainbow	Rep.	....	Brad Taylor-Jane Frazee	Not Set	....	....	....	2403	....
Swing Out, Sister	Univ.	9033	Rod Cameron-Arthur Treacher	May 18,'45	60m	May 5,'45	2434	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2406
Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	....
Tell It to a Star	Rep.	....	Robert Livingston-Ruth Terry	Not Set	....	....	....	2403	....
Ten Cents a Dance	Col.	....	Jane Frazee-Jimmy Lloyd	June 7,'45	....	....	....	2366	....
Texas Manhunt	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	....	....	2467	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	....	....	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	2406
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2406
32 Rue de Montmarte (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	2406
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27'45	2290	2203	....
Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	....
Thousand and One Nights, A (col.)	Col.	....	Cornel Wilde-Evelyn Keyes	July 5,'45	....	....	....	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	81m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	2455
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
Three in the Saddle	PRC	....	Tex Ritter-Dave O'Brien	June 29,'45	....	....	....	2434	....
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	....	....	2366	....
Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	....	....	....	2353	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	105m	May 26,'45	2465	2203	....
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	2455
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Tiger Woman, The	Rep.	....	Adele Mara-Kane Richmond	Not Set	....	....	....	2467	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2406
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	85m	Dec. 23,'44	2237	2007	2406
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2406
Too Young to Know	WB	....	Faye Emerson-Zachary Scott	Not Set	....	....	....	2384	....
Topeka Terror	Rep.	464	Allan Lane-Linda Stirling	Jan. 26,'45	55m	Jan. 27,'45	2200	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	2455
Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	May 24,'45	....	....	....	2418	....
Twice Blessed	MGM	....	Lee & Lyn Wilde-James Craig	Not Set	....	....	....	2354	....
Two O'Clock Courage	RKO	....	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	2455
VALLEY of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	....
Vampire's Ghost, The	Rep.	434	John Abbott-Peggy Stewart	May 21,'45	59m	Apr. 21,'45	2414	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	....	....	2242	....
WAIT for Me (Russian)	Artkino	....	Feature dubbed in English	Mar. 17,'45	79m	Mar. 24,'45	2374	....	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	....	....	2242	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Waterloo Road (British)	Gains.-GFD	....	John Mills-Stewart Granger	Not Set	76m	Feb. 24,'45	2330	....	....
Wave, a Wac, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	....	....	2242	....
Welcome, Mr. Washington (Br.)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
West of the Pecos	RKO	....	Bob Mitchum-Barbara Hale	Block 6	....	....	....	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
●When the Lights Go on Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2302
Where Do We Go from Here? (color)	20th-Fox	526	Fred MacMurray-Joan Leslie	June,'45	77m	May 26,'45	2465	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	55m	....	....	2186	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	....	....	....	2418	....
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	....	....	2250	....
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	....	...
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Within These Walls	20th-Fox	....	Thomas Mitchell-Mary Anderson	July,'45	....	....	....	2467	....
Without Love	MGM	522	Katharine Hepburn-Spencer Tracy	May,'45	111m	Mar. 24,'45	2373	2242	....
Woman in Green, The	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	....	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	98m	Apr. 28,'45	2425	2093	....
World Owes Me a Living, The (British)	Br. Natl.-Anglo	....	David Farrar-Judy Campbell	Not Set	90m	Mar. 17,'45	2362	....	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOLANDA and the Thief	MGM	....	Fred Astaire-Lucille Bremer	Not Set	....	....	....	2354	....
You Came Along	Para.	....	Robert Cummings-Lizabeth Scott	Block 6	....	....	....	2354	....
You Can't Do Without Love (Br.)	Col.	....	Vera Lynn-Donald Stewart	Not Set	....	....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Not Set	....	....	....	2454	....
Youth on Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	....
Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....
Zoya (Russian)	Artkino	....	War feature	Apr. 14,'45	85m	Apr. 21,'45	2415	....	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2435.

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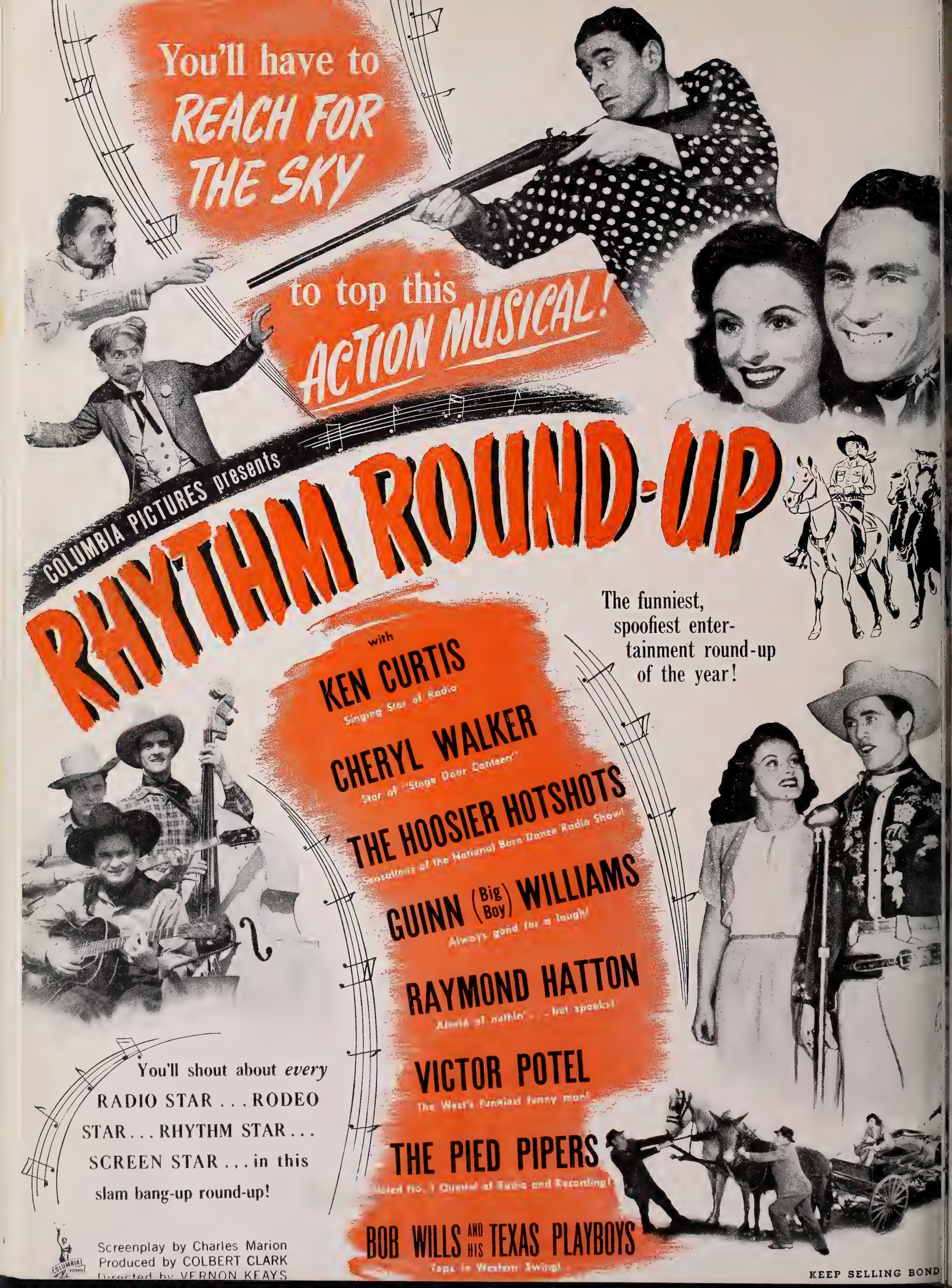

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Nob Hill
Twice Blessed
Back to Bataan

CANDY SWEETENS THE BOX-OFFICE—BUT WAR THINS THE CHOCOLATE

TELEVISION PEEKS AROUND THAT CORNER—CAN'T COME OUT 'TIL JAPS ARE BEATEN

REPUBLIC COMES RIDING WITH GOLDEN SPURS INTO ITS TENTH ANNIVERSARY

RANK TO DISTRIBUTE IN CANADA

Bond Sales Soar as Exhibitors Stage Premieres for the Mighty Seventh

VOL. 159, NO. 9; JUNE 2, 1945

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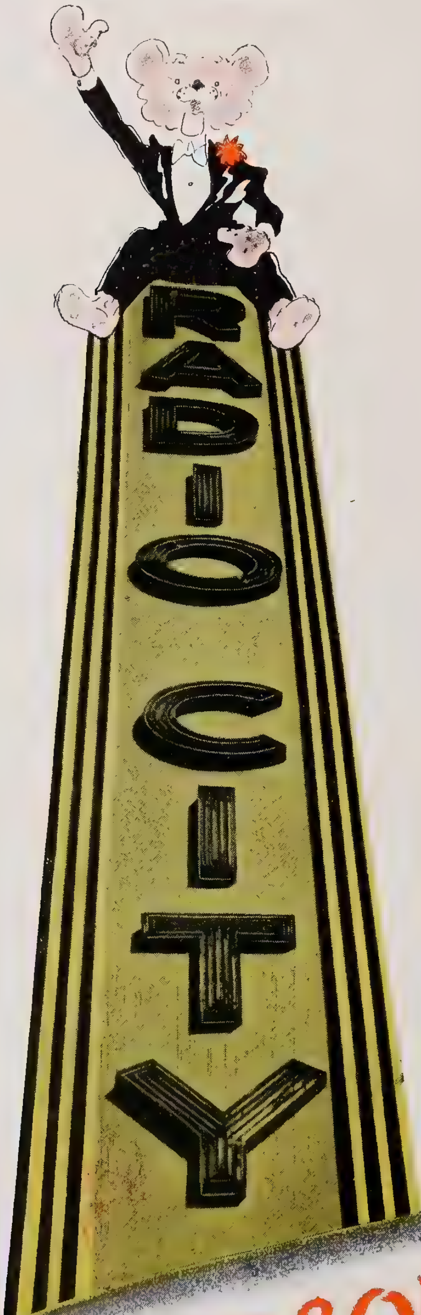
1ST WEEK—

Great!

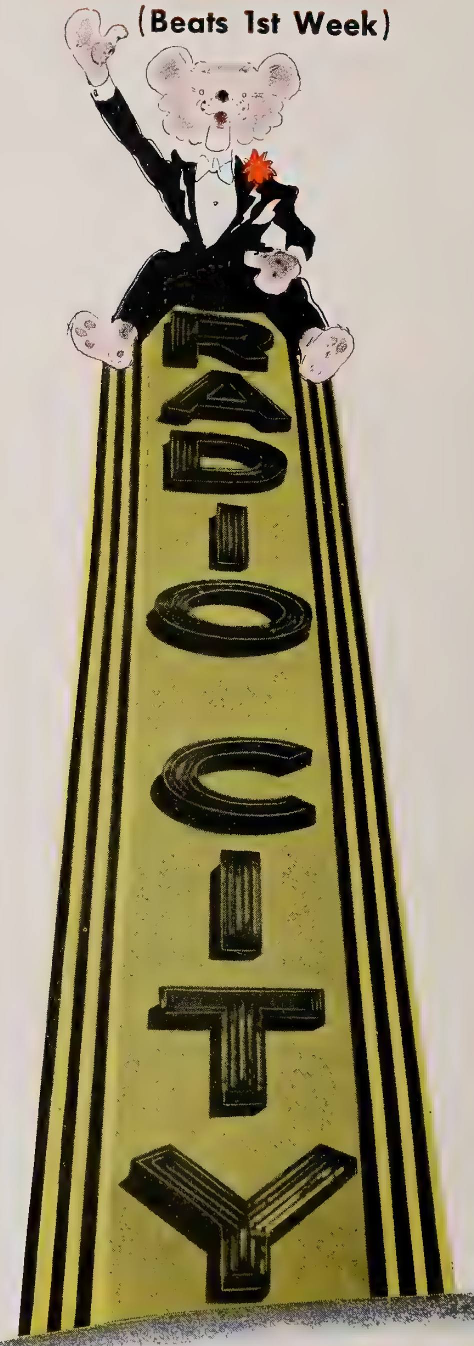
(Off to a flying start)



2ND WEEK—

Greater!

(Beats 1st Week)



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Greatest!

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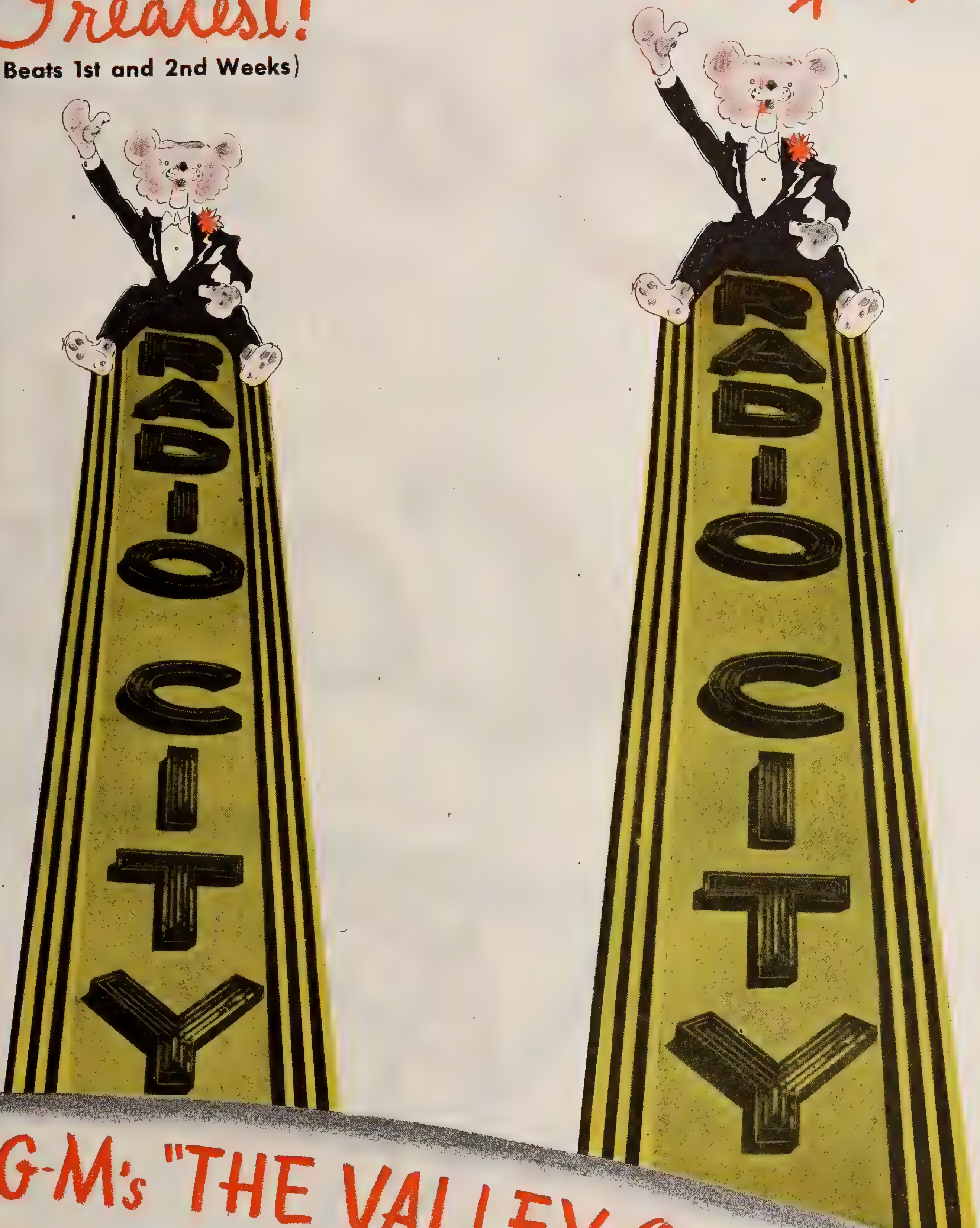

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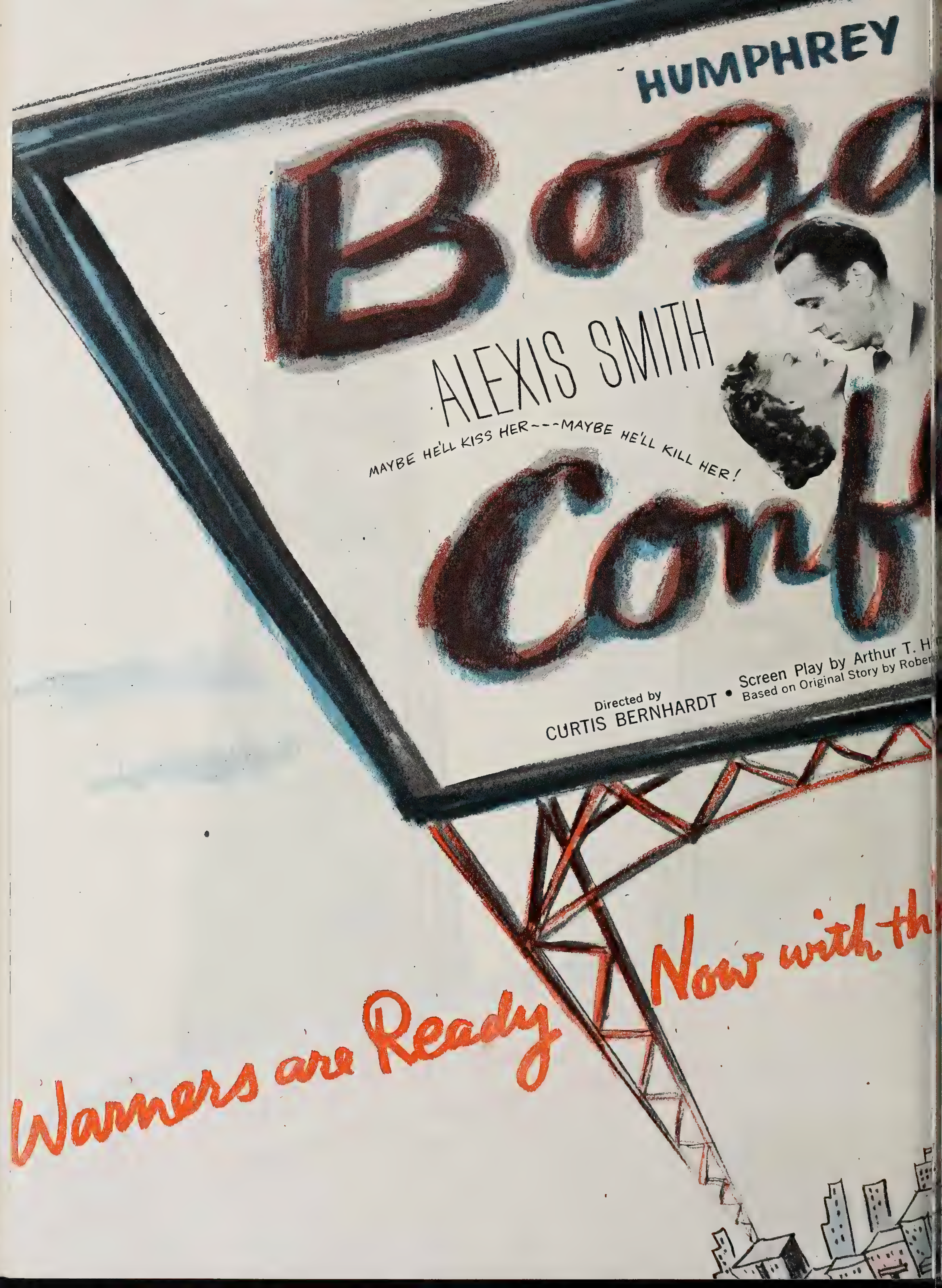
HUMPHREY
Bog
ALEXIS SMITH
MAYBE HE'LL KISS HER---MAYBE HE'LL KILL HER!
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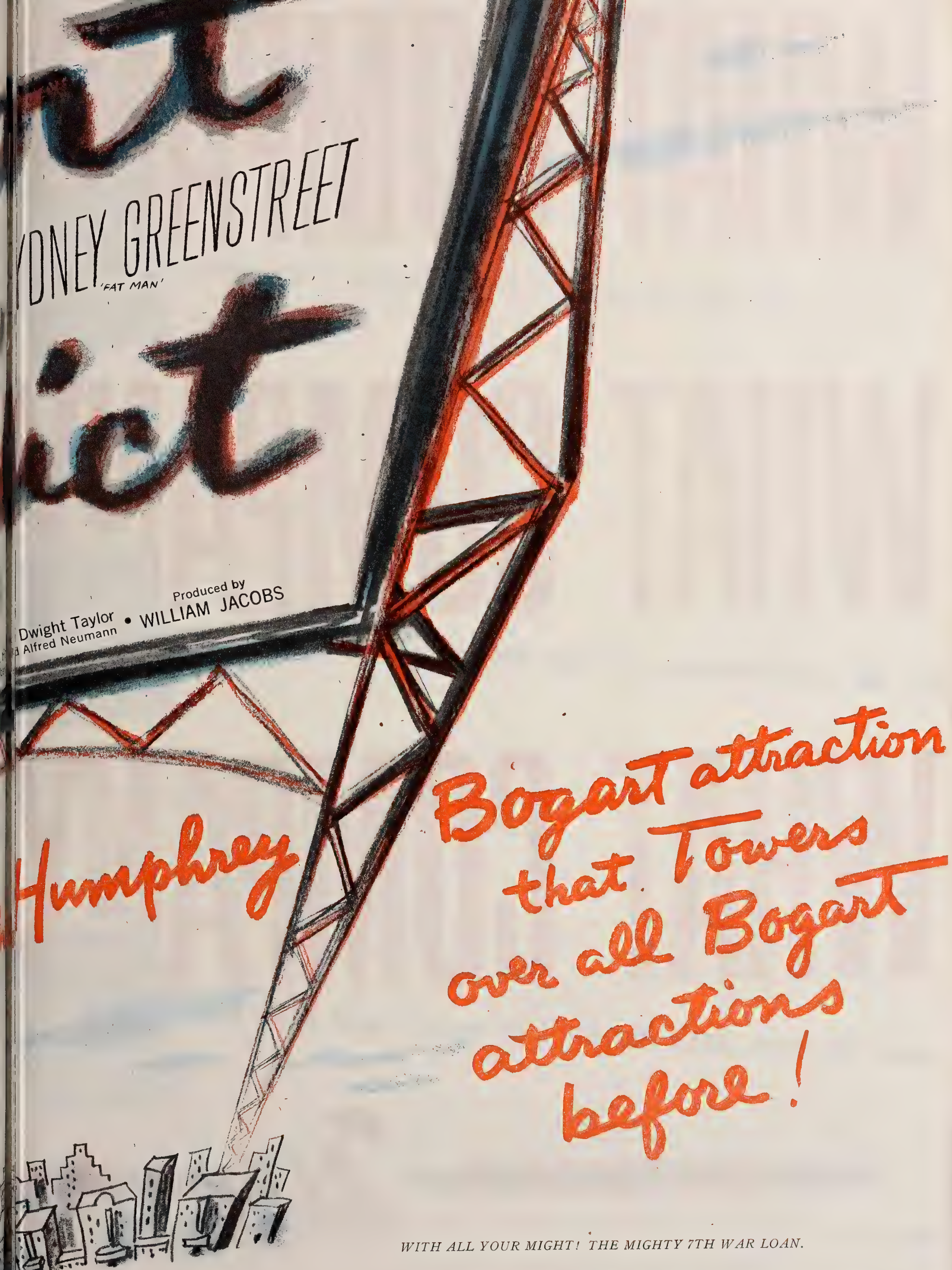
Directed by
CURTIS BERNHARDT • Screen Play by Arthur T. H
Based on Original Story by Rober
Warners are Ready Now with th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YDNEY GREENSTREET
'FAT MAN'
ict
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Humphrey Bogart attraction that Towers over all Bogart attractions before!

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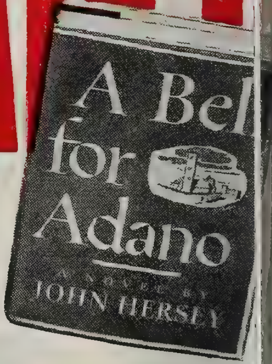
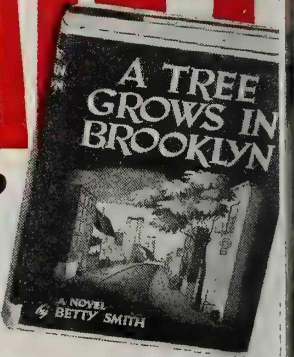

A Bel
for
Adano
JOHN HERSEY

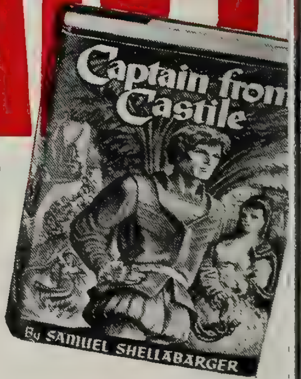
will soon release this year's Pulitzer Prize novel?

WHAT COMPANY


A TREE
GROWS IN
BROOKLYN
A NOVEL
by BETTY SMITH

has the crowd-drawing hit from America's best-loved book?

WHAT COMPANY


Captain from
Castile
By SAMUEL SHELLABARGER

owns the book that's Number 1 on today's best-seller list?

The answer to all box-office questions— 20th Century-Fox

30th ANNIVERSARY

SPEED TOTAL VICTORY! THE MIGHTY 7th WAR LOAN!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 159, No. 9

June 2, 1945

INTERNATIONAL

THE great stabilizing anchor and foundation of the world motion picture industry is the American exhibitor as buyer for and purveyor to the public of this nation. It is germane to re-state this now when so much is a-stir here and around the world in endeavours to save the established economy and create a new one. The motion picture is a factor on its own account as a great industry and also as a medium of contact, tremendously enhanced by war.

Movements addressed at international capitalism, in which it will be difficult to tell politics from dollars, and vice versa, come swiftly. Mark Twain once remarked upon the economy of the South Sea Islanders, who, he opined, "make their living by taking in each others' washing". The plans begin to sound like that for a new One-World. Some shirts will be needing insurance.

President Truman is before the Congress in pursuit of extension of the Hull reciprocal trade pact policy for the days ahead. Mr. Eric Johnston is out in the current *Reader's Digest* with an article on the necessity for international investment and a policy of partnerships between the capital and skills of both the foreign and domestic components. He has a line about not taking out all the profits, which just might derive from his observations in China. Up in Canada Mr. J. Arthur Rank, industrialist, and deeply in cinema, over from London, was at midweek in conference with Dominion officials at Ottawa about any number of matters, including availability of materials to permit early theatre investment, all to be integrated with the designs of the Empire.

NO important plan is afoot which does not involve the United States and the whole of the Americas. There is no big plan in motion pictures which does not include address at the American screen in measure large or small. Even anxious, troubled India has film missions here, hoping vaguely for a peek at outlet. Russia dabbles, marginally.

The American motion picture since 1914 has been the most thoroughly international of all industries, of this land or otherwhere. Most considerably this has been possible because of the catholicity of the tastes of a people made up of all peoples. In a sense our home market is an international market, too. Our home market has, too, the world's greatest buying power.

The foundation is in our sixteen thousand screen theatres and the responsive service of the whole people by the showmen who run those theatres. The American exhibitor is the biggest single fact in the motion picture. With a collective unity he can cast a very big vote of influence.

■ ■ ■

IOWA'S CHOICE

"AS Iowa goes, so goes the nation" may yet become an adage in movieland. The Iowa Poll, reported by Mr. Gardner Cowles, Jr.'s Des Moines *Sunday Register*, records audience preferences which, with decided over-all precision, parallel the findings of *Motion Picture Herald's* annual moneymakers poll of exhibitor judgment.

Out in Iowa the city people, that means any place of over 2,500, vote for single bills. In the country places the double bill is more in demand. The total vote was 60 per cent against doubles, 34 for them and six indifferent.

It seems that 77 per cent of the people in the state are box office customers, 81 per cent city, 78 town and 72 country.

The trend of midwest taste is pointed in a vote of 27 per cent for "Going My Way", eight for "Since You Went Away" and four per cent for "Thirty Seconds Over Tokyo". Bing Crosby was chosen first among the men and Greer Garson among the women. Their "ten best" is substantially identical with the ten best in the opinion of exhibitors.

They are good customers out in Iowa. Fifty-four per cent attend from once to thrice a week.

■ ■ ■

ON THE UP-AND-UP

THIS week Mr. Charles M. Reagan marked his twenty-fifth year in the motion picture and his twenty-fifth with Paramount Pictures, Inc. A graph of his rise from the day he started in Cincinnati in 1920 is a perfectly symmetrical curve—film salesman, branch manager, district manager, division manager, assistant general sales manager and now, since April of '44, vice-president in charge of distribution. The progression has been as sequential and orderly as the steps on the stairs, up-bound. He is a youngish veteran, having been but 24 when he came in.

■ ■ ■

A PRIDEFUL moment in the eventful career of Universal Pictures Corporation came this week when Mr. Nate J. Blumberg, president, went downtown to shake hands with Mr. Emil Schram, president of the New York Stock Exchange, at the ceremonial admission of the stock of the concern to trading on "the Big Board". It is a long, long time since Mr. Carl Laemmle went down from Oshkosh to open a nickelodeon in Chicago's moiling Milwaukee Avenue. Universal has been big, and growing, business for many years, and now it is documented, day by day, on the flow of the ticker tape which records the pulse of American industry.

■ ■ ■

A PRINTING HOUSE in India, Greenhorn Products, 6 Montgomery Road, Lahore, has a solution of the problems produced by the paper shortage. An announcement cited by Mr. Michael Hoffay, concerned with foreign exploitation for RKO Radio Pictures, says: "Our publicity experts have come out successfully after a long experiment in replacing paper with cloth. . . . Pictures are being reproduced with excellent precision and charming exquisiteness in any number of colours, whether art or ordinary. . . ." What a saving!

■ ■ ■

FIVE Bowery boys, celebrating their first payday on a new job, stirred up some available ingredients including gasoline, wood alcohol and Coca Cola. One awakened refreshed, four died. "That," remarks the broadminded Mr. William G. Formby, "shows the evil of mixed drinks."

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

CANDY on short rations, but is still sweet deal for theatres Page 13

J. ARTHUR Rank plans distributing organization in Canada Page 16

FRENCH intend releasing documentary subjects in United States Page 16

BOOTS and spurs to "A" pictures in a decade of Republic progress Page 17

MILLIONS in strike losses are mounting hourly in controversy Page 25

ON THE MARCH—Red Kann discusses wartime job of distribution Page 2

JAPS to get theirs before television gets break, FCC indicates Page 2

BOND premieres push sales in industry Seventh War Loan campaign Page 3

GERMANS should have a balanced film die in opinion of Riskin Page 3

FEDERAL ticket tax revenue double last yea reaches $352,242,050 Page 3

SERVICE DEPARTMENTS

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Hollywood Scene Page 36

In the Newsreels Page 38

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Picture Grosses Page 44

Shorts at First Runs Page 4

What the Picture Did for Me Page 3

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The Release Chart Page 247

Sex in the Subways

THE censorship axe of New York's Board of Transportation fell on a luscious blonde last week, following by some months its descent on a motion picture, when a card advertising the entertainment value of "Mission to Moscow" was removed from subway trains because of its "propaganda theme." This time, the removal of an alluring swim suit ad from subways, buses and El trains was decreed by the board for "strictly moral reasons" the third card ordered withdrawn on such grounds in nearly 12 years, it was said.

Commented William Jerome Daly, secretary of the board, "Of course, if truth is a defense in a situation of this kind, the advertisement is no worse than what you actually see on the beach. It's just what you as an individual think is in good taste. The swimming suit is still a good suit, I imagine, but not the way the guy (in the card) was using it."

Last reference was to a handsome youth in swim trunks, caressing the aforementioned blonde, floating on the surf in a bra ensemble.

Dr. Ted Gamble Now

THEODORE ROOSEVELT GAMBLE, national director of the war finance division of the U. S. Treasury Department, and Portland, Oregon, exhibitor, prominent in affairs pertaining to the industry's participation in war loan campaigns, was Sunday last honored by the University of Portland with a degree of Doctor of Laws. The ceremony was conducted by Dr. Charles C. Miltner, president of the University, in Portland.

Hitler Liked a Wolf

IN HIS lighter moods, and we are not told how often they occurred, Adolf Hitler liked "Who's Afraid of the Big Bad Wolf?" from Walt Disney's "Three Little Pigs." Our authority for this is portly Arthur Kannenberg, the Fuehrer's majordomo for 15 years, who was also his entertainer on the accordion and the piano. Herr Kannenberg, according to Marguerite Higgins, writing in last Sunday's *Herald Tribune,* was interviewed high in the Austrian Tyrols and included this item in his lenghty review of his former master's likes and dislikes. Reason for the super-butler's presence in the mountains, S.S. werewolves. He was afraid they were seeking him because "I know too much about the Fuehrer's private life."

Voluntary Now

Washington Bureau

GOVERNMENT censorship of motion pictures for export and import will be abandoned June 9, when the Film Boards of Review at Los Angeles and New York will be discontinued and the film industry put on the basis of voluntary censorship.

Decision to eliminate the inspection of films which has prevailed during the greater part of the war period was announced by Byron Price, Censorship Director, Tuesday, with the pretty compliment to the industry that the action was based, in part, upon the splendid record it has made in cooperating in the effort to prevent information of value from reaching the enemy.

Mr. Price assured the industry that his office was not avoiding its responsibility in thus turning censorship over to the producers, and declared that it would step in immediately should any serious situation arise and move to restore the counselling functions, which the boards of review exercised, if the industry deems it necessary.

The new policy will apply to both motion pictures and newsreels, he said. Praising the industry, he said it had shown a "splendid understanding of censorship principles and an earnest and loyal readiness to cooperate. This record has merited clearly the trust and confidence which must provide the foundation for voluntary censorship."

The Los Angeles Board of Review has been headed by Watterson Rothacker and the New York Board by Richard R. Smith since the office was organized in 1942.

Post-War Appetites

BELIEVING that the way to an employee's heart is through the cafeteria, the Eastman Kodak Company has placed first on its list of things to be done after the war the construction of a six-story building at Kodak Park, Rochester, which will care for the post-war appetites of its thousands of employees. This structure, a combination cafeteria and recreational center, will contain kitchen facilities for serving two cafeteria floors and a service dining room, having a total capacity of 3,800 persons, an auditorium seating 1,300 and recreatoinal facilities including a gymnasium, reading rooms and bowling alleys. The building is one of two scheduled for after the war. Getting away from eating and back to the work to be done, a 14-story Kodak office addition will also be built, increasing office space by almost a third. Plans for both buildings are based on an ultimate employment at Kodak Park of even more persons than the present large wartime number.

Limited Building

Washington Bureau

THE first of a number of steps by which u restricted theatre construction eventually wi be made possible was announced by the Wa Production Board Monday in a revision of th construction limitation order L-41, raisin from $200 to $5,000 the amount which may b expended on theatre construction in any yea without special authorization but, for the fir time, imposing a limitation on expenditures fo maintenance and repair.

Not exceeding 20 cents for each square foo of gross floor area may be spent annually fo maintenance and repair work without specia authorization, it was stipulated, but any exhib tor will be permitted to apply all or part of h $5,000 construction fund for those purposes, a though, of course, the expenditure for new con struction must be reduced accordingly.

In announcing the relaxations, John I Haynes, director of the WPB constructio bureau, explained that controls cannot be lifte completely at this time because lumber an many other construction materials are in shor supply, and expected to remain so for som time, and manpower is not yet available i many areas.

Close to Foley Square

THE bulky reports and commentaries togethe with the briefs, cases and other paraphernali of the lawyers moved last week from Nev York's theatrical centers to lower Manhattan' legal precincts. The Consent Decree producer distributors have taken offices at 55 Libert Street for their legal batteries in preparatio of the forthcoming battle of Foley Square, sit of the U. S. District Court for the Souther District of N. Y. Trial of the industry's ke anti-trust suit there is set for October 8. At torneys for the defendants will concentrat preparations for their forthcoming tilt with th Justice Department at the new general head quarters all Summer.

ESTA SEMANA

LOS GOLOSINAS endulzan la taquilla, dicen los exhibidores, a pesar del racionamiento de guerra. Página 13

. ARTHUR RANK anuncia la nueva organización para la distribución de sus películas en el Canadá; también discute el proyecto de ensanche del circuito Odeón en el Dominio. Página 16

LA REPUBLIC celebra su décimo aniversario — La marcha del progreso, desde películas de botas y espuelas hasta las de gran costo. Páginas 17, 18

LA HUELGA EN HOLLYWOOD, que cuesta ya varios millones, amenaza esparcirse aún más a través de la industria, desde los Estudios hasta los Teatros. Página 25

A LA TELEVISION le falta otra esquina que doblar — la FCC (Comisión Federal de Comunicaciones) le dice a la industria que no podrá fabricar aparatos sino hasta después de la victoria sobre el Japón. Página 29

LOS ESTRENOS DE BONOS impulsan las ventas de Bonos de Guerra en el concurso, de exhibidores de la Séptima Emisión. Página 32

The Good Neighbor

SOME token of the esteem in which she is held because of her manifold community effort is the award given Mildred A. Fitzgibbons, manager of the Skouras Roosevelt theatre, Flushing, New York. Miss Fitzgibbons on Friday, May 25, was awarded a "good neighbor" orchid on New York station WJZ's "Breakfast in Hollywood" program. The award was given after written urgement by fellow employees and Flushing residents. Miss Fitzgibbons, whose theatre has sold $3,000,000 in Bonds, has been active in the Red Cross, Heroes' Phone Fund, March of Dimes, Queensboro Tuberculosis Seals, and many other services.

The Kings

THE KING BROTHERS, Morris and Frank, were cocktailed by Monogram Tuesday afternoon at the Warwick Hotel in New York. The producers were being honored for their production of "Dillinger," now making new records for Monogram everywhere but in Chicago, where it has been banned by the police, but they were anxious to discuss their future plans. These include bigger pictures, with topical melodramatic themes built on action stories by William Irish, Philip Yordan, Niven Busch and others. They intend to recruit talent from the New York stage.

" 'Dillinger'," the brothers said, "is not a gangster picture. It is a psychological study, a sort of Horatio Alger story upside down, a crime doesn't pay message."

The King brothers were graduated from the production in Chicago of dime-in-the-slot movie machines, the Hollywood Talkietone, and accompanying short subjects, to feature pictures, when the war started.

Percentage Problems

Chicago Bureau

SALES problems involving percentage pictures can be solved amicably by the exhibitor and the distributor if both are willing to meet the situation half way, in the opinion of Jack Kirsch, president of Allied of Illinois and head of the largest independent booking combine in that territory.

Recent unconfirmed reports from Chicago indicate that several independent booking offices as well as heads of independent circuits are planning to organize a committee to pass on future percentage deals. The reason is said to be the increased number of percentage pictures, averaging locally about two a month. If the committee decides against a picture's percentage terms, no house represented by the committee is to play the product unless the distributor submits a deal more satisfactory to those exhibitors.

A plan now practiced in Detroit whereby independents limit the distributors to 10 percentage pictures a season, is said to be favored by the head of a leading independent circuit there.

Mr. Kirsch, who directs the Allied Booking and Buying Combine, reports that his group thus far has been successful in working out buying problems with distributors. No contracts have been signed as yet for "A Tree Grows in Brooklyn," a percentage picture which goes into general release June 24, but Mr. Kirsch feels that a satisfactory deal can be worked out.

Colorful Chest

EDWARD FITZGERALD, former booker at the Paramount exchange, New Haven, last week was promoted from major to lieutenant colonel. In addition to the new silver leaves on his shoulders, Colonel Fitzgerald carries on his chest the American Defense Ribbon, the Philippine Liberation Bar with one star, the Asiatic-Pacific Ribbon with three major battle stars, the Good Conduct Medal and the Combat Infantryman Badge. A former member of the Connecticut National Guard and local semi-pro football player, Colonel Fitzgerald is now on Luzon in the Philippines. He is a veteran of the Guadalcanal and New Georgia campaigns.

"Tracy" Shooting

"DICK TRACY," first in a series of features based on Chester Gould's popular comic strip of that name, was to start at the RKO Radio studio Friday. The shooting schedule was changed to permit Anne Jeffreys, who will portray Tess Trueheart, to complete a Seventh War Loan Bond tour. Morgan Conway will play the title role.

"WE'LL GO TO TRIAL" —BIDDLE FOR CLARK

Washington Bureau

With Tom C. Clark, designated by President Truman to be Attorney General, present, Francis Biddle, retiring Attorney General, told the press in Washington, Wednesday, that the Government would go to trial next October 8 in the case of the United States vs. Paramount et al. The Department of Justice, Mr. Biddle said, would not relax its efforts to obtain the divorce of exhibition from distribution. He predicted that the administration's anti-trust enforcement campaign would be intensified rather than relaxed under his successor.

"I have complete confidence that Mr. Clark will carry out that program," he said. "War increases monopolies." He added that the department's determination to go ahead with the film case resulted from the inability to reach a satisfactory settlement of the theatre divorcement question.

"It is absolutely essential to divorce theatres from producers," he said. "The independents are being pretty well squeezed out."

Proud Zanesville

JOHN WOODWARD, city manager of five houses operated by Zanesville Theatres, Zanesville, Ohio, is in proud possession of a letter from William G. Watson, the city mayor, congratulating Mr. Woodward on the program of his theatres on V-E Day. They are praised along with church attendances and the orderliness of the citizenry on the day of Germany's capitulation, "an occasion of which our community can well be proud." Mayor Watson continues: "I am most grateful to you and the Zanesville Theatres and wish to thank you for your kind assistance and cooperation in making our observance of V-E Day such a fitting and proper one."

Stars Over Germany

HOLLYWOOD stars should be employed in key administrative posts in an organization to re-educate the German people, according to Representative Joseph C. Baldwin of New York. In Washington last week Representative Baldwin said that the "Gables, Tracys, Cagneys and Brents" would have an effect on German morale equal in importance to that which they exert on American morale. The Germans remember American motion picture stars from pre-war days, Representative Baldwin added.

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THIS WEEK the Camera reports:

By Staff Photographer

"TO THE SHORES OF IWO JIMA", the Navy's 19-minute pictorial compression of that famous battle, will be released June 7 by the War Activities Committee, in its fifth year of war film service. Above, at the New York reception, May 24, after press screening: Rear-Admiral Harold Blaine Miller, Navy Director of Public Relations; Vice-Admiral H. F. Leary, Eastern Sea Frontier Commander, and Francis S. Harmon, WAC executive vice-chairman. The picture is discussed on page 26.

GERMANS need film entertainment along with propaganda, Robert Riskin, recently OWI overseas film chief, stressed in a New York interview last week. See page 34.

VISIT BACKSTAGE, at the New York Strand — Kathleen Winsor, left, author of "Forever Amber", some details of which will appear in a picture of that name, chats with Andrea King, making a personal appearance at the house.

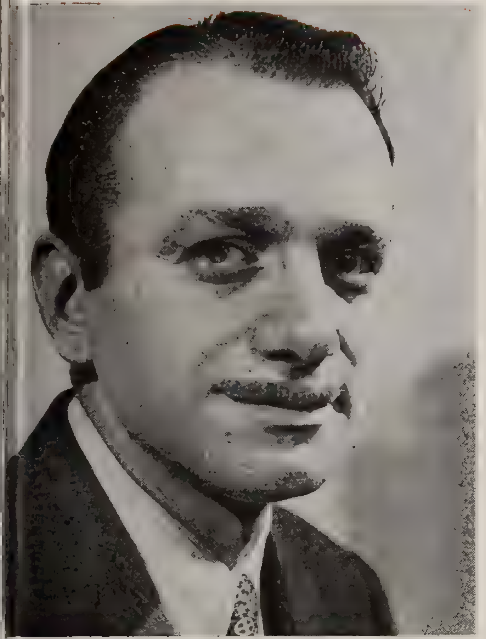
By Staff Photographer

NEW OFFICERS of the Associated Motion Picture Advertisers, New York, were elected and installed at luncheon there, May 24. Above, Westbrook Van Voorhis, announcer and guest speaker; David Bader, Twentieth Century-Fox, new president; Martin Starr, United Artists, retiring president; Rutgers Neilson, RKO, and Grace Rosenfield, Hal Roach organization, new secretary. The installation luncheon was held at Toots Shor's.

By Staff Photographer

HARRY BROWNING, M. & P. Theatres advertising-publicity director, a New York visitor last week.

TECHNICAL ADVISERS. Deputy Chief F. H. Rothermel, second from left, and Captain C. A. Halter of the Los Angeles arson squad, are seen with Frank Albertson, left, and Robert Armstrong, featured in PRC's "Arson Squad", for which the fire officials were consulted.

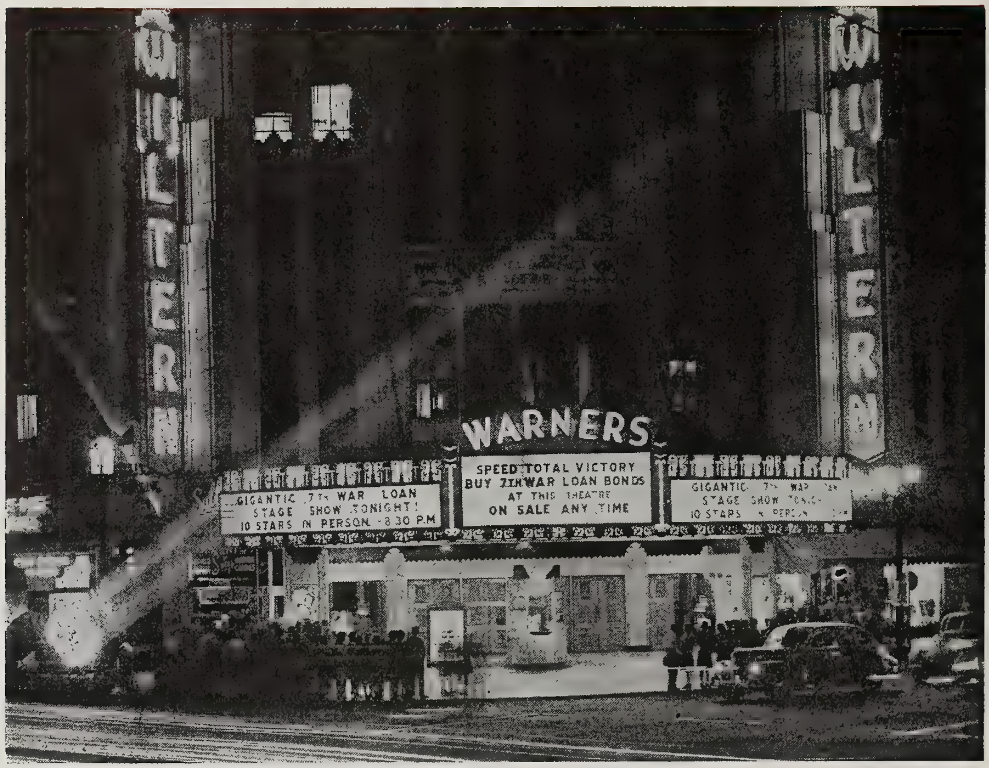


TANLEY SHERWIN, who succeeds avid L. Strumpf as RKO Radio Pictures rt director. Mr. Sherwin, 32, has been ith the art departments of the *ew York Journal-American*, MGM, uchanan & Company and, most ecently, RKO. It is a promotion om RKO ranks.

"THE WAY AHEAD", one of J. Arthur Rank's films aimed at the American market, via Two Cities, the producer, and Twentieth Century-Fox, the American distributor, was to open Saturday at the Victoria theatre, New York, for a run of indefinite duration. It is a war picture, of some impact, a facet of which may be seen above, and of a theme important to the democratic countries, adjustment of normal civilians to a necessary Army life. The star is David Niven.

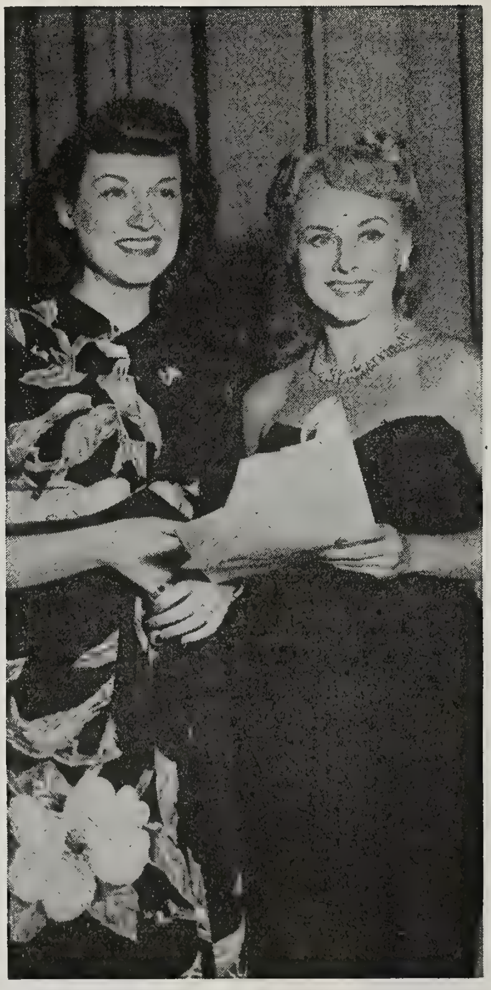
HEROES' PHONE FUND. Daphne Dolores Skouras, of the Skouras circuit, New York, resents a check for $39,670 from the Heroes' Phone Fund show, eld by the circuit, to William Detelef, New York *Daily Mirror*, May 23, t the Brooklyn Naval Hospital. Watching are wounded veterans, MM/3c Fred Williams, Coxswain Donald Madden, and Nick John Matsoukas, kouras Theatres War Effort Department. The circuit's "Hello, Mom" campaign will enable wounded veterans in New York to make 30,000 telephone calls o loved ones at home. The newspaper cooperated in the campaign o get funds for the project.

THE LONDON PREMIERE, at the New Gallery, of Walt Disney's "The Three Caballeros" brought throngs of Britain's notables as well as the trade's executives. In the top picture, Robert Wolff, right, RKO British manager, is seen with Victor Hanbury and a friend; in the picture below are Field Marshal Sir Philip Chetwode, G.C.B., D.M., G.C.S.I., K.C.M.G., D.S.O., and the Earl of Roseberry.



SEVENTH WAR LOAN ALL-STAR BOND SHOW, at the Wiltern theatre, Los Angeles, was a sell-out; the overflow audience was in the aisles, in the balconies and in the streets. The picture above was made 45 minutes after the show's start; crowds were still seeking admission through late Bond purchases. The show, one of the first of the campaign, was staged May 16. Hollywood, nearby and chockful of the talent that brings 'em to the theatres, contributed its personnel without stint.

AS $177,945, raised by Brooklyn theatres for the 1945 Red Cross War Fund, was presented: seated, Edward Dowden, theatre borough drive chairman; Surrogate Judge Francis D. McGarry, Red Cross chairman; Mrs. Ruth Nathan, theatre drive co-chairman; standing, Charles Dowe, Fox theatre; Myron Siegel, Century circuit; Larry Grieb, RKO; Emanuel Frisch, Randforce Theatres, and Ben Simon, Loew's Metropolitan, which led all theatres during the Red Cross Week by collecting $7,380.



TWO OF THE STARS at the Wiltern theatre all-star Bond show: Rise Stevens, screen and opera singer, and Paulette Goddard, actress. They were among many who aided the effort.

IN NEW YORK, in Times Square, Sandra Stanger, six, meets hero Captain Grant Darby, U. S. Ranger, at one of the nightly War Hero Bond rallies staged under auspices of the War Activities Committee. Decorated service men nightly speak and shake hands with Bond buyers.

IN BUFFALO, starting for the Bond rally at Shea's Buffalo theatre: Bob Hope, Jerry Colonna, Mayor Kelly, Dan Streeter and others. The show sold $100,000 worth of Bonds and was typical of others over the country.

IN CHICAGO, at the Chicago theatre Bond premiere, at which $3,500,000 worth of Bonds were sold: Edward J. Kelly, Mayor; Lawrence Stern, Cook County WFC chairman; John Balaban, head of the Balaban & Katz circuit, and David Wallerstein, midwest campaign coordinator. The premiere was the highlight of shows in the area.

CANDY ON SHORT RATION, BUT STILL SWEET THEATRE DEAL

Face Further Cuts, Due to Shortage of Sugar, but Sales Remain High

Film theatres, which could sell twice as much candy as is available to them under current war-time restrictions, now face further curtailment in the supply of that commodity, according to circuit candy department heads and concessionaires.

This is the prospect for the immediate future despite victory in Europe and the fact that the Quartermaster Corps has "gone off the market" for the third quarter of 1945. A return to normal in the confectionery industry is not to be expected for at least six months, according to executives supplying theatres.

At the same time, theatre candy sales throughout the country remain high, with houses having weekly attendances of from 30,000 to 40,000 reporting receipts of $1,000 to $1,500 a week from candy alone. Many theatres of less than 1,000 seats in small communities are grossing between $100 and $200 weekly from the same source.

Manufacturers Face New Cut in Sugar Ration

With sugar rationed to candy manufacturers at only 65 per cent of the 1941 base period, a further cut to 50 or even 45 per cent is quite likely for the quarter beginning July 1, according to Jack Wax, associate editor of *Candy Industry*, bi-weekly newspaper of the confectionery industry.

Nor will the fact that the 50 per cent "set aside" of five-cent candy bars and packages for the armed forces, effective since October, 1944, was rescinded April 3 by the War Food Administration, alleviate the situation. Manufacturers do not get essential ingredients when not producing for the armed forces, candy executives point out.

While 1944 was a record year in the manufacture of candy—3,675,000,000 pounds at a wholesale value of $675,000,000 and at retail well over $1,000,000,000—the trend during 1945 has been appreciably on the decline, Mr. Wax points out.

About 150 firms, upon which the Department of Commerce bases its production figures, made 71,972,000 pounds of bar goods in March 1944 against 70,850,000 pounds for March, 1945. Bulk manufacture was 21,213,000 pounds in the same month of last year as compared with 19,284,000 for this March; general line products were 38,109,000 against 33,478,000.

Theatre Demand Heavy Since Autumn of 1941

Theatres, confronted since the autumn of 1941 with tremendous demands for candy in the face of meager supplies, will continue to feel the long-standing labor and packaging problems in that industry and the war-time restrictions curtailing deliveries throughout the country.

Meanwhile, theatres report that civilians in their wartime request for sweets are leaning more heavily than ever on the refreshment facilities of film houses. Concessionaires point out that customer demands not merely reflect, but exceed, the current box office boom. People who never ate candy before are now consuming it in large quantities in theatres, they say, because of the shortage of sugar in homes, restaurants, bakeries and elsewhere.

CHILD APPEAL FILMS HARD ON CANDY COUNTERS

Chicago exhibitors have a new complaint to make against films with particular appeal for the children. The candy counters do a terrific business and managers have to close them in the early evening. During the current run of "The Three Caballeros," theatres exhaust their daily candy allotments by 6 P. M.

Some 200 items were sold in theatres before the war, concessionaires point out, while today the number has been reduced to about 20. Before wartime restrictions went into effect, theatres had a rapid turnover in large volume of five- and 10-cent items. However, "set asides" for the armed forces at home and abroad, for lend lease and prisoners of war, have reduced such items for civilian consumption by 50 to 60 per cent. Items up to $2 are sold in theatres if boxes are available, with the normal top at 25 cents.

The volume of theatre candy sales, concessionaires agree, depends to a great extent on the type of entertainment. Audiences at the showings of Westerns and comedies evidence greater desire for refreshments than those attending dramas, with children customers contributing appreciably to increased sales.

Highest Candy Sales from West Coast Theatres

Highest figures in theatre candy merchandising are reported from the west coast. Fox West Coast theatres in California are now grossing $30,000 weekly in candy and popcorn, with managers in certain houses sharing a percentage of these receipts.

Charles Skouras, president of National Theatres, is reported to be searching for interests in several candy plants for the servicing of all National Theatres, in addition to his holdings in the Cardinet Candy Company in California. It is estimated that a sales volume of $5,000,000 annually could be reached by the circuit if it possessed the necessary manufacturing facilities.

Smaller independent theatres in various sections of the country, averaging $4,000 weekly box office receipts, report refreshment sales of some $1,200 weekly at a 45 per cent profit. Such houses average about 50 per cent of this gross on ice cream, 20 per cent on popcorn, eight per cent on soft drinks and 22 per cent on candy. Concessionaires estimate that some 10 per cent of the country's houses carry all these refreshment items, 10 per cent miscellaneous items, and 80 per cent candy exclusively.

The demands for popcorn as a substitute for candy has climbed considerably, especially in houses in the West, Middle West and South. Theatres in the East, especially in the metropolitan areas, report no great demands for that commodity.

With more popcorn processed now than ever before, a black market in that commodity has forced the Office of Price Administration to set the following ceilings: $3.75 a 100-pound bag to the farmer, $8.75 to the processor and $10 to the dealer or jobber. The best popcorn is from Iowa, Ohio, Nebraska and Indiana, with good crops in Texas, Oklahoma, Kansas and Colorado. The French fried type popped with rationed edible oils, predominates in theatre sales, concessionaires say. No cocoanut oil has been available since Pearl Harbor

Despite the wartime tripling of acreage devoted to the cultivation of peanuts, this possible substitute for candy remains scarce for civilian consumption, and prices are prohibitive. The Government has set aside 50 per cent of the peanut crop for the armed forces, which require large amounts for such edibles as peanut butter, candy bars, peanut oil and the like. War production widely uses peanut byproducts.

Labor Problems Confront Vendors of Candy

Labor problems have confronted the candy vendor from the manufacturing plant to the theatre sales counter. Since employment in candy plants has not been considered "essential," the War Manpower Commission has made inroads into that industry in its manufacturing centers, chief of which are in Chicago, Philadelphia, Boston and New York. In addition, since it is a "low wage" industry, many workers have left it voluntarily for more profitable employment in war production.

Concessionaires have felt the manpower pinch among their packers and other employees at their central offices and often encounter difficulty in obtaining girl attendants for their theatre counters, as have circuits such as Paramount and National, which operate their own candy departments. Currently, theatre counters operate six days a week.

In addition to short supplies of basic ingredients and labor, candy manufacturers have suffered from shortage of shipping containers, while jobbers lack the necessary trucking facilities. The transportation situation has been tight, with the Office of Defense Transportation permitting delivery of candy to theatres only once a week.

Upkeep of All Vending Machines a Problem

Also, the upkeep of vending machines has proved difficult since wartime restrictions prohibit both the manufacture of machines and replacement parts. In the face of this problem, concessionaires have been doing the best they can by setting up their own repair departments.

Meanwhile, many Ohio theatre owners who operate vending machines will be entitled to a refund on the three per cent sales tax on non-food items and food consumed on the premises where sold.

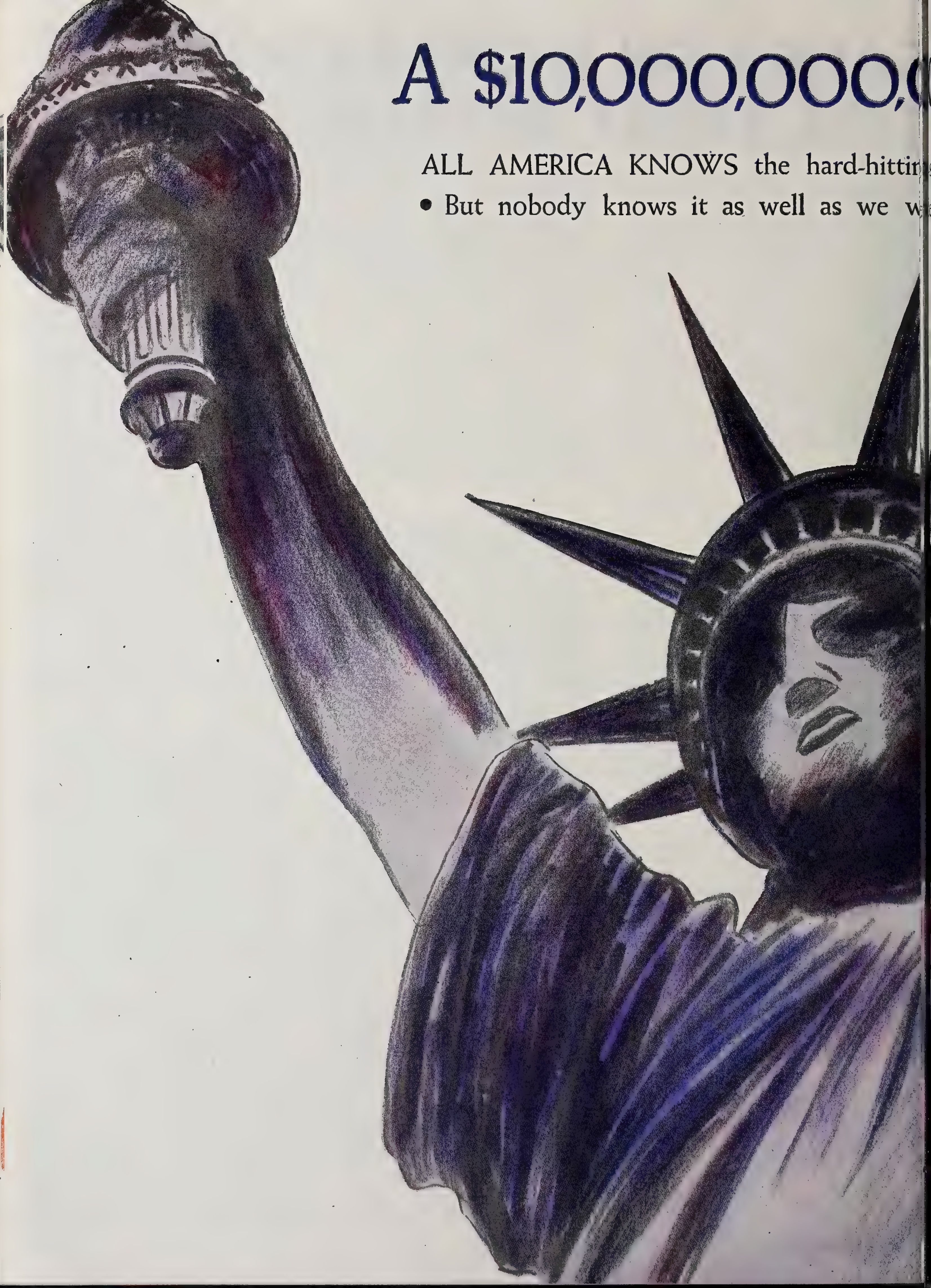
Truman Asks Right to Reorganize Departments

Authority to amalgamate desirable activities of the Office of the Coordinator of Inter-American Affairs and other war agencies with the permanent departments of the Government was asked of Congress last week by President Truman. No specific plans for reorganization were outlined by the President in a message on the subject sent to Congress, but he called for permanent legislation to permit progressive reorganization of the Government along "businesslike and efficient lines."

A $10,000,000,0

ALL AMERICA KNOWS the hard-hittin

• But nobody knows it as well as we w



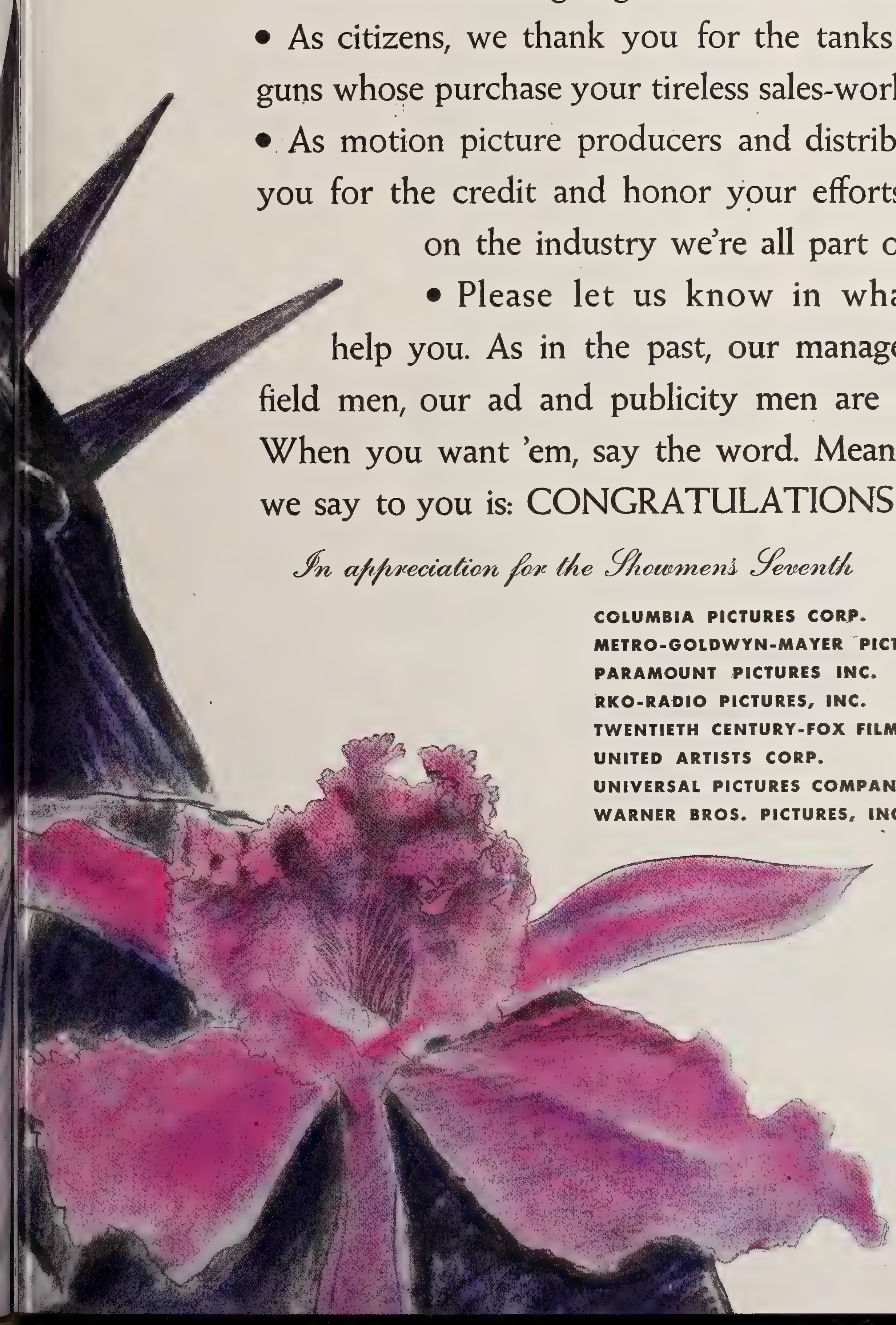
0.00 Orchid from YOU

-selling job you exhibitors have done during the past six War Loans. erstand *fully* how much of your time and energy went into that vital work—and is now going into the Showmen's Seventh.

- As citizens, we thank you for the tanks and planes and guns whose purchase your tireless sales-work made possible.
- As motion picture producers and distributors, we thank you for the credit and honor your efforts have reflected on the industry we're all part of.
- Please let us know in what way we can help you. As in the past, our management men, our field men, our ad and publicity men are at your service. When you want 'em, say the word. Meanwhile, the word we say to you is: CONGRATULATIONS!

In appreciation for the Showmen's Seventh

COLUMBIA PICTURES CORP.
METRO-GOLDWYN-MAYER PICTURES
PARAMOUNT PICTURES INC.
RKO-RADIO PICTURES, INC.
TWENTIETH CENTURY-FOX FILM CORP.
UNITED ARTISTS CORP.
UNIVERSAL PICTURES COMPANY, INC.
WARNER BROS. PICTURES, INC.



RANK EXCHANGES SET FOR CANADA

New Distribution Unit in Dominion Will Release All British Product

J. Arthur Rank, in Canada this week for conferences with motion picture and Government officials, Wednesday announced plans for a new organization to distribute his product in Canada.

The announcement, made jointly in Toronto by Mr. Rank and Paul Nathanson, his partner in the Canadian Odeon circuit, was one of the first fruits of the visit by the British executive to Canada, where he arrived from England last week.

The new distribution organization will release the product of British studios affiliated with the Rank organization as well as that of other British companies and of the French Gaumont studios with which Mr. Rank recently concluded a reciprocal agreement.

Eagle-Lion Official Unit

Mr. Rank now distributes in the Western Hemisphere through United Artists, Twentieth Century-Fox and PRC Pictures. His official distribution agent in the United States is Eagle-Lion, Inc., which, when it was set up last year, had plans for its own system of exchanges throughout the United States.

Mr. Rank Wednesday began conferring with Canadian Government officials in Ottawa. He was reported discussing with them plans for expansion of the Canadian Odeon circuit. Such expansion, now and after the war, encounters restrictions on construction deemed non-essential by the Dominion Construction Control Office. Governmental approval is necessary.

Dominion exhibitors, independent and affiliated, this week were watching the Rank-Government discussions with great interest. That Mr. Rank would tell the Government officials of his plans for expansion in other parts of the British Empire was expected.

Meets Odeon Directors

The British film magnate was to meet Thursday in Toronto with Odeon circuit directors. G. I. Woodham-Smith, his legal adviser, and Barrington Gain, financial adviser, were to accompany him to the meeting. Expansion plans and also production plans, were expected to be placed before the directors.

Saturday, May 26, Mr. Rank and Mr. Nathanson welcomed first members of the Odeon Movie Club, at the Colony theatre, Toronto. The club is the first in the Dominion. It is patterned after similar clubs organized by the British circuit. It is for youngsters, and its indirect supervision of adolescents' film fare has met with the approval of community civic groups in Great Britain.

The Rank party is expected in New York June 4.

"Dimes" Collection Total Nearing $5,000,000 Mark

Additional state chairmen, completing their reports and sending checks to Walter Vincent, national treasurer, by May 27 carried the total collections of the 1945 March of Dimes to $4,736,919. With New York and Illinois still to be completed, a grand total of about $5,800,000 was seen as almost certain. In 1944 the total was $4,667,000.

Senate Industry Study Not Contemplated Now

Complaints filed by exhibitors with the Senate Small Business Committee will be taken up individually with representatives of the distributors involved, and an extensive investigation of the industry is not now contemplated, it was disclosed in Washington last Wednesday.

Only a relatively small number of complaints has been presented to the committee, and Dewey Anderson, its counsel, has been in touch with the Justice Department regarding their disposition. Final decision awaited the return of Robert L. Wright, special Assistant Attorney General in charge of the anti-trust division's film unit, from Oklahoma City.

A spokesman for the committee said that public hearings on motion pictures had never been seriously considered, although they were held a possibility if a considerable number of complaints was received. No invitation to submit their grievances had been made to exhibitors, and it is said that those received will be discussed with distributors. The Justice Department will cooperate with the committee.

Warner Announces New Loan Refinancing

Warner Bros. Pictures, Inc., has called for redemption on June 29, 1945, all of its 4% Serial Debentures outstanding in the principal amount of $7,000,000. The company also proposes to call for payment on June 28, 1945, all of its two and three-quarter per cent term bank loans, $10,000,000 of which will be outstanding on that date. These securities, according to the company announcement, will be refinanced by a term bank loan of $17,000,000 bearing interest at the rate of two per cent. The new bank loan will be payable in semi-annual installments ending with the payment due May 1, 1952. The banking group is headed by the New York Trust Company and includes Guaranty Trust Company of New York, First National Bank of Boston, Continental Illinois National Bank and Trust Company of Chicago, the Pennsylvania Company of Philadelphia, and the Union Trust Company of Pittsburgh.

Two-Men-in-a-Booth Bills Defeated in Connecticut

In Connecticut both the Senate and House two-men-in-a-booth bills have been turned down in committee and reported unfavorably. This means that the measure is again defeated after having been introduced in the state legislature many times. Other film measures are awaiting action.

Mayer, Schenck Income for 1944 Reported by SEC

Louis B. Mayer, Loew's vice-president in charge of production, received $908,070 in salary and compensation for 1944, the Securities and Exchange Commission reported last weekend. Nicholas M. Schenck, Loew's president, received in salary and bonus $391,860 for the year. Both figures are before Federal income taxes of approximately 90 per cent. In 1943, Mr. Mayer's compensation before taxes was reported at $1,138,992; Mr. Schenck's $512,391.

Alexander Knox Honored

The Hollywood Foreign Correspondents' Association has paid tribute to Alexander Knox at a dinner attended by 250 members of the Association, comprising newspaper men and women from all parts of the world. A parchment scroll was presented to Mr. Knox "for the best performance by a starring actor during 1944" in the 20th Century-Fox film "Wilson," in which he had the title role.

French Plan to Offer Informativ Subjects in U. S.

Possible monthly release in the United Stat of French-made documentary film subjects, and t establishment in New York of a French producer combine to sell and distribute their product he are being sought by Simon Schiffrin, head of t motion picture division of the French Press a Information Service. Mr. Schiffrin arrived New York last week from Paris, where he spe six weeks.

The French Government already has complet two of the monthly one-reel documentaries. " explain French problems to foreign countries," M Schiffrin said. Each issue will have a separa title, 'Four Years; A Summing-up," one of t completed films, being indicative of their conte These monthly one-reelers might be called t French counterpart of "This Is America," M Schiffrin added.

Arrangements for the showing of the mag zine already have been made in England, Belgiu Egypt and Turkey.

About 20 French producers comprise the gro which has pooled its resources and will set officers here next month. Meanwhile, Mr. Schi frin said, he will represent the producers, "looki over the situation" and seeing American fil executives on their behalf. A representative the group will arrive in New York late in Ju to take over its offices. The entire project is priva private.

The number of films to be released here a nually by French producers will depend on the reception. Similar groups of pooled produce would be set up in England and Latin Ameri at about the same time as the unit in the Unit States, Mr. Schiffrin pointed out.

Mr. Schiffrin brought six French films wi him. Some were made during the Nazi occup tion while others were produced after Franc liberation, one having been completed only week before Mr. Schiffrin's departure for t United States.

French production, centered in Paris and i outskirts and in Nice, continues to be confront with such problems as lack of raw materia paint, wood and nails, and a dearth of laborato facilities. Mr. Schiffrin said that production cos had risen tremendously, the current cost of "A" production there approaching 18,000,000 fran as against the pre-war cost of 3,000,000.

There are about 40 producers in France toda representing an increase over pre-war days, M Schiffrin said. Currently there are five featur in project, including "Au Petit Bonheur," fir Danielle Darrieux liberation picture. Marc L'Herbier will direct. Fourteen features we in production and three completed and being c Mr. Schiffrin added.

Practically all film houses not wrecked in th fighting were now opened in France, but no buil ing was contemplated for some time, Mr. Schiffr said. The greatest destruction of theatres was northern and southern France.

Harmon, WAC Coordinator, Named to China Unit

Francis Harmon, War Activities Committee c ordinator, has been elected by unanimous vote, the board of trustees of the China Institute America. The secretary of the organization, in letter to Mr. Harmon announcing the Institute decision, said: "We look forward to your couns and constructive suggestions as to the growth the Institute's work." Other members of the boar of trustees are: Donald M. Brodie, Henry R. Luc James T. Shotwell and Henry L. Stimson.

Show "Corn Is Green" June 25

National tradeshowing of "The Corn Is Gree has been set for June 25. The Warner film, sta ring Bette Davis, is currently having a pre-releas run at the Hollywood theatre, New York, where started its 10th week Wednesday.

BOOTS & SPURS TO "A" FILMS, DECADE OF REPUBLIC GROWTH

Rapid Advance Follows the Formula Established by Yates 10 Years Ago

There was little of the accidental in the 10-year growth of Republic Pictures Corporation from the "mud hole" studio of 1935 and its first release—a John Wayne Western costing $37,000—to its present large plant and its anniversary picture, starring the same John Wayne, costing $1,500,000. Through the decade, the company has followed a blueprint instituted by Herbert J. Yates, president of Republic Productions, Inc., at its inception. The official anniversary celebration is May 27 through July 27.

Modest as was the beginning, the studio has grown according to the same plan that expanded other departments. The production facilities, the old Mack Sennett Studios in North Hollywood, consisted of two ill-equipped stages, an administration building and an outdoor set. In 10 years, the plant has been developed into a modern studio with 14 sound stages, including a new music auditorium, seven auxiliary stages and many permanent outdoor sets.

Company Is Outgrowth of 27 Years of Experience

Mr. Yates entered the motion picture industry in 1918, with various laboratory enterprises becoming the company now known as Consolidated Film Industries, Inc. Through his activity in financing motion pictures, he became interested in production and distribution, arranging in May of 1935 for the merger of several competitive companies to form Republic Productions, Inc., producing unit, and Republic Pictures Corporation, distribution unit operating through franchise agreements.

During the 1935-1936 season, Republic produced and released 46 features and Westerns, and four serials. That season saw the introduction of an important point in the 10-year plan, the singing Western, which launched a new star in the person of Gene Autry. An integral part of their approach apparently was the use of song titles as film titles. The plan, flexible enough to take advantage of topical opportunities, moved from its concentration on "action" pictures when exhibitor demand and public reaction called for the allotment of higher budgets to feature films.

Locally Popular Entertainers Provide Spot Promotion

With the musical Western established and the production-cost sights raised by public demand, the next step in policy was immediate. The appeal of the tuneful action films was augmented by the introduction of various "hillbilly" groups, many of which had won national popularity through recordings and on the radio, and, in addition, offered local exploitation possibilities. This policy later was extended to the production of features employing radio and recording talent in home-spun entertainment particularly designed for the small-town situations that then represented Republic's largest market.

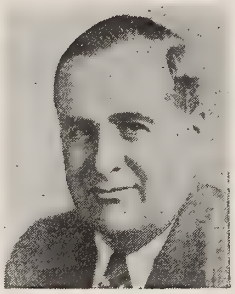
One of the most notable features of the Republic plan has been the emphasis on promotion and exploitation. This has been true from the beginning, when Gene Autry was trumpeted heavily in advertising and publicity. It was heightened when Roy Rogers made his debut in the 1937-1938 season, proclaimed then and billed ever since as "King of the Cowboys." The star has appeared in more than 50 productions, and his current outdoor specials bear a negative cost of more than $350,000 each. Through the years, Republic has backed Mr. Rogers with a cencentrated advertising and publicity campaign, including the introduction of what the company insists was the first personal star 24-sheet in the industry's history.

Impelled by the momentum of such promo-

(*Continued on following page, column 1*)

Executive Manpower

HERBERT J. YATES, president of Republic Productions and founder of the company.


J. R. Grainger, president, sales manager.

E. L. Walton, executive aide to Grainger.

W. L. Titus, Jr., executive aide to Grainger.

Morris Goodman, pres., Republic International.

Will Baker, Midwestern sales mgr.

Francis Bateman, Western sales mgr.

N. J. Colquhoun, Southwestern sales.

Jack Davis, New England sales mgr.

Merritt Davis, Southern sales manager.

Maxwell Gillis, Eastern sales manager.

Sam Seplowin, Central sales manager.

N. E. Steinberg, Prairie sales mgr.

Charles Reed Jones, advertising director.

Steve Edwards, director of publicity.

Boots and Spurs To "A" Product With Republic

(Continued from preceding page)

tional activity, Republic intensified its attention to this angle, specializing in world premieres and whole-city engagements. The production department geared itself to the making of topical productions, moving into the war period with films of the various branches of the services which increased company prestige and playdates. As it increased its feature-film investment, the company expanded its national promotion. Newspaper advertising, the use of radio spot announcements, and billboard posting on leading films in their key city openings was the pattern. In all cases, this technique was accomplished by concentrated local publicity campaigns, which augmented national advertising and publicity in newspapers, fan and general magazines, and on the radio.

Indications are that still more emphasis is due on promotion. During this year, Republic is expending more than $2,750,000 for advertising and publicity. As an example, the "10th Anniversary" picture, "Flame of the Barbary Coast," is being heralded with full-page advertisements in a long list of fan and general magazines. The established pattern of key-city campaigns is being followed, with increased budgets.

Studio and Franchise Ownership Progress

Another point in the plan began to unfold in 1938, when Republic purchased the studio property outright and celebrated the opening of its ninth sound stage, dedicated to Mabel Normand. In that year, also, began the acquisition of local franchises, a progress toward eventual ownership of its own exchange system that has continued ever since.

The acquisition of manpower paralleled the expansion of property holdings. In May of 1938, James R. Grainger, long an outstanding distribution executive, became president and general sales manager. He subsequently gathered an operational staff headed by Edward L. Walton as assistant general sales manager, and Walter L. Titus, Jr., in charge of branch operations. The four sales districts created in January of 1943 was subsequently increased to eight, all headed by men who were former branch managers. Mr. Grainger has pursued closely the policy of promotion from the ranks, with the result that a number of men from the exchanges constitute the executive sales staff.

The growth of field penetration was rapid. Republic product, initially shown in about 3,000 theatres, is now booked in more than 12,000 houses, according to company statistics. The accounts include representation in many leading theatres throughout the country, a number of them playing independent product for the first time. "Flame of the Barbary Coast" is being shown in more than 2,500 theatres in June and July.

Corrals Top Production Names for Studio

Set in distribution personnel, Mr. Yates turned his attention to production personalities, with the result that contracts were signed with Frank Borzage, Alfred Santell and William K. Howard. The roster of associate producers includes Rudolph E. Abel, Stephen Auer, Donald H. Brown, Bennett Cohen, Ronald Davidson, Walter Goetz, Louis Gray, Harry Grey, Marek Libkov, Dorrell McGowan, Stuart McGowan, Herman Milakowsky, Sidney Picker, and E. Joselyn White. Among the directors are Spencer Bennett, Yakima Canutt, Thomas Carr, John English, Philip Ford, Frank McDonald, Steve Sekely, R. G. Springsteen and Lesley Selander.

In the talent bracket, the approach has been equally effective. Included in this category are such names as John Wayne, Roy Rogers, Bill Elliott, Joseph Schildkraut, Tito Guizar, Robert Livingston, Allan Lane, Sunset Carson, Donald Barry, Victor McLaglen, Monte Hale, George "Gabby" Hayes, Erich von Stroheim, the Sons of the Pioneers, Constance Moore, Vera Hruba Ralston, Dale Evans, Ann Dvorak, Jane Frazee, Jane Withers, Ona Munson, Ruth Terry, Stephanie Bachelor and Adele Mara.

More than 50 writers are contributing to Republic in 1945, the list including Elizabeth Beecher, Albert Beich, Houston Branch, Betty Burbridge, John K. Butler, Albert Demond, Basil Dickey, Howard A. Estabrook, Randall Faye, John Grey, Jerry Gruskin, William Hagons, Norman S. Hall, Bert Horswell, Frances Hyland, Marcy Klauber, Lee Loeb, Dane Lussier, Al Martin, Robert Metzler, Lynn Perkins, Arthur Phillips, Oleta Rhinehart, Bradford Ropes, Barney Sarecky, Jerry Sackheim, Doris Schroeder, Earl Snell and Arthur Strawn.

Mr. Yates has never kept his destination secret. He said at the outset of Republic that he was headed for the big time. Mr. Yates now has a new blueprint for the company he founded 10 years ago. He has promised that "in 1945 Republic will make a determined attempt to produce some of the industry's biggest pictures."

THE EXECUTIVE COMMITTEE *in charge of operations at the Republic studios in Hollywood: left to right, Herbert J. Yates, president of Republic Productions, Inc.; Hy J. Glick, comptroller; Robert V. Newman, assistant to the vice-president; Allen Wilson, vice-president, and J. E. Baker, executive in charge of the production department.*

Bader, Other Officers Of Ampa Installed

The annual election and installation of officers and directors of the Associated Motion Picture Advertisers, was held in New York last Thursday following a luncheon at Toots Shor's. Officers and directors include: David A. Bader, president; David A. O'Malley, vice-president; Grace Rosenfeld, secretary; Melvin Gold, treasurer; and Blanche Livingston, Vincent Trotta, Martin Starr, Ray Gallagher and Charles Alicoate, directors. Jacques Kopfstein was elected trustee for a year.

Martin Starr, retiring president, stressed the importance to exhibition of the work of the press agent, and how much press agents owed to the trade press. Mr. Starr said that the Ampa had survived its most difficult year, the 28th of its existence, with but six meetings, five of which were closed, and expressed the hope that the forthcoming year would find both the treasury of the organization and world events in better order.

Mr. Bader, Ampa member for 21 years, in acknowledging his election as president, reiterated Mr. Starr's hopes, and said that he expected to hold meetings once a month during the year.

Pull "Two Down" After Brief and Troublesome Run

Formal announcement May 24 ended the brief public career of the War Department's controversial "Two Down and One to Go." The War Activities Committee said it would be withdrawn from theatre circulation May 31. It had already completed most of its key runs.

The 32-minute Technicolor short subject, made months before and held under seal in MGM exchanges to await V-E Day, uncoiled under an ill-fated star from the moment its symbolic presentation of the demobilization and redeployment formula backfired in the wake of newspaper and radio stories breaking the corrected plan on the eve of national release. It was cancelled summarily by Robert J. O'Donnell, general manager of the Interstate Circuit, Inc., of Dallas, Tex., who telegraphed from Washington to his headquarters relating what he termed the disappointment of the War Department with the film.

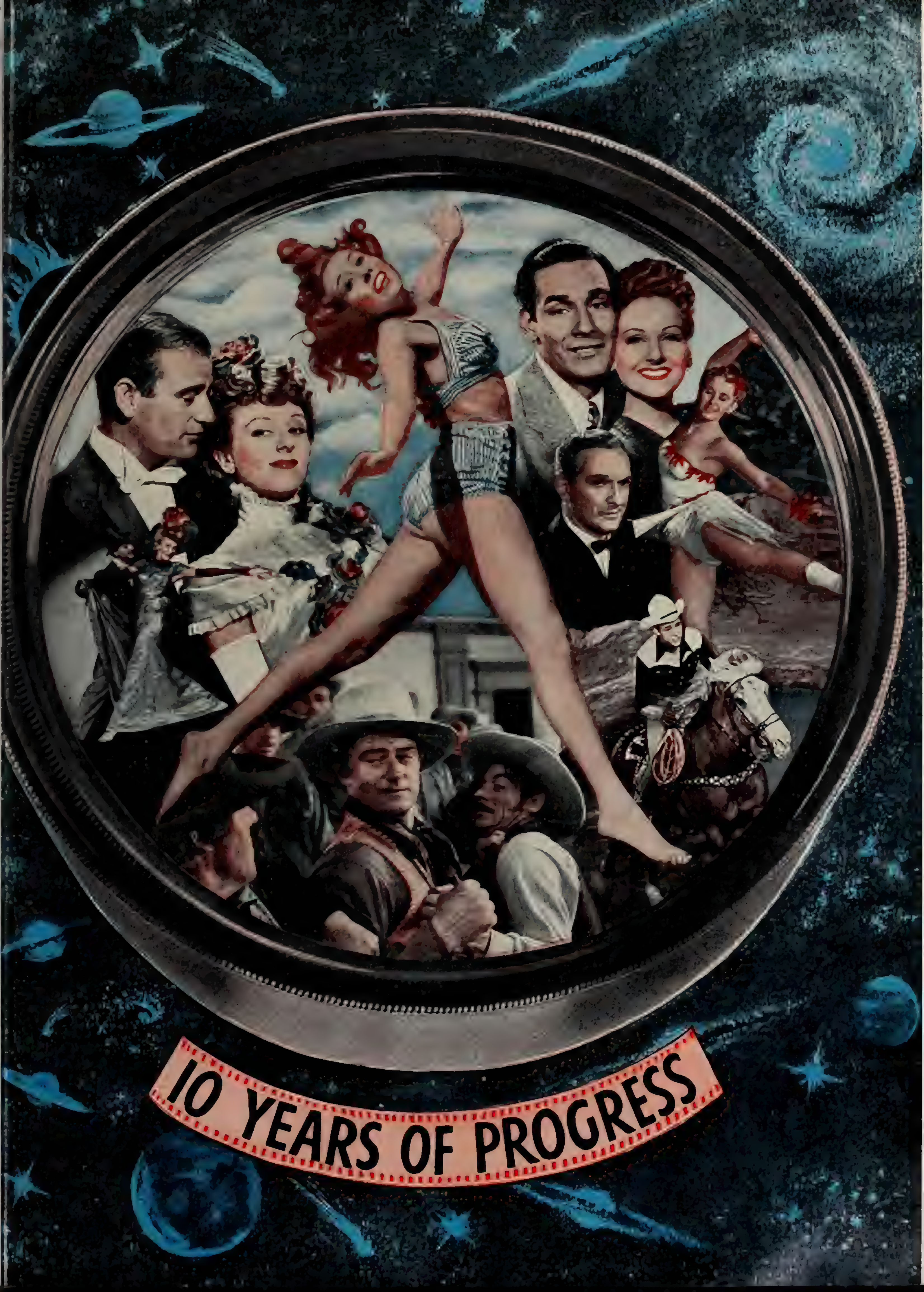
Other theatre men joined the criticism, divided in their attitude from warm praise to outright hostility, as recorded in MOTION PICTURE HERALD for May 26. Another circuit operator, Charles R. Gilmour, president of Gibraltar Enterprises, Inc., operating 39 theatres in Colorado, Wyoming, Nebraska and New Mexico, followed Mr. O'Donnell's lead and cancelled playdates. Most other circuit exhibitors who responded to MOTION PICTURE HERALD's query on disposition of the subject continued to play it.

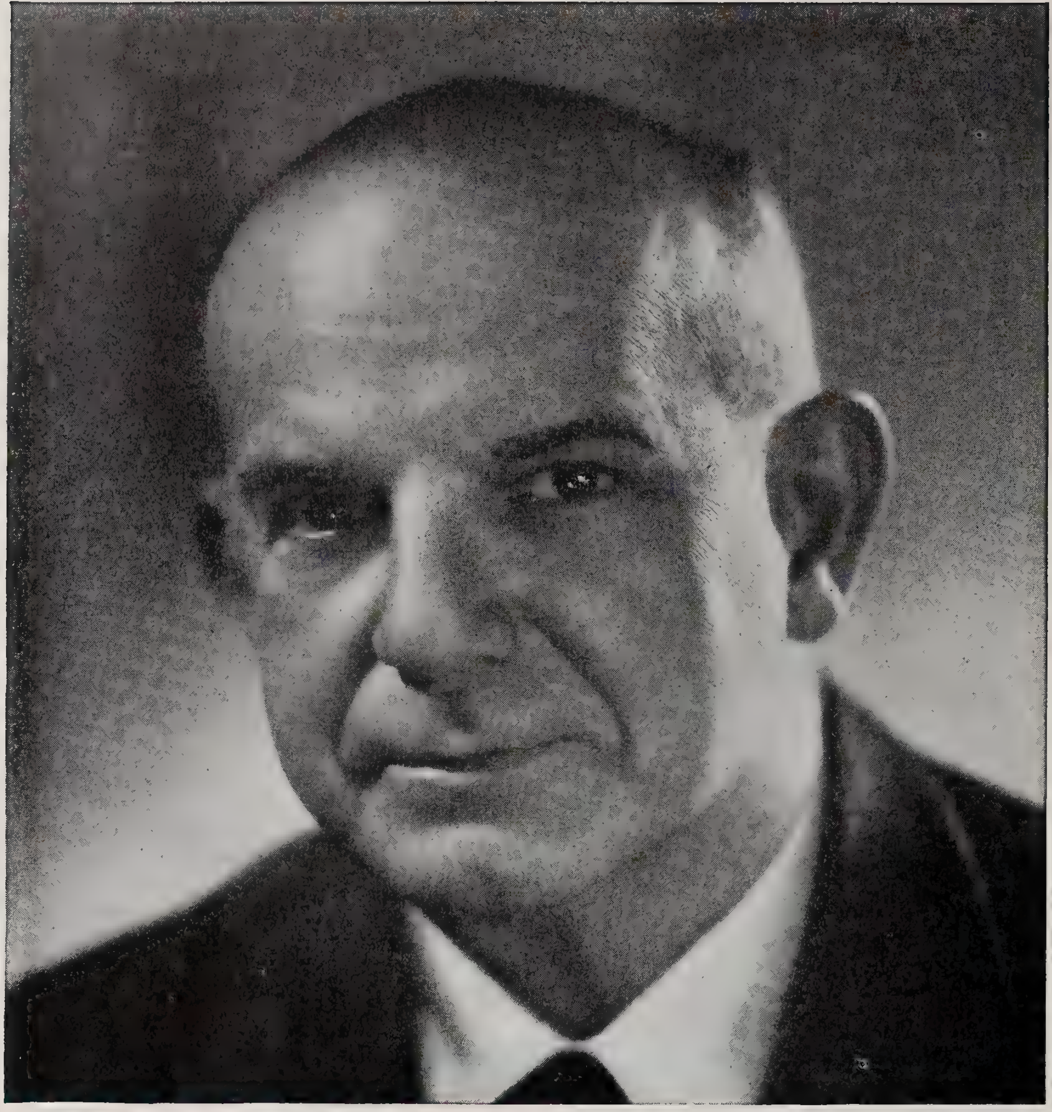
The release status was only slightly less confused than the exhibition. As late as Tuesday of last week, May 22, Francis S. Harmon, vice-chairman of the WAC, disclaimed any knowledge of plans to withdraw the subject in favor of the quickly made followup, "On to Tokyo," which was released by Universal nationally May 31. Mr. Harmon, queried on the authenticity of withdrawal reports, said the WAC had not received word of disposition from the Office of War Information, which Governmental agency cleared the film on behalf of the War Department. Mr. Harmon previously had unsuccessfully sought to dissuade Mr. O'Donnell from his cancellation of the subject by telegraphic citation to the effect the War Department still was requesting screen time.

Meanwhile, another exhibitor evaluation of "Two Down and One to Go" came from O. C. Lam, head of the Lam Amusement Company, Inc., operating 16 theatres in Georgia and Alabama.

"I, too," said Mr. Lam, "think the film . . . is antedated, but I am not so much concerned over it and will play it over the circuit. It may serve to reach some people who have not read the story in the papers.

"I have not been greatly impressed with the Government short subjects as a whole and the method in which they are handled. But I have gone along and played all that the War Activities Committee has handled."


10 YEARS OF PROGRESS



A BUSINES

HERBERT J. YATES

ONLY big-time motion picture producer I know who wears black shoes an keeps 'em polished is Herbert J. Yates. His coat matches his trousers an he wears a dark necktie and what I'm trying to get across is the idea that he's businessman, making a business of the movies.

Not a bad idea, either, as you shall see:

I thought at first about starting this piece with something about Consolidate Film Industries, largest film laboratory enterprise in the world. I also pondere an introductory paragraph about Republic Studios in Hollywood, where efficienc and flower-beds flourish side-by-side and an owl holds a permanent lease o stage three.

But the best place to begin is at the beginning, when Fatty Arbuckle wante $80,000 to finance a series of eight two-reelers. He went to Yates, a young ma who had demonstrated his flair for business by rising rapidly to the top in th tobacco manufacturing business, but who had yet to reveal the instincts of a gam bler. Now he revealed 'em. Arbuckle got his $80,000 on a handshake; Yates g it back with release of the first two-reeler. Boy!

That started the saga of Yates in pictures. He organized Republic Laboratorie which eventually became Consolidated, for the processing of Hollywood's film He invested in many a major studio, financed many an independent produce

Consolidated Film Industries, Inc.
Fort Lee, New Jersey

CONSOLIDATED MOLDED PRODUCTS CORP.

Consolidated Molded Products Corp.
Scranton, Pennsylvania

Consolidated Film Industries, Inc.
Hollywood, California

MAN MAKES MOVIES

by Frederick C. Othman

United Press Correspondent
Hollywood — Washington, D. C.

He owned the American Record Co., and he bought Columbia and Brunswick, only to sell the whole works just before the boom in phonographs. The one thing he kept was a contract with a crooner of cowboy songs, about whom more later.

Wall Streeters called the sale of the record companies, Yates' Folly. Maybe. I'll report here simply that the factory where he once pressed records in Scranton, Pa., now is his Consolidated Molded Products Co., employing more than 1,000 workers and known as one of the 10 largest plastics concerns in America.

Back in Hollywood in 1935 half a dozen independent producers were fighting among themselves, cutting each other's throats—with Yates' money! He'd financed them all and every time one of them beat another to the dotted line, Yates lost.

He fixed that, characteristically, by organizing a production company, Republic Pictures Corp., named after his first laboratory. There he installed his battling movie makers. Now they could fight for him, instead of against him. Only tangible assets of the new company were some western and serial scripts heavy with dust and a lease on a few old sound stages, with use of Mack Sennett's celebrated outdoor bathtub thrown in.

The depression wasn't even beginning to ease, the old-line movie producers were having their troubles, and they agreed to a man that Yates was nuts.

Western pictures at the time were dead; not even the 10-year-olds would go to see them. Serials had gone out years before with the "Perils of Pauline." The stages were undersized and the bathtub, where Sennett once had lolled while supervising the tossing of custard pies, was a definite liability. Somebody might fall in.

Yates had it filled with rich soil and planted calla lilies on top. Then he began cogitating the literature in the script library. It was his idea—his competitors now say it was his inspiration—to salvage those western scenarios by turning them into adult entertainment.

He'd have none of this manufacturing of cliff hangers for the juvenile trade. Yates figured he'd get the mothers in, and the fathers, too, by adding romance and song to the standard action script. All he needed was a cowboy singer and hey! He already had one; that tall young fellow from the record company; name of Autry, Gene. You know what that idea did for Republic; for that matter, what it did for good ole' Gene.

Yates looked over his serial scripts, which put the hero in jeopardy at 14 different chapter endings and gave him the gal in the 15th. They were a total loss, but you think he junked his serial production organization? Not by 14 fates-worse-than-death he didn't.

He injected comic strip characters into his chapter plays, first with Dick Tracy and then with the Lone Ranger, and thereby made of serials greater money-makers than even in the hey-day of Pearl White.

Yates then did something the rest of the industry never had considered. He discovered sectionalism as an asset and soon was turning out movies featuring such rustic radio heroes as Roy Acuff, Lulubelle and Scotty, "Pappy" Cheshire and the Duke of Paducah. Advertising wouldn't have done these pictures any good on Broadway; in the small towns, where they paid their profits, they didn't need advertising.

The founder of Republic evolved a 10-year plan for his studios, drew up his blueprints for each year and proceeded accordingly with his goal—the making of his company one of the largest in the business at the end of the decade. The war retarded him slightly, but the year 1945 has not yet ended and the Mabel Normand sound stage (perhaps the largest and certainly the most efficient in Hollywood) is booked solidly. So is another vast new stage. The newest structure on the lot that was once a cabbage patch is the largest and best equipped music auditorium in the world for scoring and dubbing pictures Its design includes the most modern developments in architectural acoustics, and its RCA Sound equipment is the last word in the field of sound recording. The entire studio has been so improved that even if his bathtub still were there, Sennett wouldn't recognize it. Yates' most recent moves include the addition of Frank Borzage and Alfred Santell to his production staffs. You know those names and with negotiations now under way for equally important producers, directors, and players, the goal is not far off.

Yates never has believed in genius He says the only difference between one of these rarities and the average man simply is that the average man needs a break. He has built his organization upon this theory, most of his top executives today once were the average men working hard in one or another of his industries

He spends much of his time investigating other enterprises to see whether any of their methods can be applied to the movies. He also investigates his own studio, I once bumped into him on stage five, where he'd moved his desk and his secretary and where he'd just discovered that movie cameras never photograph any higher than 10 feet on an interior set wall. Why, he asked, were the walls 20 feet high? The scenic designer said they'd always been 20 feet. Yates said that from now on they'd be 10 feet A small thing, perhaps, but the saving on paint, lumber, canvas and man-hours at the end of a year is something that helps turn red ink into black.

The factory-aspect of most movie studios depressed Yates. He presumed the other workers were depressed, too. He substituted green grass for concrete at Republic, cops with smiles for guards with guns and flower boxes for painted-out windows. What he wanted was a friendly atmosphere. He got it.

As of now the head men at Republic are doing considerable si senoring and buenas dia-ing. They're going to night school, studying Spanish, which gives you some idea what Yates currently is thinking about And here I am about to use up all my space when I could have filled this whole book. I must mention that owl, the one thing inherited from the previous owners still on the lot This bird has a perpetual leasehold on stage three. Sometimes he hoots and sometimes he flies through a high-class drama, thereby causing a retake, but no Republic executive would think of banishing him.

It takes a wise man and a calm one, a square-shooter and a go-getter, to equal Yates' achievement. That owl is a symbol.

Republic Productions, Inc.
North Hollywood, California

Consolidated Film
Industries, Inc., Photo-
Stills Division, New York City

REPUBLIC PICTURES CORPORATION
1935 10th ANNIVERSARY 1945

IN the name of the Variety Clubs of America . . . an industry organization probably not much older than yourselves and to which so many of our associates belong, I salute you on your Tenth Anniversary. Long may your banners wave. Long may you prosper.

Year by year, we have watched you grow. Year by year the name of Republic has assumed new importance and stature in the records and accomplishments of our great industry.

Like your trade-mark, you stand for vision, courage, independence and accomplishment. So, to Herbert J. Yates, to James R. Grainger, to all your other executives and to each and every man and woman in your international organization, we pay our respects and offer our admiration and good wishes.

It is a privilege and an honor to write these words of congratulation.

R. J. O'DONNELL
Chief Barker
Variety Clubs of America

REPUBLIC PICTURES CORPORATION
1935 10th ANNIVERSARY 1945

With humility and pride . . . . Republic Pictures offers its appreciation to its men and women in the services of our Country.

Sam Abarbanel
James A. Abee
Franklin Adreon
Frank Arrigo
Louis Asher
Dudley Autry
Gene Autry
Bart Baker
Frederick P Bayzman
William Beck
Robert Beebe
Wm. Bentley, Jr.
Aaron Bergner
Edna Mae Black
Laurent Bolduc
Richard Boyd
J. H. Bradley
John F. Brewer
Richard Brooks
H. S. Brown, Jr.
Neil Brown
R. L. Brown
Russell I. Brown
Earle Dean Buell
John Burke
Richard Bussey
Donald Cady
James Calahan
Vincent Callahan
Ian Cameron
John Capano
Joseph Cardettino
Thomas G. Carroll
Charles Cashon
Clarence Champagne
M. M. Christensen
W. J. Clemons
Harris Clifton
Aaron Cohen
Vernon Coker
Elbert Coleman
Charles Cooper
Stephen Coppola
Irwin Coster
Claude Couch
Vernon Crocker
Robert Dale
Sam Dalzell
Dudley Darnell
Emma DeHaven
John Dickinson
L. A. Dicks
Leonard Dimoush
F. Dorman
Steve Dorsey
William Douglas
Marguerite Draper

W. J. Dumas
Robert Eaton
James Ecker
Alric Edens
Harry Eisenhoff
Clifton A. Emerson
John Esch
N. Espar
Norman Essex
Catherine Feder
Cy Feuer
George Feurman
Leonard Fields
Don Fill
Robert Finkel
Robert L. Finlayson
LeRoy Finster
George L. Flax
Charles Foreman
Harold Forman
Jane Fowler
Mike Frankovich
Lockwood Frost
Marsh E. Funderburk
Charles Gallenstein
Harold Gausman
Lee Gentry
Harry Gerstad
Edmund Grainger
Paul Grancell
Wilson Grantham
Eddie Greggs
Bruce Greiner
Hershell Gruenberg
Paul Gundy
Lester Haas
Raymond P. Halvorsen
Homer Hamilton
Ralph Hardesty
Fred Hart
Joe Hawk
Harold Hellman
Robert Herrick
Joe Hiatt
George Hill
William M. Hisey
Francis Holland
Russell Edward Holmes
Ralph Hooks, Jr.
Al Horwitz
Bert Humphrey
Edward P Inderbitzen
Robert Johannes
Marvin Johns
Eugene Jonas
Arthur Jones
William Jones
Sam Kalmanson
Melvin Kane
Paul E. Karanza
R. W. Karges
Gordon Kay
John Kelly
W. Kennett
Charles Killen
Wilbur S. Kent
William Kickler
John Knipping
Walter S. Krasniewski
Arthur Krass
Raoul Kraushaar

Joe LaBella
John LaMar
Albert Land
Bruce Langley
Francis Langton
Ed Lavalle
Robert Leeds
David Lees
James Leppert
James Long
Robert Longcrier
Robert Lynn
Albert Malafronte
Edward Mann
Harry Marcus
Ray Marcus
Dick Marino
Sid Martin
Louise Matthews
Harold May
John McCloud
Herbert Mendelson
Carleton Michens
Ray Middleton
Paul Milburn
Max Miller
Harold Minter
Stewart Moody
Sidney Morris
William Morris
John C. Morrison
Richard Murphy
Dale Nadel
Homer Nelson
Sloan Nibley
Sam Noel
Edward Nossan
Raymond Oberg
R. Eldon Oberg
Betty O'Brien
Edward O'Donnel
Jerry Olson
Howard O'Neill
Les Orlebeck
Hayes Pagel
Marvin Partin
Charles J. Pass
Jerome Pauly
John Pawlow, Jr.
Harold Peck
Daniel C. Penrod
Lee Picke
Louis Phillippi
Carl Podlasky
Steve Previn
Jack G. Quinn
Henry Rauch
Ed. L. Ray
William Record
Eugene Reed
Thomas Reime
Dean Rendahl
Paul Rendahl
Elmer Rice
Gilbert Rice
Robert Rice
Wilkeson Richards
Mickey Riley
Ben Roberts
Herman Robinson
Eddie Rodriguez

L. G. Roehl
William Rogers
Raymond Rose
G. Rossman
Harold Rossmor
Victor Santomassimo
George Santoro
Richard Sawyer
Leonard Schaefer
Dave Schlesinger
Duane Schnoebelen
Irving Schoenberg
Earl W Schroeder
Patricia Schuck
John Scott
Harold Sellers
Frank Sheffield
Rudy Shellenberg
Louis Sheridan
Bill Shirley
Sol Shor
Norman Silverman
Harold E. Smith
Howard Smith
Whilow Smith
Chalmers Snodgress
George Somma
Francis Soule
Jerome Stanley
Sidney Sternstein
Sydney Stevens
Dale Strickland
Andrew Subbiondo
Joseph Sugar
Jack Swain
Clare Swonson
Albert Thomas
Frank J. Thomas
William Thomas
Kenneth Thompson
William Thompson
Robert L. Tomlinson
Willis R. Tomlinson
Stanley Trembley
Nick Treosti
Lloyd Utterberg
Bruno G. Vascott
Ray Vernol
Bernard Vorhaus
Margaret Waite
Earl Waltman
Justin Ward
William Ware
George Wargo
Clifford Waterman
Robert Wenzel
Herb Westrate
Claude White
Lou Wildey
Theodore Wilkins
Allen Wilson
Roger Wilson
John Winton
William Witney
Harold Wolf
Arvard Wooden
Harrigan Wortsmith
Douglas T. Yates
Claude York
Julian Zimet
Clement Zumel

REPUBLIC PICTURES CORPORATION
1935 10th ANNIVERSARY 1945

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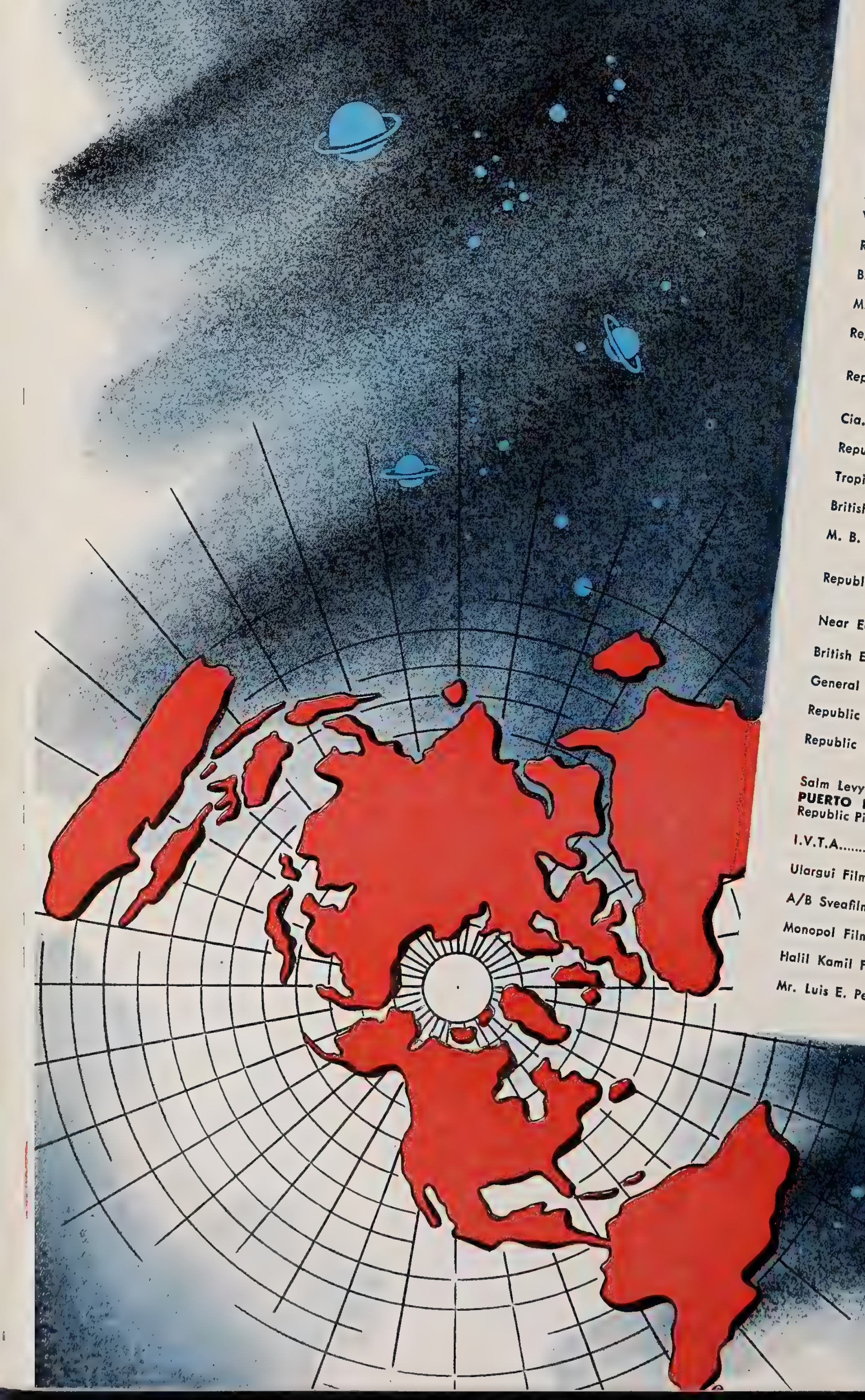


IN THE UNITED STATES

ALBANY 4, N. Y.......1046 Broadway
ATLANTA 1, GA.......162 Walton Street
BOSTON 16, MASS.......40-44 Piedmont Street
BUFFALO 2, N. Y.......505 Pearl Street
BUTTE, Mont.......115 E. Granite Street
CHARLOTTE 1, N. C.......227 W. 4th Street
CHICAGO 5, ILL.......1304 S. Wabash Avenue
CINCINNATI 14, OHIO.......1632 Central Parkway
CLEVELAND 14, OHIO.......450 Film Building
DALLAS 1, TEXAS.......2011 Jackson Street
DENVER 2, COLO.......2145 Broadway
DES MOINES 9, IOWA.......1123 High Street
DETROIT 1, MICH.......610 Film Exchange Building
INDIANAPOLIS 4, IND.......408 North Illinois Street
KANSAS CITY 8, MO.......215 West 18th Street
LOS ANGELES 7, CALIF.......1926 South Vermont Ave.
MEMPHIS 2, TENN.......397 South Second Street
MILWAUKEE 3, WISC.......1131 North 8th Street
MINNEAPOLIS 3, MINN.......1104-06 Currie Avenue
NEW HAVEN 10, CONN.......132 Meadow Street
NEW ORLEANS 13, LA.......1307 Tulane Avenue
NEW YORK 19, N. Y.......630 Ninth Avenue
OKLAHOMA CITY 2, OKLA.......623 West Grand Avenue
OMAHA 2, NEBR.......1514 Davenport Street
PHILADELPHIA 7, PA.......1225 Vine Street
PITTSBURGH 19, PA.......1701 Boulevard of Allies
PORTLAND 9, ORE.......1816 N. W. Kearney Street
ST. LOUIS 3, MO.......3214 Olive Street
SALT LAKE CITY 1, UTAH.......214 East First South Street
SAN FRANCISCO 2, CALIF.......221 Golden Gate Avenue
SEATTLE 1, WASH.......2420 Second Avenue
TAMPA 1, FLA.......115 South Franklin Street
WASHINGTON 1, D. C.......925 New Jersey Ave., N.W.

EMPIRE FILMS, LTD., CANADA

CALGARY, ALBERTA.......8th Avenue and 6th Street West
MONTREAL, QUEBEC.......121 Craig Street West
ST. JOHN, N. B.......12 Hazen Street
TORONTO, ONTARIO.......277 Victoria Street
VANCOUVER, B. C.......Davie and Burrard Streets
WINNIPEG, MAN.......Film Exchange Building

ARGENTINA • URUGUAY • PARAGUAY

Republic Films Argentina Corp.....Tucuman 1946, Buenos Aires, Argentina

AUSTRALIA

British Empire Films (Pty.) Ltd.......251a Pitt St., Sydney, Australia

BERMUDA

Mr. Charles H. Monks.......Aireigh, Cedar Avenue, Hamilton, Bermuda

BRAZIL

Republic Pictures do Brasil, Inc.......Praca Getulio Vargas #2
Rio de Janeiro, Brazil

BRITISH WEST INDIES • BRITISH GUIANA • DUTCH GUIANA

Republic Pictures (Trinidad,) Inc.......P. O. Box 566
Port of Spain, Trinidad, B. W. I.

CHILE

Cia. Republic Films Chilena, Inc.......Casilla 932, Santiago, Chile

COLOMBIA

Republic Pictures de Colombia, Inc.......Colombia, South America

CUBA

Tropical Films de Cuba, S.A.......Consulado 216, Havana, Cuba

ENGLAND

British Lion Film Corp.......76 Wardour Street, London W.1, England

INDIA

M. B. Bilimoria.......Sir Mangaldas House, West End Cinema Compound
Lamington Road, Bombay, India

MEXICO

Republic Pictures de Mexico, Inc.......Avenida Morelos #63
Mexico, D.F., Mexico

NEAR EAST

Near East Films.......363 Lexington Avenue, New York City

NEW ZEALAND

British Empire Films (N.Z.) Ltd.......15 Courtenay Pl., Wellington, N. Z.

NORTH AFRICA

General Overseas Corp.......363 Lexington Avenue, New York City

PANAMA & CENTRAL AMERICA

Republic Films of C.A. Inc.......P. O. Box 382, Colon, Panama

PERU • BOLIVIA

Republic Pictures del Peru.......Lima, Peru
Giron Contumaza 283, (Pasaje Encarnacion)

PORTUGAL

Salm Levy Jr. & Ca.......Rua da Conceicao 107 2°, Lisbon, Portugal

PUERTO RICO • SANTO DOMINGO • HAITI • VIRGIN ISLANDS

Republic Pictures P.R. Corp.......P. O. Box 2949, San Juan 13, Puerto Rico

SOUTH AFRICA

I.V.T.A.......220 West 42nd Street, New York City

SPAIN

Ulargui Films.......Antonio Maura 16, Madrid, Spain

SWEDEN

A/B Sveafilm.......Kungsgatan 29, Stockholm, Sweden

SWITZERLAND

Monopol Films A.G.......61 Toedistrasse, Zurich, Switzerland

TURKEY

Halil Kamil Film.......Posta Kutusu 2163, Beyoglu, Istanbul, Turkey

VENEZUELA

Mr. Luis E. Perez, A...Socarras a Puente Yanes #103, Caracas, Venezuela

MILLIONS IN STRIKE LOSSES ARE MOUNTING HOURLY

Nobody Will Admit It, but Films Are Costing More; Theatre Campaign Next

by WILLIAM R. WEAVER
Hollywood Editor

Costs of the studio strike, which have already mounted to more millions of dollars than anybody in authority ventures to calculate, are fanning out over wider terrain, exacting payment from more and more innocent bystanders hourly.

At the start of its 12th week of the conflict between the Conference of Studio Unions and the International Alliance of Theatrical Stage Employees, both American Federation of Labor affiliates, there are additional costs, such as loss of prestige and good will.

Theatre owners, who previously have been threatened, are on the eve of serious attempts to boycott houses showing the product of picketed studios, if instructions to union locals throughout the country are carried out.

Labor Board Ponders, with Both Sides Defiant

As of this point, too, the National Labor Relations Board in Washington is engaged in deciding, finally, if possible, the outcome of an election held in its Los Angeles bureau May 24, with the formally appointed purpose of settling the dispute around which the CSU built its strike, but nobody in a position of responsibility on either side of the battle front expects the NLRB's decision to restore peace. On the contrary, both the CSU and the IATSE have declared they will ignore the decision "unless we win," and both have defied enough other governmental and organizational dicta to give their declarations an undisputed ring of dependability.

Any assessment of the costs thus far is of necessity subject to qualification and open to official denial, for the parties to the conflict talk only of the costs to the "other fellow," but the measure of them is to be had in generalities by canvassing the conditions and circumstances under which Hollywood is conducting its business of producing pictures.

These conditions and circumstances, it is to be noted, govern the operations of producers and of professionals who are not in any way party to the CSU-IATSE struggle, nor concerned directly in its outcome.

Average of Three Views Adds Up to Expense

To speak first of the costs to the major studios, operating within picket lines, it is necessary to reconcile three official or semi-official reports with a great many unofficial ones.

Officially, the Association of Motion Picture Producers declared three weeks ago that the strike "is no longer a serious influence on production," coupling this statement with a series of weekly reports to the effect that the number of pictures in production is normal for this time of year and season. Officially, also, the IATSE which obligated itself earlier in the strike to furnish craftsmen with which to "keep the studios operating," declared last week "The strike is over" and asserted sufficient manpower was being provided to meet all necessary production needs.

Semi-officially, in the sense that it has not been uttered over signature, although stated by CSU's ranking officials publicly and privately, the striking group has maintained that "producers reconciled themselves to a 100 per cent increase in overhead charges when the strike started, and have had to double this allowance since."

There is no doubt that the truth lies somewhere between the poles of these statements, unless individual producers and qualified production executives who talk out of meeting are to be disbelieved. Said one such personality, with a big picture in work, "Sure we're getting along; the difference is that we used to put 20 painters on a set and finish it tonight for tomorrow's shooting, whereas now we get along with two painters and wait 10 days for them to get it ready." Said another, whose picture is running up an all-time record number of shooting days and embarrassing his reputation for keeping costs under budget, "We've rewritten so many scenes, to take them outdoors and beat the set delays, that the damned thing's going to look like a horse opera without horses."

These and scores of unofficial statements in kind are oblique but illuminating references to budgets and overheads, which are matters not touched upon in any official statements. Similarly oblique and illuminating are such matters on the record as layoffs and vacations "in accordance with contract" taken by directors and others with or without previous planning. It is in evidence, and substantiated by every indication save official confirmation, that the strike is making pictures cost more to produce than the same pictures would have cost if no strike had been called.

Independent Not a Party But Business Is at Stake

Theoretically, the independent producer is not affected by the strike against the majors. Actually, it is costing many an independent practically his business. He is at liberty, so far as the CSU is concerned, to go ahead and make a picture whenever he wants to. But, says the CSU, he must make it at a "clean studio," meaning one which is not being picketed, and he must employ CSU craftsmen. Yet the independent producer, in almost all cases, cannot lease space in a "clean studio" for as many months as it may require for the studio to satisfy the now backed-up demands of other independents, and it is impossible for him to make his picture in a major studio with CSU craftsmen because labor contracts are between studio and union and none can be made to cover the independent producer's individual picture if it's to be made inside a picket line.

The cost of the strike to the strikers is not reported directly by CSU, which maintains consistently that workers on strike are finding plenty to do in other fields by way of earning a living.

IATSE's costs are a matter of bookkeeping, since they stack up as an investment in the organization's chances of successfully establishing three new and important locals in the studio field.

It is into and over the field of exhibition, however, that the costs of the conflict are beginning to fan out. The first threat to spread the costs over the nation via the exhibitor's box office was made at the start of the "jurisdictional dispute" by Richard F. Walsh, IATSE president, who said he would call out IATSE projectionists if the producers dealt with the CSU. The second was made four weeks ago by Herbert Sorrell, CSU president, who telegraphed exhibitor organizations official notification that a nationwide strike was going to be instituted against pictures produced in struck studios.

To Notify Theatres of Boycott Intentions

Last week the CSU implemented its threat, and the IATSE recognized the action to the extent of pledging itself to counteract whatever effectiveness it might demonstrate.

L. P. Lindelof, general president of the Brotherhood of Painters, Decorators and Paperhangers of America, mailed to 1,500 locals a letter setting forth the Brotherhood's position against patronizing pictures made by major studios and enclosing a form letter for the locals to dispatch to exhibitors in their communities.

Setting up headquarters in Hollywood, a sub-committee of the CSU strike strategy committee began mailing letters, drafted in the pattern of the Lindelof letter, to 6,000 other locals throughout the country, and a CSU spokesman said the international presidents of the carpenters, the machinists and the electricians unions whose Hollywood locals are on strike are to duplicate the Lindelof actions.

On learning of the CSU undertaking, designed to bring trade pressure to bear upon the producers via exhibitor protest to the distributors, which CSU expects to manifest itself in terms of film-rental complaints, IATSE's international representative, Roy M. Brewer, in direct control of IATSE operations and strategy in Hollywood, told this reporter his organization was equipped and ready to send its members into meetings of any union or central labor council in the nation to present the IATSE side of the fight and nullify the effects of the CSU campaign.

Costs Up to Now Not Full Picture of Losses

The costs accrued up to now, incalculable as they are, do not represent the final bill. The increased cost of producing pictures is yet to be met by the ultimate consumer of the pictures produced under strike conditions. The cost of a peace to come depends, naturally, upon the outcome of the conflict, but it cannot be less than substantial. All possible settlements mentioned publicly by CSU include provisions for retroactive payments. There have been no public disclosures regarding the terms of the "agreement" under which the IATSE pledged itself to provide the producers with craftsmen required to keep the studios operating, but the three newly established IATSE locals assuredly are not going to settle for a lesser wage scale than the striking locals enjoyed and, since to the victors go the spoils, can be expected to demand a higher scale if the strike is settled on IATSE terms.

Up to now nobody qualified to make a success of it has leaped to the defense of the good will which the industry at large has spent half a century in winning.

ON THE MARCH

PERFORMANCE, DELIVERED

by RED KANN

THE inevitable march of events caught up with the antedated story it woefully told of the point system under which the fighting man may compute his chances of returning to civilian status. Therefore, on Thursday, "Two Down and One to Go" officially went into the discard. Its replacement is "On to Tokyo," also produced by the Army Pictorial service for release through Universal beginning the same day.

For its distance, this discussion will have something to do with the discarded film and the thinking behind it, but more to do with another exemplary job undertaken by the industry in the design of the common cause.

It is widely known by this time that "Two Down and One to Go" was conceived about a year ago, produced in secret and, when finished, sent under seal to the Metro exchanges to await its day of unfoldment. Immediately ahead of theatre dates were Army theatre dates.

In the first week of release, Metro had 400 prints at its disposal. The Army had 236, but WAC needed 678. This made a deficit of 42 on paper. The result was a need to shift and shuttle from one exchange to another. It was far more complicated than appears.

Atlanta, as one case in point, required 23 prints. But Army theatres in that area required 33 for a total of 56. WAC's blueprint, however, called for only 43, which meant an overage of 13. Cincinnati was shy and so, too, was New Haven. Eleven of Atlanta's extra 13 were flown to the Ohio city and two to New Haven.

There was Minneapolis needing 21 prints, which it had, plus one from a post theatre, whereas 36 were total requirements. Shy 14, Alaska flew 17 prints to meet Minneapolis' needs. This gave Minneapolis three more than necessary and these, in turn, were flown to New York to reduce a deficit which cropped up here. This type of shunting dotted the entire national scene.

Routines Went Out

METRO bookers worked with bookers representing the Army Pictorial Service. The whole process was deep in security. It meant, furthermore, a complete rearrangement of normal booking procedure to accommodate the requirement of getting the subject into as many theatres as possible under the print ceiling established. Willing theatremen, of course, played an indivisible part in all this.

Unless they had agreed to bicycling, the unusual outcome of 800 houses playing "Two Down and One to Go" day-and-date with 400 prints in the first seven days of release obviously would have been impossible. As it was, however, the arrangement worked and was carried down the line until the picture was withdrawn Thursday. By that time, 1,000 houses had run it with the basic 400 prints augmented by approximately 100 additional let loose by Army theatres.

Reposed in the lap of H. M. Richey, this was the kind of job best described as nightmarish. It was to him, and to the unsung group of men and women who were called upon to perform a task perhaps without near or far precedent in the history of distribution. It raised hob with Metro's routines and meant an out-of-pocket expense of perhaps $25,000, which has been chalked up against a service job for the Government.

What this illustrates chiefly, however, is the efficiency with which distribution, although represented by a single company in this instance, once again squared performance with Washington's expectancy. The undertaking, consequently, becomes another credit for an industry which deserves nothing but credit for the sweep of its voluntary cooperation with the war effort.

As for the rest, the account is something else again. There is some wonderment why the Army felt it required to use three reels to get over a story which could have been done in a few minutes in newsreels or in a very short short subject. There is more wonderment over Army insistence that "Two Down and One to Go" was permitted to proceed as far as it had by Thursday when the essentials of its content had been outmoded in the first day of release, which was the Thursday on which the actual point system was released to afternoon newspapers. The film was never anything more than hypothetical whereas the newspaper story told the actual formula with all hypothesis eliminated.

Of course, production-wise, "Two Down and One to Go" was an excellent job. It was good to look at, if confusing, and the Technicolor was fine. The Army must have thought so, too.

It gave up the hard way.

Among the Finest

FOOTAGE: 300,000 feet. Camera crew: 106 Navy, Marine and Coast Guard photographers. Results: "To the Shores of Iwo Jima" in two striking and devastating reels.

Here is one of the genuinely outstanding releases of the entire war. Immediately, "The Fighting Lady" springs to mind as one with which to compare. "Iwo Jima" has about it a professional finish which is the more remarkable since it was shot under combat conditions with shells flying and men dying. No doubt, the excellence of results may be attributed primarily to the possibilities lurking in the over-all footage and the opportunity offered Capt. Milton Sperling in the editing, which is superb.

Under the imprimatur of the War Activities Committee, "Iwo Jima" is being distributed by United Artists, which ought to be proud to handle it.

Prediction: It will top many of the shows of which it becomes a part.

■■ *No exhibitor ever displayed greater fidelity to his self-inflicted operating standard than an upper New York State theatreman whose show never runs beyond two hours.*

Come what may, he stops at 120 minutes and compresses into them two features, a cartoon and a newsreel. How does he do it? He just drops out enough reels, random-like, to accommodate his routine.

■■ Judy Garland dramatic. Betty Hutton dramatic. Alice Faye, also. And now Rita Hayworth.

Nobody seems happy in Hollywood.

Stark Realism of War Recorded In Iwo Jima Film

Nineteen minutes of the stark realism of war, in beautiful color, were shown Friday afternoon in the Warner projection room, New York, to a specially selected audience of newspaper and trade writers and publishers, and officers. They constitute the pictorial compression, from 300,000 feet of 16mm Kodachrome, of the battle for Iwo Jima.

The picture, "To the Shores of Iwo Jima," was produced by the Navy, Coast Guard and Marine Corps, edited at the Warner studio in California, and will be released through the Office of War Information and distributed by United Artists for the industry's War Activities Committee. The release date is June 7.

The picture's high spots are the explosion of a munitions dump, the raising of our flag on Mount Suribachi, and the quotation, in the final scenes from the late President Roosevelt, and in his voice:

"With confidence in our armed forces, with the unbounding determination of our people. we will gain the inevitable triumph, so help us God."

The picture will aid the sale of Bonds. It shows as well as precedessors of its type, but with the added impact of Technicolor, in which it was printed in 35mm, the hardship of the amphibious landing and the bloody foot-by-foot fighting.

Shown are landing preparations, including impressively the tremendous naval and aerial bombardments; then the landing, and the initial fighting; the arrival of supplies, the attack on Mount Suribachi, and the wounded, the dead and the wreckage.

The color is variable, but not importantly so in light of the events portrayed; it is, however, possible a distraction in some of the grimmer scenes. The novelty of pyrotechnic display in exaggerated color makes war too pretty a picture.

Captain Milton Sperling edited the film, assisted by Lt. Comdr. John McLain, officer in charge of the Iwo Jima photo mission, Lt. David Hopkins, assistant to Comdr. McLain, and Lt. (j.g.) Lothar Wolff of the Coast Guard.

Guests at the screening included Vice-Admiral Herbert F. Leary, Lt. Comdr. Richard S. Barthlmess, his aide, Captain Edward J. Steichen, Navy Photographic Services, Comdr. Jack Dempsey, and Rear Admiral Harold Blaine Miller.

Release of the picture, the 123rd film from the WAC, coincides with the fifth anniversary of the film industry's War Activities Committee, Francis S. Harmon, its executive vice-chairman, pointed out in a brief talk prior to the screening. F. E. S.

Arrange European Tour For Film Executives

Further plans for a tour of European capitals by film company executives and top-flight producers as guests of General Dwight D. Eisenhower are being perfected by the War Department, it was revealed in Washington last week. The idea has been given approval, in principle, by General Eisenhower and other high military officials, but details and lists of those to be invited are to be worked out.

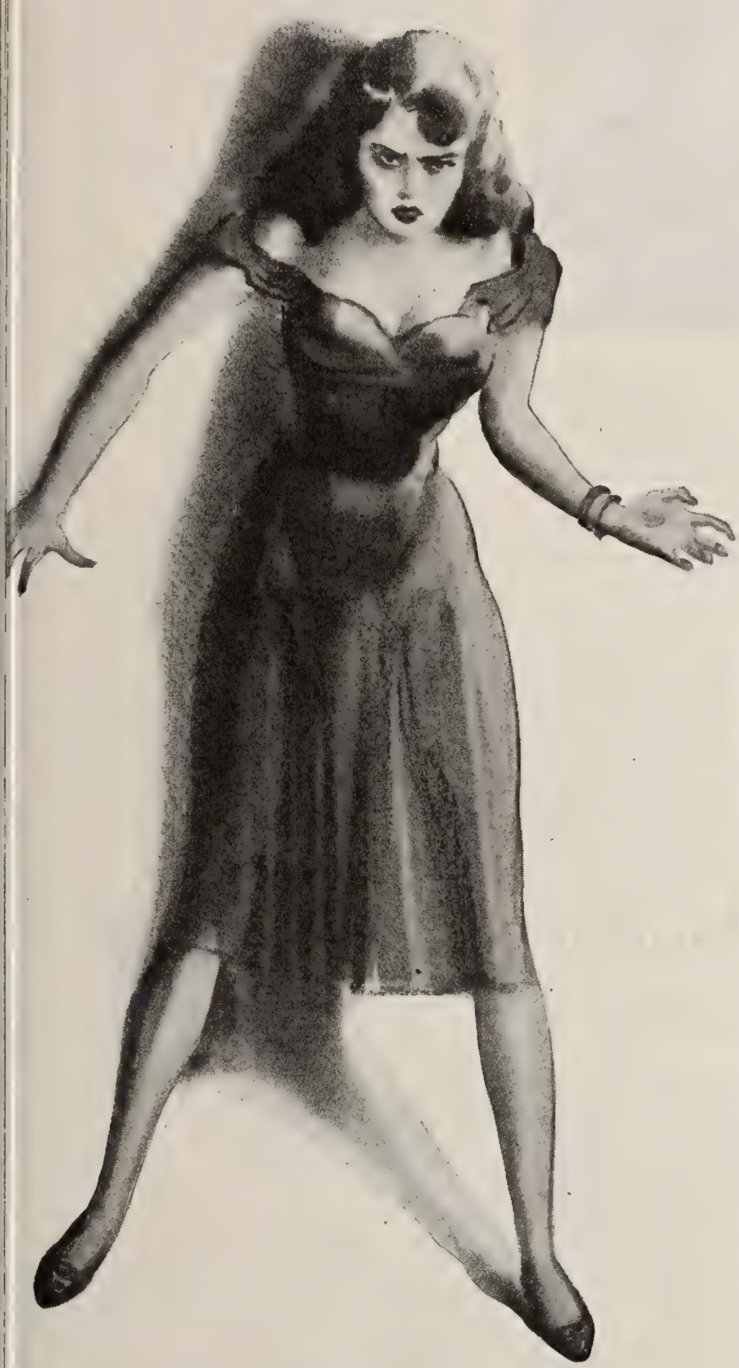
It was emphasized that the tour was in no sense a propaganda trip, nor designed to influence the production of any specific pictures. Rather, a Department official pointed out, it was aimed at giving industry leaders basic background information valuable in any production activities dealing with Europe today.

The trip will involve no Nazi "horror camps" since these have ceased to exist.

Cohn Wins Flying Cross

Robert Cohn, son of Jack Cohn, executive vice-president of Columbia, has been promoted from first lieutenant to captain in the Army Air Force and awarded the Distinguished Flying Cross. A graduate of the University of Michigan, he went overseas in February, 1943, with the 13th Bomber Command. He holds two Air Medals.

M-G-M TRADE SHOW OF "BEWITCHED"



ALBANY	20th-Fox Screen Room 1052 Broadway	TUES. 6/19	8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N. W.	TUES. 6/19	10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	TUES. 6/19	10:30 A.M. Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	TUES. 6/19	8 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	TUES. 6/19	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	TUES. 6/19	1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	TUES. 6/19	8 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	TUES. 6/19	1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	TUES. 6/19	2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	TUES. 6/19	3 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	TUES. 6/19	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	TUES. 6/19	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 North Illinois Street	TUES. 6/19	9 A.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte St.	TUES. 6/19	1:30 P.M.
LOS ANGELES	Ambassador Theatre Ambassador Hotel	TUES. 6/19	1 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	TUES. 6/19	1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	TUES. 6/19	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	TUES. 6/19	2 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	TUES. 6/19	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	TUES. 6/19	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room 630 Ninth Avenue	TUES. 6/19	10:30 A.M. Also 2:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	TUES. 6/19	1 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	TUES. 6/19	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	TUES. 6/19	11 A.M.
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	TUES. 6/19	2 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney Street	TUES. 6/19	1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 6/19	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	TUES. 6/19	1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	TUES. 6/19	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Avenue	TUES. 6/19	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	TUES. 6/19	1 P.M.

"BEWITCHED"

WITH

PHYLLIS THAXTER · EDMUND GWENN

HENRY H. DANIELS, Jr. · HORACE McNALLY

MINOR WATSON

Adapted for the Screen by Arch Oboler from his original story "Alter Ego"

Directed by ARCH OBOLER · Produced by JERRY BRESLER

UNIVERSAL ON THE "BIG BOARD"

TRADING in the shares of Universal Pictures Corporation on the New York Stock Exchange began Monday, May 28. Meeting the exchange's requirements for broad ownership and profitable operation, the company's stock was admitted to the exchange from the Curb market. Watching the ticker here on the first day are: Philip L. West, director of the exchange's department of stock listings; Nate I. Blumberg, John J. O'Connor, Charles D. Prutzman, Sam Machnovitch and Budd Rogers, of Universal. The company's common stock, which closed at 27¾ on the Curb Friday, opened at 28 on the exchange Monday and closed at 27⅞ with 3,200 shares sold. A total of 784,130 shares are outstanding among about 2,000 stockholders.

Production Slack May Kill Raw Stock Quota Rise

With prospects good for a small increase in the film raw stock allocations for the third quarter, the possibility that not enough film would be manufactured to fill the full quotas despite War Production Board approval clouded the situation this week.

Although permission may be given the producers and distributors to use an increased amount of footage, it was pointed out that the manufacturers of raw stock continued to be plagued by manpower shortage. The WPB has queried the manufacturers on the probable supply during the vacation period. If the plants cut back their output as much as they have in previous years a serious situation might develop. They have been urged to spread vacations, and efforts have been made to procure additional labor through the U. S. Employment Service.

The main problem, therefore, is that even if higher allocations are authorized it will be possible to deliver the actual film only if the manufacturers can keep enough workers on the job to insure capacity production during the vacation period.

Meanwhile, a report from the compliance division of the WPB on the investigation of the record of film companies throughout the period of stock contral was awaited. Although WPB officials declined to comment, it was understood the report would be favorable.

There were indications that WPB would continue the present method of crediting the industry with 50 per cent of the raw stock used in making advance release prints for the Army and Navy supply of new features. After discontinuing the credit, which amounts to about 30,000,000 feet per quarter, several months ago, the WPB reinstated it without promising it would be continued for the third quarter.

Figures for the three months beginning July 1 will be formally established June 7, when the industry advisory committee on raw stock, headed by George J. Schaefer, meets in Washington with Stanley B. Adams, head of the WPB Consumers' Durable Goods Division.

It was reported that no word had been received from the American Embassy in London on the British attempt to obtain some 25,000,000 feet of raw stock for the printing of releases by J. Arthur Rank to distribute in the United States. State Department officials were reported to be watching the application of the 15 per cent cut recently instituted against the supply of raw stock to film companies in England, for signs of any discrimination against American firms.

Lincoln V. Burrows, chief of the photographic section of the WPB Consumers' Durable Goods Division, will be in charge of photographic equipment and accessories, other than 35mm projection.

20th-Fox Quarter Net $2,855,485

Twentieth Century-Fox Film Corporation and all subsidiaries, including National Theatres Corporation and Roxy Theatre, Inc., last Thursday reported consolidated net profit after all charges for the first quarter ended March 31, 1945, of $2,855,485. After deducting dividends on prior preferred and convertible preferred stock, this amounted to $1.33 per share on the 1,824,711 shares of common stock outstanding.

A comparison of the first quarter of 1945 with the first quarter of 1944 is as follows:

	13 weeks to March 31, 1945	13 weeks to March 25, 1944
Gross income from sales and rentals of film and theatre receipts	$42,028,729.82	$41,970,539.42
Consolidated net profit before federal taxes, minority interests and contingencies	8,642,101.54	11,196,821.79
Provision for federal income and excess profits tax....	5,135,000.00	7,580,000.00
	3,507,101.54	3,616,821.79
Deduct net profit applicable to minority interests	451,616.12	430,519.17
	3,055,485.42	3,186,302.62
Deduct provision for contingencies	200,000.00	
Net profit	$2,855,485.42	$3,186,302.62

The consolidated net profit after all charges reported by the corporation for the first quarter of 1944 was $3,186,302, equal after deducting dividends on the prior preferred and convertible preferred stocks, to $1.57 a share on the 1,742,004 shares of common stock then outstanding.

RKO Reports Net Profit for 1944 Of $5,206,378

Consolidated net profit of Radio-Keith-Orp eum Corporation for the year ended December 1944, was $5,206,378, equivalent, after divider on the outstanding six per cent preferred, to a proximately $1.56 for each share of outstar ing common stock, according to the annual rep issued to stockholders.

The company's net profit in 1943 was $6,964,0 A detailed statement of 1944 profit and loss f lows:

Income:		
Theatre admissions, film rentals and sales	$81,212,264.92	
Rents and other operating income	3,690,725.64	
		$84,902,99
Expenses:		
Amortization of film costs and expenses	$19,259,646.20	
Royalties and participations..	14,542,091.31	
Operating and general expenses	38,330,434.00	
		72,132,17
		$12,770,81
Deduct — Depreciation and amortization of capital assets (other than $275,368.77 in respect of studio properties and other equipment charged to film costs)...............		1,313,45
		$11,457,36
Other income:		
Equity in profits (net) of subsidiary companies not consolidated operating in foreign territories, including exchange adjustments (Note A)......................	$322,306.04	
Dividends received...............	292,748.18	
Interest earned..................	149,756.62	
Sales of story and motion picture rights	149,638.74	
Sundry other income............	232,365.79	
		1,146,81
		$12,604,18
Other charges:		
Interest and discount............	$799,313.26	
Premiums on retirement of funded debt	195.162.99	
Losses on investments, capital assets and an unfinished production	726,740.99	
Sundry other charges...........	109,272.26	
		1,830,48
		$10,773,694
Provision for estimated income and excess profits taxes:		
Normal and surtax...............	$2,028,000.00	
Excess profits tax (after deducting credit for debt retirement and for postwar refund).......	3,517,000.00	
		5,545,000
		$5,228,694
Dividends on common and convertible preferred stock (7% cumulative) of Keith-Albee-Orpheum Corporation, a subsidiary company, outstanding in the hands of the public.......		22,315
Net profit for the year..................		$5.206,378

The annual meeting of stockholders will held at the office of the company in Dover, De June 6, at which time J. Miller Walker will elected to the board of directors, replacing Ric ard C. Patterson, Jr., whom the late Preside Roosevelt had named Minister to Yugoslavia.

Gross receipts from theatre admissions we somewhat greater in 1944 than the previous yea but higher operating costs offset the increase.

12,641 20th-Fox Preferred Shares Sold in Block

A special offering of Twentieth Century-F stock was completed last week on the New Yo Stock Exchange. E. F. Hutton & Company o fered a block of 12,641 shares of Twentieth Ce tury-Fox Film Corporation $1.50 convertible pr ferred stock at 36¾, less a commission to deale of 65 cents a share. The offering was complet in nine minutes. There were 62 purchases b twenty-two firms. The largest trade was 1,5 shares and the smallest 20 shares.

JAPS TO GET THEIRS BEFORE TELEVISION GETS BREAK: FCC

Equipment Must Wait; Gerl Sees Smaller Theatres Closing in 10 Years

Television has still another corner to round—victory over Japan—it appeared this week when the Federal Communications Commissions said no equipment could be manufactured until the Pacific issue was settled. Meanwhile, the future of the new medium was kept before the public with new predictions, among them one that it would result in the closing of many small theatres and reduce the number of "B" pictures.

Other developments, some of them not so sweeping and some of them carrying an appreciable degree of conservative seriousness, included:

1. A declaration by Warner Brothers Pictures that it was pursuing its own television course and was not interested in an experimental studio in New York.

2. Victory in its initial bid for supervision of television workers by the International Alliance of Theatrical Stage Employees in an election supervised by the National Labor Relations Board at a New York radio station.

3. Special attention to the new medium in discussions of the Paramount theatre partners at a meeting in Chicago.

4. Formation by the Philco Radio and Television Corporation of a television broadcasting division to combine all of the company's telecasting activities.

5. Announement by the American Telephone and Telegraph Company that 1,500 miles of coaxial cable will have been installed underground, suitable for linking television broadcasting stations, by the end of this year.

6. Announcement of a new micro-wave relay and booster system to be installed by the Raytheon Manufacturing Company between New York and Boston and between New York and Chicago.

"We may see a good number of small film houses in cities close up in the next decade," Joseph Gerl, president of Sonora Radio and Television Corporation, told the University of Chicago Sociology Club. He predicted that television could not take the place of all films, because "Class A", colossal production would be too expensive for television stations to show.

"However," Mr. Gerl continued, "it is not improbable that Class B and C films would be made by some producers, to be shown over local stations. Westerns, serials, light musicals and other such films would go very well, and the smaller houses which show a good number of B and C films would be superseded by the use of films on television broadcasts." He suggested that while the medium "will have a tremendous broadening effect on the intellectual horizons of the average family," it will also bring a decrease in newspaper local display advertising and in radio chain advertising.

Development of Medium Seen Up to Business

Television will dominate post-war radio, Robert E. Dunville, vice-president of the Crosley Corporation, predicted in Cincinnati. He said that the extent to which this might occur depended on American business and how much of the market it could economically seek.

Unless Japan is defeated before that time, it will be well into 1946 before manufacture of television and broadcasting transmitters and receivers can be resumed, the Federal Communications Commission revealed in Washington at a hearing on low-spectrum broadcasting allocations.

In the final report on such allocations, the FCC reduced the channels assigned for use by the motion picture industry in the January 15 report from the 26 to be shared with other broadcasters to 18 on a sharing basis. Six would be shared with relay press, and 12 with relay broadcast, geophysical, forestry and conservation stations.

WPB to Give 90 Days Advance Notice to the Industry

If the situation on civilian equipment should improve enough to permit earlier resumption, the War Production Board will give 90 days advance notice to the trade. Because of security reasons, the FCC will withhold its full report for some time but has released data on allocations to enable the industry to make its plans accordingly.

Denying published financial reports, Warner Brothers announced that it was not interested in Cine-Television Studios, manufacturers of experimental television motion pictures in New York. The company said it was pursuing its own television course, having filed an application for a broadcasting license and purchased a 17-acre site on the West Coast for a station.

The IATSE, which recently announced its intention to seek jurisdiction of workers in the television field, was elected the bargaining representative by a wide margin by technicians in the Allen B. DuMont television station, WABD, in New York. The Columbia Broadcasting System and National Broadcasting Company employ IATSE stage hands in their New York stations, but jurisdiction over other technicians has not been obtained by any union.

A discussion of television, with special attention to the impact on theatre operation, featured closed sessions of the Paramount theatre partners meeting at the Edgewater Beach Hotel in Chicago May 22.

Ernest B. Loveman has been appointed vice-president of the Philco Radio and Television Corporation in charge of the new telecasting division. He will head the agency directing all Philco television station, broadcasting and network activities, including WPTZ in Philadelphia and the new network linking Washington with Philadelphia. The company has filed applications for commercial stations in Washington and New York.

Philco also apparently is experimenting with television in color. It has asked permission Monday to construct an experimental station in Springfield, Pa., to operate in the ultra high frequency area reserved for wide-band broadcasting.

A.T.&T. Facilities to Be Ready For Any Transmission

"Whatever television needs from us for transmission, we'll be prepared," the American Telegraph and Telephone Company declared in general magazine advertisements in April. "We can transmit television over wire lines and by radio," the advertisement continued. "We produced the coaxial cable, which is particularly adapted to television. We have some coaxial installed now and are installing more. We are also setting up a micro-wave radio-relay circuit."

Last week, the company announced progress in the indicated direction. It expects to have some 2,000 miles of coaxial cable manufactured by the end of 1945, with at least three-fourths of the mileage already installed underground.

To be operated as a public utility, a chain of micro-wave relay and booster stations will be installed between New York and Boston, and one between New York and Chicago, by the Raytheon Manufacturing Corporation, Donald DeNeuf, assistant manager of the company's communications division, told the Television Press Club in New York. He said that the inter-city facilities would be available to the motion picture industry for theatre television.

Sees Television Entirely Medium of Expression

The new medium will not be a new branch of any existing art, according to Richard Hubbell, production manager and television consultant of WLW, Cincinnati. He told the College of Commerce Administration of the Ohio State University in Columbus Monday that there was a natural tendency for motion picture people and others to consider it a new branch of their activity. "This all adds up to a lot of people with limited perspectives," he said. "Television requires unorthodox thinking which breaks out of established molds and blazes new trails," he declared.

Colonel Lawrence W. Lowman, CBS vice-president on leave of absence to the Army, will return to the company July 1 as executive vice-president in charge of television, according to Joseph H. Ream, vice-president and secretary. Mr. Lowman will supervise all television activities, including program production and operation, under the direction of Worthington Miner, and engineering research under Dr. Peter C. Goldmark.

TELEVISION CENSORSHIP IS SOUGHT IN OHIO

Ohio, which long has had a censorship law for motion pictures, is seeking to get in on the ground floor on television. A bill to amend the censorship statutes to include the new medium has been introduced in the Senate by Sen. Emil A. Bartunek, of Cleveland, and Sen. Lawrence A. Kane, of Cincinnati. The proposed amendments include a fee of $3 for each 10 minutes of televised screen time or fraction thereof. A provision makes mandatory the submission of all televised pictures to the State Department of Education for examination before such televised pictures may be exhibited. As with films, televised pictures must be of a "moral, educational or amusing and harmless character" to win censorship approval. Fines up to $1,000 are provided for violation.

ROBERT YOUNG • LARAINE DAY

IN

"Those Endearing Young Charms"

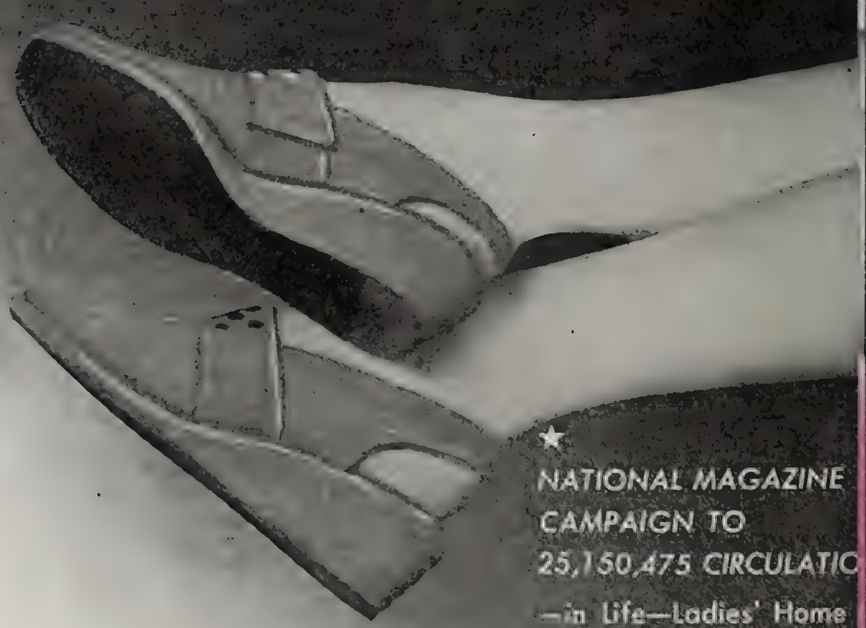
with

ANN HARDING

and Introducing

BILL WILLIAMS

—A riot in his
first important
RKO comedy role!



★

NATIONAL MAGAZINE
CAMPAIGN TO
25,150,475 CIRCULATIO
—in Life—Ladies' Home
Journal— Woman's Hom
Companion—True Story—
Liberty—Pic—Look—
and Fan List.

Produced by BERT GRANET
Directed by LEWIS ALLEN
Screen Play by Jerome Chodorov

SPEED TOTAL VICTORY!
THE MIGHTY 7th WAR LOAN

Home from the wars... Oh Boy!

Action on the furlough front . . . in RKO's radiant romantic hit . . . between the lovely who believes wooings mean weddings, and the pilot who thinks any girl is just a date! . . . Stimulating spice and sparkle headed for top box-office money!

RKO RADIO PICTURES

BOND PREMIERES PUSH SALES IN SEVENTH LOAN CAMPAIGN

Special Showings Planned by Broadway Houses, with Stage Attractions

The Bond Premieres, focal point of theatre participation in the Seventh War Loan campaign, have been responsible for the sale of enormous numbers of Bonds over the country, the national campaign committee, headed by Samuel Pinanski, has indicated.

Some of the earlier reports from such events, which will be continued throughout the drive, running from May 14 to June 30, were made public this week, and indicate clearly the trend of all-out participation in the effort.

The Fox theatre, Oakland, Cal., with a seating capacity of 2,800 sold 4,215 Bonds, with a value of $755,775. Some other California theatres with high Bond premiere records are the California, at Berkeley, seating 1,800, which sold 2,450 Bonds, at $271,565; the Fox, Watsonville, which sold 1,001, at $149,940; the Fox California theatre, also in Watsonville, which sold another 1,001, at $139,940; the Grand theatre, Richmond, which sold 822, at $124,550; the Marvel Theatre, Vallejo, which sold•1,686, at $166,900.

$6,562,100 in Bonds Sold In New York in Week

The Kimo Theatre, Albuquerque, N. M., sold at a Bond premiere May 23, 1,325 Bonds, at $204,850. Four "C" Bonds were sold at the affair, with a maturity value of $40,000.

Greater New York theatres sold 61,125 "E" Bonds during the drive's first week. These had a maturity value of $6,562,100.

The Don McNeil Breakfast Club radio show May 23 from the stage of the Paramount theatre, New Haven, resulted in the sale of $1,000,000 in Bonds. One-third of this amount was sold by the theatre, Herman Levy, state exhibitor chairman, said. The RKO Orpheum, Davenport, Ia., will have the same Breakfast Club show June 28. The theatre expects to sell $871,000 in Bonds.

The Empire theatre, Fall River, Mass., sold $299,475 of Bonds at a special show. The Adams theatre, Newark, sold $1,000,000 worth for its "Salute to Glenn Miller" show.

Bond-Per-Seat Basis For Many Premieres

New York participating theatres are staging Bond premieres with pre-released film, on a bond-per-seat basis. For the first time in the history of such drives, four of the largest Broadway houses, the Roxy, Rivoli, Paramount and Palace, will stage such premieres, and augment their film showings with large stage shows. It is expected 119 houses will participate, and sell 214,708 in Bonds.

The RKO Fordham theatre sold 2,400 Bonds, at $268,125, last week at a Bond premiere.

The RKO Proctor's, Yonkers, at a similar show last week sold 2,110 Bonds, with a value of $116,475.

These two shows were part of the New York series featuring pre-release films. The Roxy's show, scheduled June 19, is expected to sell $1,000,000 of Bonds. That show is expected to run four hours, and feature top Hollywood stars. The house has placed on sale 6,000 seats. Bonds for $25 will buy 1,251 seats; $50 Bonds, 1,931 seats; $100 Bonds, 1,680 seats.

WISCONSIN KNOWS FILM INDUSTRY BACKS DRIVE

Every mayor, newspaper editor, American Legion post commander, and War Finance Committee county chairman in Wisconsin knows that the state's theatres are boosting Bond sales. They also know that in their own efforts they may obtain full cooperation from exhibitors. H. J. Fitzgerald, state exhibitor chairman, has written them individually. Mr. Fitzgerald also told county chairmen to contact local exhibitors if they wished to screen War Activities Committee films in promoting Bond sales at other places than theatres, and pointed out that Treasury men in Milwaukee meet in a projection room there, and show films there for their own groups.

Three hundred Bond purchasers, who bought $371,000 worth through New York theatres, were given a six-hour cruise on Long Island Sound Sunday, on the U. S. Maritime Service Liberty Ship, *The American Mariner*. Several theatres sold 70 tickets, for Bonds worth $97,000, in the project. Among them was the Nemo, Manhattan, which sold $11,000 in "E" Bonds for four tickets. The Academy of Music, also Manhattan, sold six tickets for $11,000 in Bonds; and the Loew's 83rd Street sold three tickets for $7,000 of Bonds.

George C. Ritch is chairman, for the drive, of the Manhattan district. The Brooklyn district, which turned in $91,000 in Bonds for 75 tickets to the cruise, is under Helen Beckerman and Michael Nicholas.

WAC Promotes Superfort Visit to Purchasers

The New York public over the weekend was permitted for the first time to view the inside of a B-29 Superfortress, at LaGuardia Airport. The persons admitted were purchasers of "E" Bonds. The stunt was arranged by the WAC, in cooperation with the Treasury and War Departments.

The RKO Tilyou, Coney Island, under management of Lou Niss, will stage a show the morning of June 8 for students of the Mark Twain Junior High School, Brooklyn. The Roosevelt theatre, Woodhaven, is sponsoring a poster contest for grammar school children. Posters most persuasive in Bond sale appeal will win children suitable awards. Each school submits five posters. Twenty will be exhibited in the theatre lobby.

The Chicago theatre, Chicago, last week staged a Bond premiere, the result of which was the sale of more than $3,000,000 in Bonds. The show there was the first for the area. Balaban and Katz houses issued "E" Bonds for the premiere, which was attended by Mayor Kelly and other notables.

The Bushnell Memorial, Hartford, which also had a Bond premiere last week, reports a "gross" of $628,000 in Bonds.

In Greenwood, S. C., Kermit High, staging a Children's Bond Show at the State, foun it necessary to open the Carolina for an over flow. Sold were 1,104 Bonds at $66,075. I Anderson, S. C., Andrew Hutchinson reporte 922 children at his show, and the sale of 1,44 Bonds, at $142,400.

Bond premieres in that state brought som of these results: M. F. Schnibben's Colonia theatre at Florence sold $113,050 worth; J Edmondson, at the Carolina theatre, Columbia sold $454,625 worth.

George Langbart, managing the Randforc Circuit's Savoy theatre, Brooklyn, reporte selling 1,600 Bonds during the campaign's firs week, valued at $204,055.

United Nations Festival Held in New York

The United Nations festival at the Statue o Liberty replica erected in New York's Time Square by the War Activities Committee, las Saturday featured speakers, dancers, and singers from China and Yugoslavia. French, Polish, Norwegian, Czechoslovakian and Lithuanian programs will be staged on coming Saturdays.

The Loew circuit last week cited three additional members of its Seventh Bond Army who were eligible for Blue Star citations. They are John Spremulli, assistant chief of service, Providence, who sold $1,100 extra of "E" Bonds; and Marion Foyda, and Gladys Donahue, Norwich, Conn., who each sold a $1,000 Bond.

Fox West Coast Theatres circuit, northern California division, during the first week sold 14,986 Bonds, valued at $1,851,025, Richard Spier, circuit division manager, reported to George Mann and Rotus Harvey, exhibitor co-chairmen for the area. The territory contains 60 theatres.

Ralph Bellamy and Ruth Hussey, stars, this week opened a six-day tour of Wisconsin, for the Seventh War Loan. They were to appear in Milwaukee, Green Bay, Manatowa, Appleton, Sheboygan and Madison; and from the latter city they are to go to Philadelphia, then to Tulsa, and then to Oklahoma City.

Five "Armed Service Films" Available for Theatres

The Bond Premiere of the Metropolitan theatre, Boston, June 11, will feature a military pageant in tribute to the late Major Glenn Miller, band leader, and the entire cast of the Columbia Broadcasting System network program, "Youth on Parade."

Exhibitors have been advised by the WAC of five "Armed Service films" which may be run as a complete show or screened in regular programs. They are "War Comes to America," "Battle of San Pietro," "Fight for the Sky," "Target Tokyo" and "To the Shores of Iwo Jima."

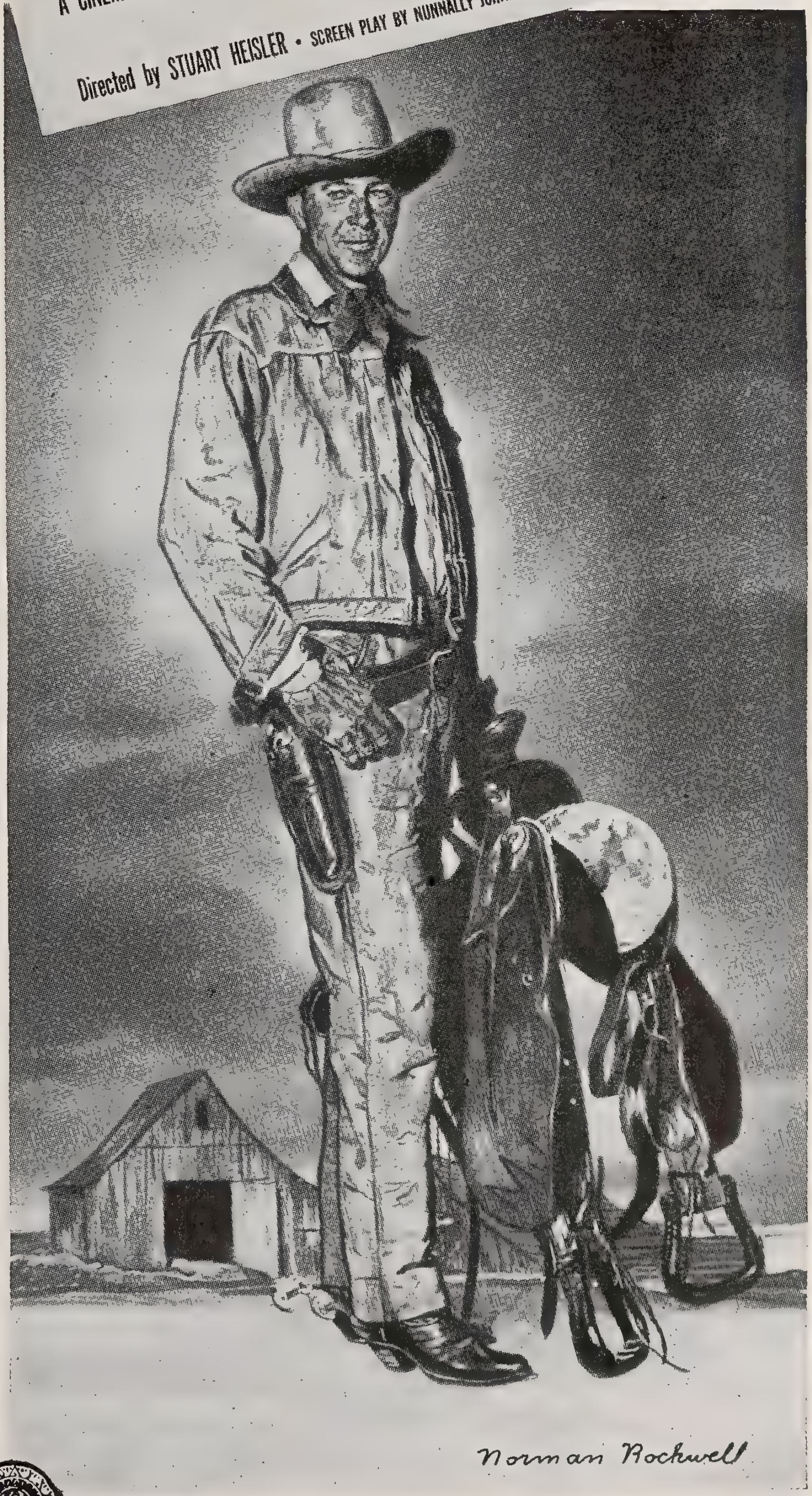
Sam Shain, assistant to Spyros Skouras, president of Twentieth Century-Fox, Thursday succeeded Al Finestone of the Paramount publicity department, as supervisor of trade paper publicity for the Seventh War Loan. Mr. Finestone is being given a special assignment by Paramount. Mr. Shain has been an intra-industry chairman during the drive, and recently completed a tour of 11 western states with Charles Skouras, western area chairman. The national committee praised Mr. Finestone's work.

RKO RADIO PICTURES, INC.

TRADE SHOWINGS of INTERNATIONAL PICTURES'

GARY COOPER ★ LORETTA YOUNG
in *Nunnally Johnson's*
"Along Came Jones"
with
WILLIAM DEMAREST · DAN DURYEA FRANK SULLY
A CINEMA ARTISTS CORP. Production *Produced by Gary Cooper*
Directed by STUART HEISLER · SCREEN PLAY BY NUNNALLY JOHNSON · AN INTERNATIONAL PICTURE

BRANCHES	PLACE OF SHOWING	DAY & DATE	TIME
ALBANY	Fox Projection Room 1052 Broadway	TUES. 6/12	2:30 P.M.
ATLANTA	RKO Projection Room 191 Walton Street	TUES. 6/12	2:30 P.M.
BOSTON	RKO Projection Room 122 Arlington Street	TUES. 6/12	2:30 P.M.
BUFFALO	Fox Projection Room 290 Franklin Street	TUES. 6/12	2:30 P.M.
CHARLOTTE	Fox Projection Room 308 So. Church Street	TUES. 6/12	2:30 P.M.
CHICAGO	RKO Projection Room 1300 So. Wabash Avenue	TUES. 6/12	2:30 P.M.
CINCINNATI	RKO Projection Room 12 E. 6th Street	TUES. 6/12	2:30 P.M.
CLEVELAND	Fox Projection Room 2219 Payne Avenue	TUES. 6/12	2:30 P.M.
DALLAS	Paramount Projection Room 412 So. Harwood Street	TUES. 6/12	2:30 P.M.
DENVER	Paramount Projection Room 2100 Stout Street	TUES. 6/12	2:30 P.M.
DES MOINES	Fox Projection Room 1300 High Street	TUES. 6/12	2:30 P.M.
DETROIT	Blumenthal Projection Room 2310 Cass Avenue	TUES. 6/12	2:30 P.M.
INDIANAPOLIS	Paramount Projection Room 116 W. Michigan Street	TUES. 6/12	1:30 P.M.
KANSAS CITY	Paramount Projection Room 1802 Wyandote	TUES. 6/12	2:30 P.M.
LOS ANGELES	RKO Projection Room 1980 So. Vermont Ave.	TUES. 6/12	2:30 P.M.
MEMPHIS	Fox Projection Room 151 Vance Avenue	TUES. 6/12	2:30 P.M.
MILWAUKEE	Warner Projection Room 212 W. Wisconsin Avenue	TUES. 6/12	2:30 P.M.
MINNEAPOLIS	Fox Projection Room 1015 Currie Avenue	TUES. 6/12	2:30 P.M.
NEW HAVEN	Fox Projection Room 40 Whiting Street	TUES. 6/12	2:30 P.M.
NEW ORLEANS	Fox Projection Room 200 So. Liberty Street	TUES. 6/12	2:30 P.M.
NEW YORK	Normandie Theatre 53rd St. Nr. Park Ave.	TUES. 6/12	10:30 A.M.
OKLA'MA CITY	Fox Projection Room 10 No. Lee Street	TUES. 6/12	2:30 P.M.
OMAHA	Fox Projection Room 1502 Davenport Street	TUES. 6/12	2:30 P.M.
PHILADELPHIA	RKO Projection Room 250 No. 13th Street	TUES. 6/12	2:30 P.M.
PITTSBURGH	Fox Projection Room 1715 Blvd. of Allies	TUES. 6/12	1:00 P.M.
PORTLAND	Star Preview Room 925 N.W. 19th Street	TUES. 6/12	2:30 P.M.
ST. LOUIS	S'Renco Projection Room 3143 Olive Street	TUES. 6/12	2:30 P.M.
SALT LAKE CITY	Fox Projection Room 216 E. First South Street	TUES. 6/12	2:30 P.M.
S. FRANCISCO	RKO Projection Room 251 Hyde Street	TUES. 6/12	1:30 P.M.
SEATTLE	Jewel Box Projection Room 2318 Second Avenue	TUES. 6/12	2:30 P.M.
SIOUX FALLS	Hollywood Theatre 212 No. Philips Avenue	TUES. 6/12	10:30 A.M.
WASHINGTON	Fox Projection Room 932 New Jersey Avenue	TUES. 6/12	2:30 P.M.



GOOD ENTERTAINMENT IS *INTERNATIONAL!*

BalancedFilmDiet For Germany Is Urged by Riskin

The re-education of the German people through motion pictures will be achieved ultimately only if their screen fare, currently envisaged in many quarters as exclusively documentary, is supplemented by entertainment films.

This is the conclusion of Robert Riskin, who retired recently as Chief of the Overseas Motion Picture Bureau of the Office of War Information after three years experience in the use of films in psychological warfare and propaganda.

Mr. Riskin last Friday outlined his views on the role of films in conquered enemy countries to the trade press in an interview at the offices of Richard Condon, Inc., New York public relations firm.

Pointing out that "the time will come shortly when the Germans will be permitted to shop for their motion picture entertainment," Mr. Riskin said he agreed with a rigid motion policy for Germany, but, unlike many others, only for a time. Attempts to impose propaganda films exclusively for a long period is destined for failure, he emphasized.

Would Include German Films

The best method to achieve our purposes, Mr. Riskin said, would be to include some films made in Germany by Germans. Production in that country should be supervised by the Allied Control Commission having a motion picture editorial committee to issue permits for the making of approved pictures, he added.

Mr. Riskin said there should be complete interchange of pictures among the four occupying forces, the United States, Great Britain, Russia and France. There is bound to be much confusion between the Allies before adoption of a single policy on this point, the core of the problem being divergence of viewpoint between Russian and American concepts of democracy, he added.

Commenting that it had been 13 years since the Germans had been permitted to see American films, and that they had been fed during that time on a diet of lies concerning the American way of life, Mr. Riskin said, "I am certainly not in favor of giving them entertainment for entertainment's sake, but I am in favor of giving it to them for our own sake."

Mr. Riskin, who will establish his own motion picture company in California, is also interested in the formation of a company, subsidized by the major companies, to make films propagandizing the American way for distribution abroad after the disbanding of the OWI.

No Agreement on Method

He has talked with members of the industry and discovered willingness to make such pictures when the Government wants them, but has found no agreement on the methods to be employed to that end.

As conceived by Mr. Riskin, such a company would have on top a working producer and crew. It would also have an advisory board composed of creative Hollywood talent and a policy board of leading scientists, educators and a representative of the State Department.

The industry-supported company would require about $500,000 as an initial subsidy, but would become self-sustaining through the worldwide distribution facilities of the companies, Mr. Riskin said. He would like to see immediate establishment of his proposed documentary and informational film organization.

Before service with the Government, Mr. Riskin was a well-known Hollywood writer-producer.

Farewell Luncheon for Wright

John J. Wright, of Oscar Morgan's short subject department, the latest member of Paramount's home office to enter the service, was tendered a farewell luncheon at the Dixie Hotel, New York, May 25. He was presented with a wrist watch inscribed "from his friends in Paramount."

FROM READER

MATTER OF LOCATION IN SAN FRANCISCO

To the Editor of the Herald:

This slight note of correction and amplification might have been a bit more timely three weeks ago, but the press of business, in addition to last week's SMPE conferences, prevented my writing sooner.

In your San Francisco story in the April 28 issue, concerning film actiivties at the United Nations' Conference, it was stated that the Alcazar theatre, renamed "The United Nations theatre," is located in Geary Street. It was further recorded that films were shown there until a year ago, when the policy was changed to high priced vaudeville. The description of the physical appearance of the house was fairly accurate, though it now has a somewhat faded aspect.

The following is what I wished to clear up: the theatre is situated on O'Farrell Street, one block south of Geary, and between Powell and Mason Streets. As to its policy, motion pictures have been the more recent type of presentation, preceded by vaudeville and road show attractions, which followed the many years of stock.

The Conference theatre may have been located in the St. Francis Hotel at the beginning, but recent dispatches mention it as being in the Sir Francis Drake.

I was manager of the Downtown theatre, near the Alcazar, until June of last year, and spent the remainder of 1944 with a leading San Francisco motion picture equipment dealer. Since coming to Los Angeles, I have joined a theatre chain here.

My subscription renewal was just mailed and I expect to continue enjoying my weekly news of the film world via your excellent magazine.—*L. F. Adams, 501 Euclid Ave., Los Angeles Cal.*

Appreciative of Mr. Adams' note, The Herald submits that the account to which he refers was written by a correspondent on the scene, with access to both theatres concerned. It was a big week. TR.

Disney Wins Citation From Cuban Society

The Sociedad Colombista Panamericana of Havana, Cuba, has granted its International Yearly Award to Walt Disney, as a tribute to the contribution made by the producer towards better inter-American understanding through his films, "Saludos Amigos" and "The Three Caballeros." This information was received at the RKO Radio home office from Pedro Saenz, RKO Radio manager for Cuba. The official presentation of the award, an embossed scroll, will take place in the near future at an appropriate ceremony. Last year's award was made to Columbia Broadcasting System.

United Nations Theatre Has Varied Program

For its fifth week of screenings, begun Monday, May 28, the United Nations theatre scheduled the following programs for the delegates and staffs of the San Francisco conference: Monday, Universal's "That's the Spirit"; Tuesday, Warner Brothers' "Christmas in Connecticut"; Wednesday, RKO's "Back to Bataan"; Thursday, MGM's "Meet Me in St. Louis; Friday, 20th Century-Fox's "A Tree Grows in Brooklyn"; Saturday, Warner Brothers' "Hollywood Canteen," and Sunday, Artkino's "They Met in Moscow."

France to Recall All Notes Of 50 Francs and More

Bank notes of 50 francs and more will be recalled by the French Government beginning next month with new notes to be issued, dispatches from Paris disclosed last weekend. The exchange will be limited to 10,000 francs, equivalent to $200, a person. For capital values above this sum, notes must be left on deposit in banks until a new issue appears. Bonds of 50,000 to 5,000,000 francs will be retained by banks against receipts and replaced by new issues later.

Mexican Dubbing For Latin America Urged at Showing

To support the contention that dubbing of American product for Latin America can be done better in Mexico, "where the talent is unlimited," than in the U. S., Fonomex of Mexico City, last Friday held a screening in New York of the dubbed version of "Song of Bernadette" which it recently did for Twentieth Century-Fox. Present at the screening were members of the foreign staffs of several companies. The general reaction was favorable and the Spanish dialogue seemed to have achieved a maximum synchronization with the lip movements of the actors, observers said.

Henry R. Arias, newly appointed U. S. representative of Fonomex, who attended the screening with Albert Saltiel, president of the company, said a good dubbing job must be done "from an artistic viewpoint without the sacrifice of dramatic values." He invited critical comparisons, maintaining that "native artists can always produce a truer version insofar as diction and intonation is concerned."

Mr. Arias and Mr. Saltiel said they could guarantee delivery under bond of a dubbed version of an American picture in four to six weeks at a cost of $12,000 to $15,000.

There has been a difference of opinion on the practicability of having films for foreign markets dubbed or supplied with subtitles.

In some instances, in order to test reactions, dubbed and subtitled versions of the same film have been run in the same city at the same time. Popular polls taken have been as numerous as they have been conflicting.

Recently a poll taken by Americo Rosenberger, Paramount's Cuban manager, indicated that the great majority of Havana's film patrons preferred Spanish-dubbed pictures. Of the patrons queried, 66 2/3 per cent said they would prefer to see nothing but Spanish-dubbed films, explaining that this form was far easier for a Spanish-language audience to understand than the method of superimposing titles. Of the remainder, 20 per cent had not been able to make up their minds and 13 1/3 per cent voted in favor of titles.

In a recent statement in the Puerto Rico *World Journal*, however, David Gould, local distributor of United Artists films, expressed the belief that Hollywood productions which substituted Spanish dialogue for the original English language voices of the actors had proved unpopular with Puerto Rican audiences. Apathetic reception to dubbed films was not confined to San Juan audiences either, Mr. Gould said. To substantiate his beliefs, he polled over a thousand patrons.

In an interview in March with William R. Weaver, Hollywood editor of Motion Picture Herald, Miss Lenka Franulic, Chilean journalist and translator, ending a six-month visit to the U. S. as a guest of the State Department, championed the use of subtitles.

Zukor Pledges Support of Latin-American Amity

Consular representatives of 19 Latin-American countries last Friday night at the Hotel Plaza, New York, were guests of Paramount Pictures and heard Adolph Zukor, chairman of the Paramount board of directors, pledge the company's resources to the promotion of understanding among the peoples of the Americas.

"Paramount believes in the motion picture as a powerful medium for the establishment and maintenance of mutual understanding among nations," Mr. Zukor said.

Among the guests, present for a spring concert and fiesta presented by the Paramount Pictures Choral Society in honor of the American republics, were Ricardo Romero, of the Office of Inter-American Affairs, and Mrs. Romero; Mrs. Virginia Flint, of the Office of Inter-American Affairs; Newbold Morris, president of the New York City Council, and George J. Schaefer, chairman of the War Activities Committee.

WARNER BROS.' TRADE SHOWINGS OF

"CONFLICT"

Starring

HUMPHREY BOGART

ALEXIS SMITH·SYDNEY GREENSTREET

MONDAY, JUNE 11th, 1945

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	Paramount Sc. Room	412 S. Harwood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	3:45 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	3:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	2:00 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

WITH ALL YOUR MIGHT! THE MIGHTY 7TH WAR LOAN!

THE *HOLLYWOOD SCENE*

COMPLETED

COLUMBIA
Bandit of Sherwood Forest

WARNERS
Wanted Men
Danger Signal

STARTED

COLUMBIA
The Kansan

MGM
This Strange Adventure

MONOGRAM
Shanghai Cobra

PRC
Buster Crabbe No. 7

RKO
Wanderer of the Wasteland

SHOOTING

COLUMBIA
Some Call It Love
I Love a Bandleader
Powder River
Pardon My Past (Mutual)

MGM
She Went to the Races
Abbott and Costello in Hollywood
They Were Expendable
For Better, for Worse
Early to Wed

MONOGRAM
Song of the Border
Sunbonnet Sue

PARAMOUNT
Too Good to Be True
Stork Club
Blue Dahlia

PRC
Club Havana
Checkmate

REPUBLIC
Mexicana

RKO RADIO
Love, Honor and Goodbye
Deadline at Dawn
Tomorrow Is Forever (International)

20TH CENTURY-FOX
Leave Her to Heaven
Enchanted Voyage
Now It Can Be Told
Fallen Angel
Kitten on the Keys

UNITED ARTISTS
Young Widow (Stromberg)

UNIVERSAL
On Stage, Everybody
Frontier Gal
Uncle Harry
Lady on a Train

WARNERS
Two Mrs. Carrolls
Janie Gets Married
Time, the Place and the Girl
Stolen Life

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39 Pictures Put Into Work; Gable Starts MGM Film

Hollywood Bureau

The production index, which has been rising slowly for three weeks, continued its upward trend last week to reach a total of 39 pictures in work, compared to the previous week's total of 37. Work was finished on three features, and five others were brought before the cameras.

Clark Gable, back from the wars, went to work in "This Strange Adventure" at MGM. Greer Garson, Joan Blondell and Thomas Mitchell are also in the cast. Sam Zimbalist is producing, and Victor Fleming directing.

Columbia launched a Technicolor Western tentatively titled "The Kansan," in which Evelyn Keyes, Willard Parker and Larry Parks have leading roles. Michel Kraike is the producer; George Sherman the director.

RKO Starts Western from Novel by Zane Grey

RKO, too, started work on a Western. This one is based on Zane Gray's novel, "Wanderer of the Wasteland," and features James Warren, Dick Martin, Robert Clarke and Audrey Long. Herman Scholm produces; Edward Killey directs.

James S. Burkett, who produces the "Charlie Chan" series for Monogram, brought "The Shanghai Cobra" before the cameras. Sidney Toler, Mantan Moreland and Benson Fong head the cast. Phil Karlstein is directing.

Another Western went into work at PRC. There's no title so far, and the feature is temporarily known as "Buster Crabbe No. 7." Crabbe and Al St. John have the top roles. Sigmund Neufeld is producing, Sam Newfield directing.

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Paramount has closed a deal with Harry Segal, author of "Here Comes Mr. Jordan," for a whimsical story called "Scruffy," which will serve as a stellar vehicle for Academy Award winner Barry Fitzgerald. Segal is currently preparing the screenplay. . . . International Pictures has acquired the screen rights to a short story recently published in *Cosmopolitan* Magazine. Its title is "Pygmalion Jones"; its author, Dorothy Kilgallen. It's the story of a Brooklyn school teacher whose photogenic beauty brings her to the top rank among screen glamour girls. The picture will be filmed shortly, under the title, "It Had to Be You."

Fred MacMurray has purchased an original comedy-drama concerning a man who is held in jail while the murderers whose crime he witnessed are at liberty. Lou Breslow and Val Burton wrote the screenplay, which is titled "For Others, They Sing." The picture will be produced under the banner of Mutual Productions.

Republic has purchased a series of "Babes in Gangland" stories by John Gibbon, published originally in the Chicago *Herald-Examiner.* Their subject is juvenile delinquency. . . . RKO has acquired an original story by Charles Kerr, titled "Double Trouble," as a vehicle for Leon Errol.

Personnel Intelligence About Hollywood

Pat O'Brien and Phil Ryan, who formed a partnership to produce "Secret Command" for Columbia release last year, have joined forces again for the same purpose, under the firm name of Phil L. Ryan Pictures, Inc. The new production will be "Perilous Holiday," based on the *Collier's* serial by Major Robert Carson. As in the previous venture, O'Brien will be starred, and Ryan will be producer. . . . Bob Hope will do Booth Tarkington's famous story, "Monsieur Beaucaire," which served as one of Rudolph Valentino's most memorable vehicles, as his first picture under his new seven-year contract with Paramount. Sol Siegel will produce, and Melvin Frank and Norman Panama are preparing the screen adaptation.

Edward Nassour, Los Angeles manufacturer and inventor, has formed an organization to be known as Consolidated Pictures and has purchased a studio and other properties along Hollywood's Sunset Boulevard. There the new company plans to produce full length pictures, as well as featurettes. . . . Harold S. Bucquet will direct "The Green Years," MGM's film version of the A. J. Cronin novel. Leon Gordon has been announced as producer.

Lowe Signed for Role In Berkoff Film

Edmund Lowe has been signed for the leading role in "Gregory," initial production by Louis Berkoff, Los Angeles theatre operator, for Monogram release.

Richard Wallace has been signed by the Universal producer Felix Jackson to direct the forthcoming Deanna Durbin-Charles Laughton film, "Catherine the Last." Edmund Beloin is currently writing the screenplay. . . . Charles Winninger has been chosen by Columbia to play Rosalind Russell's father in "Some Call It Love." . . . Henry Stephenson has been signed by Warners for an important role in "Night and Day."

John Cromwell will direct "Anna and the King of Siam" for 20th Century-Fox. . . . Morgan Conway, who has been absent from Hollywood for two years, has been selected by RKO to portray "Dick Tracy" in the studio's new series based on the comic strip. . . Katina Paxinou has been signed by Warners for one of the top roles in "Confidential Agent," which will star Charles Boyer and Lauren Bacall. . . . Dick Haymes will play the male lead in the forthcoming 20th Century-Fox picture, "The Shocking Miss Pilgrim."

Republic has signed Thomas Carr, director, to a term contract. . . . Walter Lantz is preparing 26 of his "Cartunes" for release in the liberated countries of Europe. Each will have a sound track in the language of the country for which it is destined. . . . Gerald Mohr, recently discharged from the armed services, has been added to the cast of Hunt Stromberg's "Young Widow," in support of Jane Russell and Louis Hayward. . . . Albert Ruiz, under contract to Paramount, has been assigned an important role in "Too Good to Be True."

Chill Wills Gets Role in Robert Walker Picture

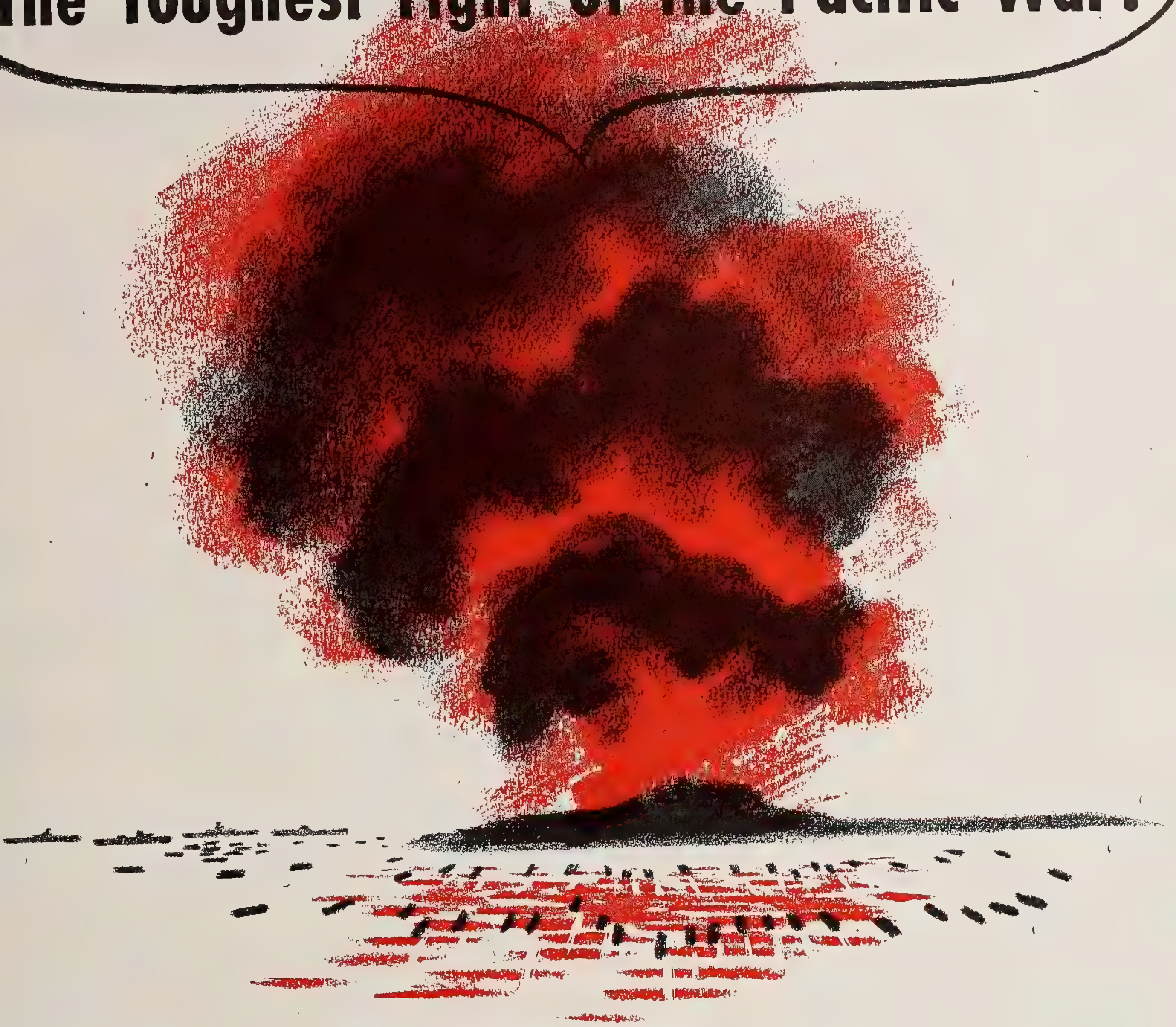
MGM has signed Chill Wills to a new long term contract. She has been selected for a top spot in "What Next, Corporal Hargrove?", which will star Robert Walker with Keenan Wynn. . . . Martha O'Driscoll is set for a featured role in Universal's "Alibi in Ermine," which will co-star Charles Coburn, Ginny Simms and Robert Paige.

Writer Jack McGowan has been placed under contract by B. G. DeSylva, and is working on the latter's next independent production for Paramount, "An Honest Woman," new starring vehicle for Betty Hutton. . . . Bill Phillips has been added to the cast of "Abbott and Costello in Hollywood," now in work at MGM. . . . Pedro Armendariz has been commissioned by Hunt Stromberg to find a young Mexican actress for one of the leading roles in the producer's projected "Dishonored Lady." . . . Dorothy Linn and Harriet Deane, veteran character actresses, have been signed by Leslie Fenton for roles in Mutual Productions' "Pardon My Past," starring Fred MacMurray.

Astor Buys Film Rights

R. M. Savini of Astor Pictures Corporation, New York, has closed a deal with the Bank of America, acquiring world rights to "Beyond Tomorrow," originally released in 1940 by RKO. Schwartz and Frohlich, attorneys, represented the Bank of America.

The Toughest Fight of the Pacific War!



To the shores of IWO JIMA

Photographed by combat cameramen of the Navy, Marine Corps and Coast Guard

in Technicolor

Released by United Artists for the Office of War Information through the War Activities Committee, Motion Picture Industry

The greatest 2 reel short ever made of the war in the Pacific ...BOOK IT TODAY thru U. A. and hear your audiences cheer this actionful, Technicolor account of the battle for Iwo Jima!

Monogram Plans 43 Features at Higher Budgets

Forty-three productions, including 31 features and 12 Westerns, will comprise the 1945-46 Monogram program, it was announced in Chicago last week by W. Ray Johnston, president at the semi-annual board of directors meeting and sales conference, at the Blackstone Hotel. Production budgets will exceed appropriations for any previous year, and the proportion of "A" films will be sharply increased next season, according to Mr. Johnston.

Included in the schedule are two ice extravaganzas starring Belita, "Golden Girl," a King Bros. production from an original screenplay by Philip Yordan, and "Wonderland," a Scott R. Dunlap production; "Allotment Wives," starring Kay Francis, and produced by Miss Francis and Jeffrey Bernerd; "Dillinger's Moll," a sequel to Monogram's current "Dillinger," and "The Singing Cop," with Phil Regan.

Two Are Outdoor Adventures

Two outdoor adventure pictures will be James Oliver Curwood's 'Blazing Forest," with Jean Parker, and Jack London's 'Trail of the Yukon." "Gregory the Great," produced by Louis Berkoff, will present Edmund Lowe in the story of a magician and hypnotist. In the field of musicals will be "Casa Manana," to be produced by Lindsley Parsons, and "The Swing Parade," with a cast including Gale Storm, Phil Regan, The Three Stooges, Connie Boswell, and the orchestras of Will Osborne and Louis Jordan, produced by Harry Romm and Del Lord.

Other films on the list are "Love Has No Alibi," *Collier's* Magazine story by Octavus Roy Cohen, a King Bros. production; "Main Street Girl" (already completed), with Robert Lowery and Doris Merrick, and produced by Joe Kaufman; "Babies for Sale," exposing the illegal adoption racket; "Isle of Terror"; Earl Derr Biggers' story, "The Dollar Chasers," with Jean Parker; "Maid for a Man," a comedy; "When Zombies Walked" and "Murder in Manhattan," the latter two to be booked as a double-feature horror show.

In this series field, the program will offer Sidney Toler as the star of three Charlie Chan films, to be produced by James S. Burkett; four East Side Kids pictures; four High School Kids films, produced by Sam Katzman and two "chillers" featuring the widely known character, "The Shadow."

Westerns for the year will be eight starring Johnnie Mack Brown, two of which will be specials, and four starring Jimmy Wakely.

Winning Exchanges Announced

Winning exchanges in the Monogram Victory Parade, sales and collections competition which had been under way for the 26 weeks ending March 30, were announced last week by Samuel Broidy, vice-president and general sales manager, at the board of directors meeting. The contest carried total awards of $14,350.

In the sales department, following were the winners; Division 1, San Francisco, Dallas, Atlanta; Division 2, Charlotte, Pittsburgh, Cleveland; Division 3, Memphis, Portland, Omaha. In the collection department; Division 1, San Francisco, Dallas, Atlanta; Division 2, Charlotte, Detroit, New Orleans; Division 3, Memphis, Seattle, Denver.

Monogram Sets Dividend On Preferred Stock

A dividend of 13¾ cents per share on preferred stock of Monogram Pictures Corporation was declared May 22 by the board of directors, it was reported by W. Ray Johnston, president. The announcement was made from Chicago, where the semi-annual meeting of the board was held. The dividend is payable June 15 to stockholders of record June 1.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27—No. 77—Hero of the week. . . . Final liberation in Europe. . . . Sea war epic. . . . Cadet nurses needed. . . . Troopship arrives with 8th Air Force men and romance. . . . Racing comes back to New York.

MOVIETONE NEWS—Vol. 27, No. 78—Yanks force Jap retreat. . . . Personalities in the war news—Gen. Hodges, Gen. Doolittle, Sgt. Carothers. . . . News reports from Washington. . . . Broadway brings night club cheer to wounded vets. . . . St. Louis Zoo stock company has new show for kiddies.

NEWS OF THE DAY—Vol. 16, No. 275—Congress sees Truman honor Army hero. . . . Gen. Patton honors G.I. . . . Victory echoes—Copenhagen and Paris. . . . New pet in Fala's kennel at White House. . . . Airmen home from the war. . . . Cadet nurses needed now. . . . Battle of the Philippines—City of Baguio.

NEWS OF THE DAY—Vol. 16, No. 276—Film epic of Okinawa. . . . Herbert Hoover in Washington spotlight. . . . Gen. Hodges comes to Georgia. . . . One-armed ball player. . . . Chimps are zoo champs.

PARAMOUNT NEWS—No. 78—Philippines clean up. . . . . . Cadet nurses needed until Japanese defeat. . . . "Reel" romance comes true. . . . "Minute men of America: Sgt. Jake Lindsey." . . . Denmark—the nightmare is ended. . . . Paris marks victory.

PARAMOUNT NEWS—No. 79—European veterans head for Pacific. . . . Gen. Hodges in Atlanta. . . . 8th Air Force in Connecticut. . . . Berlin Allies reveal bomb damage. . . . New Pacific battle grounds. . . . Tarakan battle for oil. . . . Okinawa battle.

RKO PATHE NEWS—Vol. 16, No. 80—Truman and Congress honor infantry hero. . . . Allies nab Doenitz and Seyss-Inquart. . . . Philippines' summer capital is retaken. . . . Free Copenhagen hails Montgomery. . . . Paris celebrates victory in Europe.

RKO PATHE NEWS—Vol. 16, No. 81—Yanks win Naha, Okinawa capital. . . . First air views of devastated Berlin. . . . Britons hail V-E and Churchill. . . . Truman names three new Cabinet members. . . . Bomber convoy brings airmen home. . . . New V-1 bombs terrorize Antwerp. . . . Atlanta welcomes Gen. Hodges.

UNIVERSAL NEWS—Vol. 18, No. 401—War news as Allies clean up in Europe. . . . Congress hails G.I. . . . Navy bags U-Boat. . . . Philippine mop up. . . . Cadet nurses needed.

UNIVERSAL NEWS—Vol. 18, No. 402—Air Forces come home via bomber. . . . New cabinet members. . . . Stettinius pleads for all human rights. . . . Personalities in the news—Ross, Hoover and Hodges. . . . Baseball's miracle man. . . . Battle to death on Okinawa.

ALL AMERICAN NEWS—Vol. 3, No. 136—Crowd of 100,000 participates in "American Day." . . . Labor commissioner of Michigan a busy man. . . . Alpha Phi Alpha guests at huge banquet. . . . Toledo, O., gives promotion to Attorney Gibson. . . . Harlem boys show their skills. . . . With G.I.'s on the Ledo Road in Burma theatre of war.

Metro Shifts Five Sales Executives

With the creation of a new MGM sales division and three new districts in the field, five home office assistants to sales managers have been given new assignments.

Paul J. Richrath, formerly an assistant to John J. Maloney, central sales manager with headquarters in Pittsburgh, is now assisting E. K. O'Shea, eastern sales manager. He succeeds Leonard Hirsch, who is now assistant to Rudolph Berger, newly appointed southern sales manager with headquarters in New Orleans.

Irving Helfont, formerly assistant to Joseph Bezahler, home office aide to John E. Flynn, western sales manager with headquarters in Chicago, is now assistant to George A. Hickey, west coast supervisor with headquarters in Los Angeles.

Charles Deesen continues as home office assistant to Mr. Maloney and Mr. Bezahler remains as assistant to Mr. Flynn.

Under the new setup, Mr. Richrath will have Boston, New York, New Jersey, Albany, Buffalo, New Haven and Philadelphia; Mr. Deesen will have Detroit, Cleveland, Indianapolis, St. Louis, Washington, Cincinnati and Pittsburgh; Mr. Bezahler will supervise Chicago, Minneapolis, Milwaukee, Des Moines, Denver, Omaha and Salt Lake City; Mr. Hirsch will have Atlanta, Charlotte, New Orleans, Dallas, Kansas City, Omaha and Memphis, and Mr. Helfont will have Los Angeles, Portland, San Francisco and Seattle.

Year's Ticket Ta Doubled, Total $352,242,050

Washington Bureau

Increases in admission tax rates put into effe year ago have doubled collections almost to dollar, it was disclosed Tuesday by figures rele by the Internal Revenue Bureau.

Collection of the tax in the first year of its plication (the new rates went into effect in A 1944) amounted to $352,242,050, against $176,1 843 obtained under the former rates in the prev 12 months.

Whether the increase was due in its entirety higher rates or in part to larger theatre attenda could not be determined in the absence of audie figures, but the results were surprisingly close Treasury estimates of approximately $350,000,

In its report, the bureau announced that adr sion-tax receipts in April (covering the busi of the preceding month) totaled $29,076,970, c pared with $30,645,244 in March and $14,907,91 April, 1944. This brought collections for the f four months of the current calendar year to $1 366,187, compared with $58,640,048 for the co sponding period last year.

Monthly collections for the past year, on curr rates as compared with those previously in eff are shown in the following table:

	1944-5	1943
May	$28,617,078	$14,625
June	26,240,195	11,109
July	31.343,729	15,750
August	34,168.118	16,178
September	29.042,668	13,926,
October	31,097,641	16,499,
November	30,183,454	16,388,
December	31,182,977	13,048,
January	24,345,560	16,744,
February	26,298,411	12,094,
March	30,645,244	14,893,
April	29,076,970	14,907,
	$352,242,050	$176,166,

Although over-all collections declined betwe March and April, those in the Third New Yo (Broadway) District showed an increase fr $4,487,630 to $5,606,509. The special report for t Broadway sector showed that box office collectio increased from $3,935,078 to $4,774,236, while r turns from tickets sold by brokers were $55,2 against $48,443, and from admissions to roof ga dens and cabarets, $776,983 against $504,109.

New Film Daily Year Book Distributed This Week

The 1945 issue of *The Film Daily Year Boo* a reference volume on the motion picture industr was distributed to the trade this week. It is th 27th annual edition of the work, which featur statistical information on production, distributio and exhibition. Included again are the list of motio picture titles which have been released since 191 now grown to 20,092 in number; the name, locatio and seating capacity of theatres in the Unite States and Canada; the poll of the 10 best pictur of 1944, and a chronological summary of importar news developments of last year. The volume is pro duced by *The Film Daily,* of which John W. Al coate is publisher.

Golden Buys Film Rights To Mutual Radio Show

Golden Productions, Inc., has taken an option o the film rights to "Queen for a Day," packag show produced by Raymond R. Morgan Compan of Los Angeles and sold to Mutual. A 30-minut program originating in New York, it is broad cast five days a week over 260 Mutual and allie stations from coast-to-coast with Dud Williamson as master-of-ceremonies. Mr. Morgan is associated with "Breakfast in Hollywood," the Tom Breneman radio show which will be produced by Golden as its next for release through United Artists. "Queen for a Day" probably will follow.

WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

olumbia

DDRESS UNKNOWN: Paul Lukas, Mady Christians and action but not much of a picture. K. T. Stev- is truly a great discovery. Played Wednesday, rsday, April 18, 19.—James L. Johnson, Pavo The- Pavo, Ga. Rural and small town patronage.

ANSAS CITY KITTY: Joan Davis, Jane Frazee, Bob sby—Joan gets funnier every time. She kept the au- ce laughing through the complete picture. We want e of these. Played Wednesday, Thursday, April 4, James L. Johnson, Pavo Theatre, Pavo, Ga. Rural small town patronage.

EAVE IT TO BLONDIE: Penny Singleton, Arthur e—Had standing room only both nights. It is a honey. of the series. Sound very good. Played Friday, urday, May 11, 12.—W. J. Haney, Milan Theatre,

ET'S GO STEADY: Pat Parrish, Jack Moran—High ool kids came back the second night for this one. A of good youthful talent in a well done feature. Too t for a single feature. Played Wednesday, Thursday, 9, 10.—W. J. Haney, Milan Theatre, Milan, Ind.

OUISIANA HAYRIDE: July Canova, Richard Lane— e old Canova corn. I though maybe Columbia could her out of the country girl role but it is the same thing. Played Monday, Tuesday, April 16, 17.— es L. Johnson, Pavo Theatre, Pavo, Ga. Rural and ll town patronage.

HISTLER, THE: Richard Dix, Gloria Stuart—I hope of this series is better than this one. Patrons didn't this one. Played it as a late show to average busi- . Played Saturday, April 14.—James L. Johnson, o Theatre, Pavo, Ga. Rural and small town patron-

etro-Goldwyn-Mayer

ARBARY COAST GENT: Wallace Beery, Binnie nes—Much better than I expected from the reports in these columns. Good rough entertainment. No plaints and no walkouts. Did not draw too well.—L. Bergtold, Westby Theatre, Westby, Wis.

ISMET: Ronald Colman, Marlene Dietrich—This is the type of picture that our people care for. It well produced and well acted, but the interest was ing. Business off. Played Sunday, Monday, May 6, A. C. Edwards, Winema Theatre, Scotia, Cal. Small ber town patronage.

AISIE GOES TO RENO: Ann Sothern, John Ho- —Business very good, especially for midweek. This es is very popular here. Played Wednesday, Thurs- , May 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Small lumber town patronage.

EET ME IN ST. LOUIS: Judy Garland, Margaret rien—The local observance of V-E Day, which in- ded evening services in all local churches, prevented from shattering the record previously set by the same pany's "National Velvet" for this year's high honors. s one is a lollapaloosa for entertainment and they e from near and far to see it. Some even came twice. anks for this one, Leo. Played Sunday-Tuesday, May —Thomas di Lorenzo, New Paltz Theatre, New Paltz, Y. Small town patronage.

onogram

LASKA: Kent Taylor, Margaret Lindsay—An hour 15 minutes of good entertainment but just did fair iness. Played Monday, May 7.—Garland C. Lamb, Rex eatre, Minden, La. Small town and rural patronage.

RIZON WHIRLWIND: Ken Maynard, Hoot Gibson— ynard has lost his touch. My patrons no longer like . They say he is old and clumsy. Played Friday, urday, April 6, 7.—James L. Johnson, Pavo Theatre, vo, Ga. Rural and small town patronage.

ARTNERS OF THE TRAIL: Johnny Mack Brown, ymond Hatton—As Westerns go this one was all ht. Johnny Mack Brown is not as popular as he used be here but draws average Saturday trade. Played day, Saturday, April 20, 21.—James L. Johnson, Pavo eatre, Pavo, Ga. Rural and small town patronage.

IDERS OF THE WEST: Buck Jones, Tim McCoy— ck Jones is still a good drawing card at the old box ce, better than many of the present day stars. Played urday, May 12.—A. H. Kaufman, Fountain Theatre, rre Haute, Ind.

ULTAN'S DAUGHTER, THE: Ann Corio, Charles tterworth—Nice comedy for double bill. Not much ap- l as a musical. Played Saturday, April 7.—James L. Johnson, Pavo Theatre, Pavo, Ga. Rural and small town patronage.

WHEN STRANGERS MARRY: Dean Jagger, Kim Hunter—Well produced. Tense type of drama which held everyone's attention throughout. Played with a Lum and Abner and several remarked that this was better than two shows.—L. V. Bergtold, Westby Theatre, Westby, Wis.

WAC, WAVE, A MARINE, A: Elyse Knox, Henry Youngman—I was very much disappointed in this. Had expected a pretty good production. The title is misleading. The comedy is foolish without being funny. Suitable only for doubling with a strong companion feature.—L. V. Bergtold, Westby Theatre, Westby, Wis.

Paramount

AND NOW TOMORROW: Loretta Young, Alan Ladd —Did nice midweek business. Would have enjoyed more business but constant rains made it bad.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

NATIONAL BARN DANCE: Jean Heather, Charles Quigley—This made us wish our theatre had more seats. Played it midweek on a double bill.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RAINBOW ISLAND: Dorothy Lamour, Eddie Bracken —Opinion divided on this. The highbrows frowned, and the lowbrows loved it. (We have more of the latter).— L. V. Bergtold, Westby Theatre, Westby, Wis.

STORY OF DR. WASSEL: Gary Cooper, Laraine Day —We had not had the opportunity before to offer this excellent picture from Mr. DeMille. It went over very well at the box office and extraordinarily well with the audience, even at the late date. I'm glad I played it, for it pleased them all. Played Friday, Saturday, May 11, 12.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RKO Radio

HEAVENLY DAYS: Fibber McGee and Molly— Played on Saturday and Sunday but no business, even though we doubled it with a Warner two-reel thriller, "Trail by Trigger." Previously Fibber McGee and Molly did better, maybe they need a few other names to help. Played May 13, 14.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

MASTER RACE, THE: George Coulouris, Stanley Ridges—All a matter of breaks. A timely picture, a timely playdate, good kitty, little newspaper publicity and we topped midweek grosses. Thank you, come again. Good drama and the propaganda angle is not missed. Played Wednesday, May 16.—Johnnie Hynes, Community Theatre, Conde, S. D. Rural and small town patronage.

MY PAL, WOLF: Jill Esmond, Sharyn Moffett—Very fine show for everyone. Had I seen it first I would have given it a Sunday opening. As it was I used it on a Friday and Saturday double bill. Had so many children that there wasn't much room for the adults so the gross wasn't as high as it might have been.— L. V. Bergtold, Westby Theatre, Westby, Wis.

NIGHT OF ADVENTURE, A: Tom Conway, Jean Brooks—A small budget murder mystery which pleased on Pal Night. Note: Pal means two for one.—Played Tuesday, May 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRINCESS AND THE PIRATE: Bob Hope, Virginia Mayo—Not a great picture but it pleased my fans. Hope is good in anything. Played Sunday, Monday, May 6. 7. —W. J. Haney, Milan Theatre, Milan, Ind.

STEP LIVELY: Frank Sinatra, George Murphy—Nice musical comedy. Sinatra's voice doesn't sound as good as it did in "Higher and Higher," although it will pass any day. Swell cast for the marquee. Played Wednesday, Thursday, April 11, 12.—James L. Johnson, Pavo Theatre, Pavo, Ga. Rural and small town patronage.

THREE CABALLEROS, THE: Disney Cartoon Feature—It lived up to all reports, yet did the poorest weekend business in months. Large percentage of public lacks imagination to fully appreciate this type of entertainment. Don't waste your top time on this. Play it on off schedule date and make yourself some extra gravy. There are enough Disney fans to show you a fair profit.—Johnnie Hynes, Community Theatre, Conde, S. D. Rural and small town patronage.

Republic

BRAZIL: Virginia Bruce, Tito Guizar—This is not good enough for a single feature and too long for a double bill. Many walkouts. Poor sound. Played Wednesday, Thursday, May 16, 17.—W. J. Haney, Milan Theatre, Milan, Ind.

EARL CARROLL VANITIES: Dennis O'Keefe, Constance Moore—This played against "Meet Me in St. Louis" so my crowd was small. For a top picture with a good title, it was not very hot. Played Sunday, Monday, May 20, 21.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

IDENTITY UNKNOWN: Richard Arlen—Well made little picture dealing with a soldier who has forgotten his identity. It pleased average business. Played Friday, Saturday, May 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LAKE PLACID SERENADE: Vera Hruba Ralston, William Frawley—A very good skating musical with no big names but it drew well and satisfied all. Played Sunday, Monday, May 13, 14.—W. J. Haney, Milan Theatre, Milan, Ind.

LIGHTS OF OLD SANTA FE: Roy Rogers, Dale Evans—Very good. Business satisfactory. These Westerns go over strong here on weekend dates. Played Friday, Saturday, May 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MAN FROM 'FRISCO: Michael O'Shea, Anne Shirley —This is a timely story dealing with the building of ships. Educational too, because one part of the picture gives a step-by-step description of how a ship is put together. Quite interesting. Business good. Used as half of a Bargain Night program. Played Tuesday, May 8.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

MY BUDDY: Donald Barry, Ruth Terry—Used on double bill with "Lights of Old Santa Fe." Surprisingly good. Should be shown everywhere. Excellent parallel to impending post-war problems. Played Friday, Saturday, May 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

STORM OVER LISBON: Vera Hruba Ralston, Erich von Stroheim—This was a flop for a small town. There is not enough action. Patrons said that it was too slow. Played Monday, Tuesday, April 2, 3.—James L. Johnson, Pavo Theatre, Pavo, Ga. Rural and small town patronage.

Twentieth Century-Fox

CIRCUMSTANTIAL EVIDENCE: Michael O'Shea, Lloyd Nolan—This is a show that pleased most of the adults, although some did not like it at all. Did just fair business. Played Saturday, May 12.—Garland C. Lamb, Rex Theatre, Minden, La. Small town and rural patronage.

DIXIE DUGAN: James Ellison, Lois Andrews—Disap-

(*Continued on page* 42)

Here is my first contribution to this department, but I note that many are from the smaller theatres; so here are mine. I will have some more soon.

This is one idea that the producers watch pretty closely and it has a great deal to do with the smaller exhibitors getting a better break in film deals.

—F. W. Hamilton, Shelby Theatre,
Shelbyville, Mo.

How Right!

THE TRADEPAPERS SAID THIS...

"Cagney's best since 'Yankee Doodle Dandy'! . . . Thrill-packed smash hit! . . . It spells box office! . . . Can't miss doing topflight business in all situations! . . . Cagney is back in stride with a made-to-order two-fisted role! . . . Strong box office attraction! . . . Should be one of U.A.'s top-grossing pictures! . . . Certain to register as very popular entertainment! . . . An attraction for top billing . . . Should land with the better Cagney grossers! . . . Production, direction, acting, etc., are aces!"

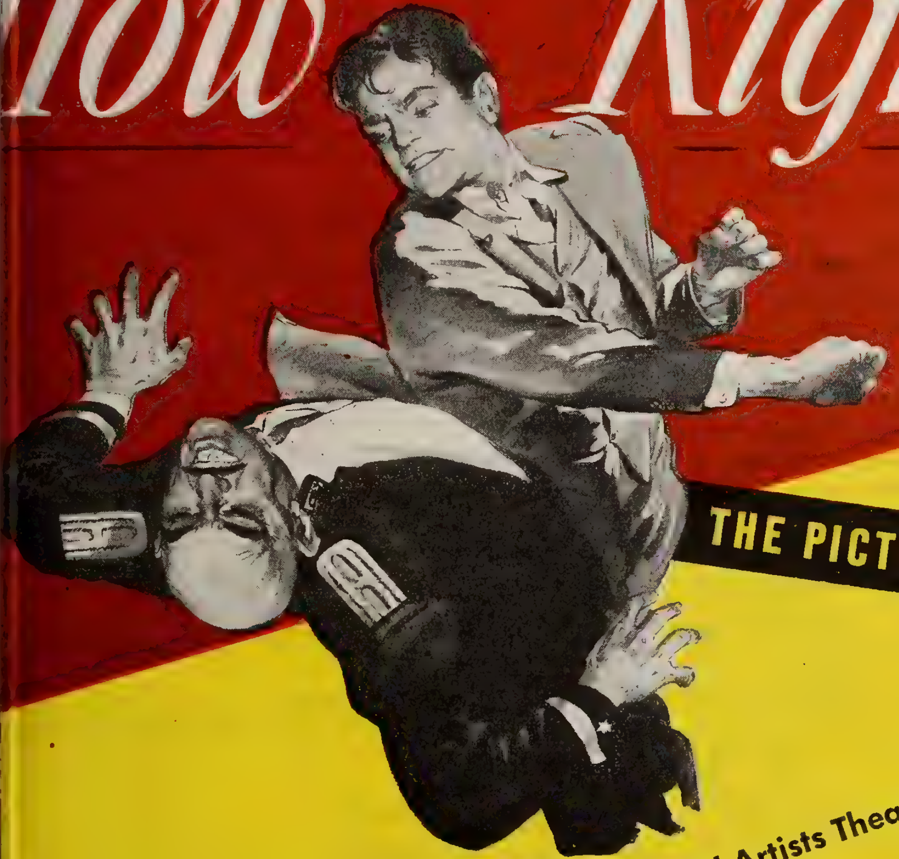
(Money lines from seven leading trades!)

JAMES CAGNEY *in* "BLOOD o th

SYLVIA SIDNEY

a WILLIAM CAGNEY productio

How Right!



THE PICTURE DID THIS...

Smashed all records at the United Artists Theatre in San Francisco for any picture, any time, playing at regular admission prices! This is exclusive of the record-breaking World Security Conference Premiere held by the San Francisco Press Club, which broke a precedent of 56 years by sponsoring "Blood on the Sun" while calling it "a masterly production of the highest entertainment value!"

A SMASHING HIT

from U.A.!

OPENING SOON—CAPITOL THEATRE, NEW YORK!

SUN" *with*

ted by FRANK LLOYD

PORTER HALL • JOHN EMERY
ROBERT ARMSTRONG • WALLACE FORD
ROSEMARY DE CAMP • JOHN HALLORAN

Screenplay by Lester Cole • Additional Scenes by
Nathaniel Curtis • From a Story by Garrett Fort

Short Product in First Run Houses

NEW YORK—Week of May 28

ASTOR: Target Tokyo	***WAC-RKO***
Clock Watcher	***RKO***
Feature: The Enchanted Cottage	RKO
CRITERION: Target Tokyo	***WAC-RKO***
Feature: Counter-Attack	Columbia
HOLLYWOOD: Target Tokio	***WAC-RKO***
It Happened in Springfield	***Vitaphone***
Musical Mexico	***Vitaphone***
Feature: The Corn Is Green	Warner Bros.
MUSIC HALL: Target Tokio	***WAC-RKO***
Feature: The Valley of Decision	MGM
RIALTO: Plastics Inventors	***RKO***
Feature: The Body Snatcher	RKO
RIVOLI: Boogie Woogie	***Paramount***
Jasper's Booby Trap	***Paramount***
All-Star Bond Rally	***WAC-20th Cent.-Fox***
Feature: A Medal for Benny	Paramount
ROXY: Target Tokyo	***WAC-RKO***
Feature: Diamond Horseshoe	20th Cent.-Fox
STRAND: Plantation Melodies	***Vitaphone***
Ain't That Ducky	***Vitaphone***
Cuba Calling	***Vitaphone***
Feature: Pillow to Post	Warner Bros.

CHICAGO—Week of May 28

APOLLO: Sikhs of Patala	***20th Cent.-Fo***
Rippling Romance	***Columbi***
Target Tokyo	***WAC-RK***
Feature: A Song to Remember	Columbi
GARRICK: Water Babies	***Vitaphon***
Scrappily Married	***Paramou***
Target Tokyo	***WAC-RK***
Feature: Thunderhead	20th Cent.-Fo
GRAND: All-Star Bond Rally	***WA***
Features: The Enchanted Cottage	RK
Song of the Sarong	Univers
ORIENTAL: Ain't We Got Fun	***Vitaphon***
Target Tokyo	***WAC-RK***
Feature: Delightfully Dangerous	United Artis
PALACE: All-Star Bond Rally	***WA***
Features: Salome, Where She Danced	Univers
Honeymoon Ahead	Univers
ROOSEVELT: Target Tokyo	***WAC-RK***
Feature: I'll Be Seeing You	United Artis
STATE LAKE: Target Tokyo	***WAC-RK***
Feature: Diamond Horseshoe	20th Cent.-Fo
UNITED ARTISTS: Target Tokyo	***WAC-RK***
Blue Winners	***Paramoun***
Ain't That Ducky	***Vitaphon***
Feature: Without Love	MG
WOODS: Lowe, Hite and Stanley	***Columbi***
Target Tokyo	***WAC-RK***
Features: The Vampire's Ghost	Republi
The Phantom Speaks	Republi

(*Continued from page 39*)

pointed in the business with this picture. Our papers do not carry Dixie Dugan cartoons in the funny section. So maybe that accounts for no following. Played Tuesday, May 15.—A. H. Kaufman, Fountain Theatre, Terre Haute, Ind.

HANGOVER SQUARE: Laird Gregar, George Sanders —We noticed a very mixed reaction on this picture. The very few who turned out praised it highly, or else panned it loudly. There was little middle ground comment. A failure at our box office. But our town has never loved horror pictures. Played Wednesday, May 9.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

KEYS OF THE KINGDOM: Gregory Peck. Thomas Mitchell—A remarkable picture. It packed them in nicely. Everyone remarked, on their way out, that it was excellent. Played Sunday, Monday, April 29, 30.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

KEYS OF THE KINGDOM: Gregory Peck, Thomas Mitchell—We call it excellent. It is "one of the best yet." It is certainly a pleasure to show. Gregory Peck stole the show in his role as the Scotch priest in China. Response was quite good, although we expected it to be better. Played Friday, Saturday.—M. Ewing, Midlothian, Ill. Surburban patronage.

MOLLY AND ME: Monty Woolley, Gracie Fields—Very good picture but not one of Woolley's best by any means. Did not appeal to the majority of country people. Played Sunday-Tuesday, May 13-15.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

SUNDAY DINNER FOR A SOLDIER: Anne Baxter, John Hodiak—A really fine picture which did good business and pleased all. Played Sunday, Monday, May 6, 7. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THUNDERHEAD: Roddy McDowall, Preston Foster—This picture has absolutely everything. It is tops and it packed them in three nights. Played Sunday-Tuesday, May 6-8.—Ken Gorham, Town Hall Theatre, Middlebury, Vt.

TREE GROWS IN BROOKLYN, A: Dorothy McGuire, Joan Blondell—Comments were very mixed on this picture. Some liked it and others didn't. Most of them cried. They all remembered to come to the theatre to see it, which was important to us. Business excellent, topping everything from 20th-Fox in the past two years, excepting their road shows, of course. Played Sunday, Monday, April 29, 30.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

United Artists

SENSATIONS OF 1945: Dennis O'Keefe, Eleanor Powell—Lowest midweek draw so far for 1945. So proved far less than sensational here. Not especially liked. Had a number of complaints. Nothing missed if never played. —L. V. Bergtold, Westby Theatre, Westby, Wis.

SINCE YOU WENT AWAY: Claudette Colbert, Shirley Temple, Monty Woolley, Joseph Cotten—Well liked by everyone although most of the men said it was too long. I believe they were right. Played Tuesday-Friday, May 8-11.—Garland C. Lamb, Rex Theatre, Minden, La. Small town and rural patronage.

TEXAS MASQUERADE: William Boyd—Good old William Boyd, he has that certain something that makes him very popular with our Western fans.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Universal

SUSPECT, THE: Charles Laughton, Ella Raines—This is an interesting and completely absorbing story, but response was well below average. Charles Laughton is not popular here, so many passed it by. The picture seemed to be unanimously enjoyed by those who came, and Charles Laughton gained a few new fans. Played Wednesday, Thursday.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburan patronage.

SUSPECT, THE: Charles Laughton, Ella Raines—An exceptionally fine picture of its type. It played to a limited audience, so I suspect I can't rate it as one of the best of the season. All who came enjoyed it immensely. We doubled it with "She Gets Her Man" from the same studio. The patter picture is a howl from start to finish. Played Friday, Saturday, May 4, 5.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Warner Bros.

ARSENIC AND OLD LACE: Cary Grant, Raymond Massey—This is the funniest picture I have seen in years. I'm beginning to think that Cary Grant can do anything. Played Monday, Tuesday, April 9, 10.—James L. Johnson, Pavo Theatre, Pavo, Ga. Rural and small town patronage.

CONSPIRATORS, THE: Hedy Lamarr, Paul Henreid—A European background of spies, etc., makes this a very excellent picture. It is interesting all the way through. Paul Henreid and Hedy Lamarr are everything that anybody can ask for. Played Friday, Saturday, April 27, 28. —B. Schmitt, Ewing Theatre, Midlothian, Ill. Suburban patronage.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith—Lots of fun in this fast moving farce. Can truly say, "Never a dull moment."—L. V. Bergtold, Westby Theatre, Westby, Wis.

HOLLYWOOD CANTEEN: Warner Star Revue—Very fine production which did excellent business. Played during the curfew so wasn't able to take care of the late comers. The show is too long where the theatre has a limited number of seats.—L. V. Bergtold, Westby Theatre, Westby, Wis.

HOLLYWOOD CANTEEN: Warner Star Revue—This definitely did extra business. They seem to take to this type of entertainment.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

JANIE: Joyce Reynolds, Robert Hutton—A very good comedy which will please anywhere any day in the week. Played Wednesday, Thursday, May 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

VERY THOUGHT OF YOU, THE: Dennis Morgan, Faye Emerson—A clever and timely story that will be enjoyed by the average patron. It is a little too sentimental in spots for some. Our Sunday business was rather slow because of a beautiful spring day that kept most people outside. Played Sunday, Monday, May 13, 14.—M. Ewing, Ewing Theatre, Midlothian, Ill. Suburban patronage.

Short Features

Columbia

MR. MOOCHER: Fox & Crow—This got plenty of laughs from my rather choosy public. Very fine Technicolor and above average for this series.—Johnnie Hynes, Community Theatre, Conde, S. D.

PERKULLAR PIGGY: Li'l Abner—Just a cartoon and a hole-filler. Li'l Abner slipped this time.—Johnnie Hynes, Community Theatre, Conde, S. D.

Metro-Goldwyn-Mayer

UNWELCOME GUEST: Technicolor Cartoons—A very funny cartoon which kept the audience laughing all the time.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Paramount

AT THE ZOO: Little Lulu—Entertaining cartoon in Technicolor. — E. M. Freiburger, Paramount Theatre, Dewey, Okla.

ISLE OF TABU: Musical Parade—A very good short subject.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

JASPER'S PARADISE: George Pal Puppetoons—Clever and entertaining.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

POPULAR SCIENCE: No. 4—Entertaining reel i Technicolor.—E. M. Freiburger, Paramount Theatre Dewey, Okla.

POPULAR SCIENCE: No. 4—There is definite entertainment value in this series. Always glad to pla them.—Harland Rankin, Plaza Theatre, Tilbury, Ont. Can.

RKO Radio

AFRICAN DIARY: Walt Disney Cartoons—Anothe good Technicolor cartoon from Walt Disney.—E. M Freiburger, Paramount Theatre, Dewey, Okla.

FLICKER FLASH BACKS: No. 5—These old-tim shorts take well here and this was a good one.—Johnni Hynes, Community Theatre, Conde, S. D.

Twentieth Century-Fox

INSIDE CHINA TODAY: March of Time—We playe this on the program with "A Tree Grows in Brooklyn" and it made a noticeable impression on the audience Very informative.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

MEMO FROM BRITAIN: March of Time—Averag March of Time.—E. M. Freiburger, Paramount Theatre Dewey, Okla.

Universal

MR. CHIMP AT CONEY ISLAND: Variety Views—The audience was laughing from start to finish and I can only say that such reaction most certainly is deserved in this lively monkey single reel.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

WORLD WITHOUT BORDERS: Two-Reel Special—Our audience enjoyed this story of the growth of aviation. Much of it may have been shown before, but a large turnout for "Meet Me in St. Louis" thoroughly enjoyed every minute of it.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Vitaphone

I LOVE TO SINGA: Blue Ribbon Hit Parade—A lively and entertaining cartoon.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

ONCE OVER LIGHTLY: Featurettes—We played this one to advantage when we ran "Hangover Square." It filled its spot admirably on the bill. All old film, of course, but it was brought up to date with lively comment and music. Well liked here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SWIMCAPADES: Sports Parade—Good sport reel in Technicolor.—E. M. Freiburger, Paramount Theatre, Paramount Theatre, Dewey, Okla.

WHEN I YOO HOO: Blue Ribbon Hit Parade—Good Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

READY FOR IMMEDIATE DATES!

Gable

IN AN ACTION-PACKED ROLE!

CLARK
GABLE

LORETTA
YOUNG

in Jack London's Famous Adventure Story

CALL OF THE WILD

with **JACK OAKIE**

Directed by **WILLIAM WELLMAN**

The year's most important re-issue is another event from 20th Century-Fox

30th ANNIVERSARY

SPEED TOTAL VICTORY!
THE MIGHTY 7th WAR LOAN!

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

DIAMOND HORSESHOE (20th-Fox)

Intermediate Report:

Total Gross Tabulated	$480,200
Comparative Average Gross	429,500
Over-all Performance	111.1%

BALTIMORE—New, 1st week	117.6%
BALTIMORE—New, 2nd week	107.8%
BUFFALO—Great Lakes, 1st week	115.7%
BUFFALO—Great Lakes, 2nd week	84.2%
CHICAGO—State Lake, 1st week	101.7%
CHICAGO—State Lake, 2nd week	94.8%
CINCINNATI—RKO Palace	150.0%
CINCINNATI—RKO Grand, MO 1st week	94.7%
CLEVELAND—RKO Palace, 1st week	95.0%
CLEVELAND—RKO Palace, 2nd week	80.0%
DENVER—Denver	136.3%
(DB) G.I. Honeymoon (Mono.)	
DENVER—Esquire	125.4%
(DB) G.I. Honeymoon (Mono.)	
LOS ANGELES—Chinese	134.8%
(DB) Escape in the Fog (Col.)	
LOS ANGELES—Loew's State	127.8%
(DB) Escape in the Fog (Col.)	
LO ANGELES—Uptown	142.2%
(DB) Escape in the Fog (Col.)	
NEW YORK—Roxy, 1st week	115.9%
(SA) Count Basi's Orch., Jerry Lester, others	
NEW YORK—Roxy, 2nd week	103.2%
(SA) Count Basi's Orch., Jerry Lester, others	
PHILADELPHIA—Fox	125.8%
ST. LOUIS—Fox	111.1%

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BRING ON THE GIRLS (Para.)

Final Report:

Total Gross Tabulated	$700,900
Comparative Average Gross	732,900
Over-all Performance	95.6%

BALTIMORE—Stanley	106.5%
BOSTON—Metropolitan	96.3%
BUFFALO—Great Lakes, 1st week	86.2%
(DB) The Man in Half Moon Street (Para.)	
BUFFALO—Great Lakes, 2nd week	88.7%
(DB) The Man in Half Moon Street (Para.)	
CINCINNATI—RKO Albee	129.8%
CINCINNATI—RKO Capitol, MO 1st week	76.1%
CINCINNATI—RKO Lyric, MO 2nd week	76.8%
CLEVELAND—Loew's State	83.8%
CLEVELAND—Loew's Stillman, MO 1st week	90.0%
DENVER—Denham, 1st week	130.8%
DENVER—Denham, 2d week	102.8%
DENVER—Denham, 3rd week	84.4%
INDIANAPOLIS—Indiana	93.4%
KANSAS CITY—Newman, 1st week	117.1%
KANSAS CITY—Newman, 2nd week	105.4%
LOS ANGELES—Paramount Downtown, 1st week	111.3%
LOS ANGELES—Paramount Downtown, 2nd week	77.7%
LOS ANGELES—Paramount Hollywood, 1st week	100.8%
LOS ANGELES—Paramount Hollywood, 2nd week	71.4%
MILWAUKEE—Wisconsin	97.9%
(DB) Rough, Tough and Ready (Col.)	
MINNEAPOLIS—Radio City	96.2%
MINNEAPOLIS—Century, MO 1st week	87.7%
NEW YORK—Paramount, 1st week	117.1%
(SA) Ink Spots, Ella Fitzgerald, others	
NEW YORK—Paramount, 2nd week	96.6%
(SA) Ink Spots, Ella Fitzgerald, others	
NEW YORK—Paramount, 3rd week	87.8%
(SA) Ink Spots, Ella Fitzgerald, others	
NEW YORK—Paramount, 4th week	73.2%
(SA) Ink Spots, Ella Fitzgerald, others	
OMAHA—Orpheum	90.2%
(DB) Main Street After Dark (MGM)	
PHILADELPHIA—Stanley, 1st week	118.8%
PHILADELPHIA—Stanley, 2nd week	66.3%
PHILADELPHIA—Karlton, MO 1st week	94.5%
PROVIDENCE—Strand, 1st week	131.8%
PROVIDENCE—Strand, 2nd week	81.8%
ST. LOUIS—Ambassador	106.7%
(DB) High Powered (Para)	
ST. LOUIS—Missouri, MO 1st week	125.0%
(DB) High Powered (Para)	
WASHINGTON—Earle, 1st week	103.9%
(SA) Vaudeville	
WASHINGTON—Earle, 2nd week	76.0%
(SA) Vaudeville	

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THE AFFAIRS OF SUSAN (Para.)

First Report:

Total Gross Tabulated	$431,500
Comparative Average Gross	414,400
Over-all Performance	104.1%

BUFFALO—Buffalo	97.0%
(DB) When the Lights Go On Again (PRC)	
BUFFALO—Hippodrome, MO 1st week	90.7%
(DB) When the Lights Go On Again (PRC)	
CINCINNATI—RKO Albee	152.6%
CLEVELAND—Loew's State	130.6%
KANSAS CITY—Newman, 1st week	117.0%
KANSAS CITY—Newman, 2nd week	88.6%
NEW YORK—Rivoli, 1st week	141.9%
NEW YORK—Rivoli, 2nd week	145.1%
NEW YORK—Rivoli, 3rd week	100.9%
NEW YORK—Rivoli, 4th week	91.4%
NEW YORK—Rivoli, 5th week	82.3%
NEW YORK—Rivoli, 6th week	72.5%
PHILADELPHIA—Boyd, 1st week	136.0%
PHILADELPHIA—Boyd, 2nd week	84.0%
PITTSBURGH—Penn	83.3%
SAN FRANCISCO—Fox	92.7%
(DB) Forever Yours (Mono.)	
SAN FRANCISCO—St. Francis, MO 1st week	115.1%
(DB) Forever Yours (Mono.)	

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TOMORROW THE WORLD (UA)

First Report:

Total Gross Tabulated	$236,700
Comparative Average Gross	230,200
Over-all Performance	102.7%

CHICAGO—Oriental, 1st week	120.6%
(SA) Vaudeville	
CHICAGO—Oriental, 2nd week	103.4%
(SA) Vaudeville	
CINCINNATI—RKO Palace	100.0%
CINCINNATI—RKO Lyric, MO 1st week	96.1%
DENVER—Paramount	127.3%
INDIANAPOLIS—Loew's	72.6%
(DB) Eve Knew Her Apples (Col.)	
MILWAUKEE—Riverside	89.7%
PHILADELPHIA—Boyd, 1st week	110.0%
PHILADELPHIA—Boyd, 2nd week	77.5%
PHILADELPHIA—Keith's, MO 1st week	100.0%
SAN FRANCISCO—United Artists, 1st week	146.8%
SAN FRANCISCO—United Artists, 2nd week	95.2%
SAN FRANCISCO—United Artists, 3rd week	95.2%
SAN FRANCISCO—United Artists, 4th week	71.4%
SEATTLE—Liberty	145.5%
(DB) Let's Go Steady (Col.)	
TORONTO—Uptown	92.2%
(DB) My Gal Loves Music (Univ.)	

NEW BASE LINE

Beginning in this issue, the average, or 100 percent, line of these tabulations is the average weekly business of the theatres concerned for the six months ending April 30, 1945. The previous period ended January 31, 1945. This brings into the new base a recognition of current economic conditions as they affect box-office performance.

Operators Ask 2% Welfare Aid from New York Circuits

Exhibitors in New York were asked last wee to contribute two per cent of their annual pr jectionist payrolls to a fund to provide sickne and health insurance for operators. The reque was included in demands for a new contract pr sented by officials of IATSE New York pr jectionists Local 306 to representatives of first ru theatres and Loew's and RKO New York circui at an initial negotiation meeting, held in the offic of C. C. Moskowitz, Loew vice-president.

Other contract demands were substantially th same as those first reported in April, Local 30 asking a 25 per cent wage increase, three-wee vacations, five days sick leave, and double time fo seven holidays a year. Similar demands shortl will be presented to representatives of other Ne York circuits and independents.

A second meeting will be held within fou weeks. Ten-year contracts between the unio and the theatres expire August 31. Local 30 members already have received seven per cent o the 15 per cent wage increases permitted unde the Little Steel formula.

Theatre representatives present at the meetin included: Mr. Moskowitz and Mike Rosen Loew's; Major L. E. Thompson, RKO; Frank N Phelps, Warner Theatres; Robert M. Weitma and Arthur Israel, Jr., Paramount Theatres; A Reade and Philip Haring, Fabian; Russell M Downing, Radio City Music Hall, and Monty Salmon, Rivoli.

Members of the 306 negotiating committee, besides Herman Gelber, president, included: Harry Storin, vice-president; Nathaniel Doragoff recording secretary; Charles Beckman, financia secretary; James Ambrosio, treasurer; Morris Kravitz, New York business agent; Ben Scher Brooklyn business agent, and Ben Morell, Harry Garfman, Harry Mackler, Abe Weisburd, Herman Boritz, Bert Popkin, and Charles Kielhurn.

Industry Protests China Impounding of Funds

The film industry, through the U. S. State Department, is making representations to the Chinese Government at Chungking, protesting action which has resulted in the impounding of film remittances from that country, it was learned last weekend. Also perturbed by the excessive taxation levied by both national and local Chinese governments, the industry also has prevailed upon the State Department to bring pressure on the Chinese for relief. The recent action of the Chinese Government on remittances was to reduce the percentage of funds flowing from the country from 50 per cent to about five per cent.

ITOA Officers Installed at New York Luncheon

Officers of the Independent Theatre Owners Association of New York, headed by Harry Brandt, president, were installed by S. H. Fabin, War Activities Committee theatres division chairman, at a luncheon at the Hotel Astor in New York last week. WAC leaders, including George J. Schaefer and Herman Gluckman, were among the 200 members and guests present. Other officers installed include David Weinstock and Max A. Cohen, vice-president; Leon Rosenblatt, treasurer; John C. Bolte, sergeant-at-arms; J. Joshua Goldberg, secretary. Mr. Cohen presided.

DuPont Acquires Defender Photo Supply Business

The business and assets of the Defender Photo Supply Company, of Rochester, are being transferred to the E. I. duPont deNemours & Company, of Wilmington, Del. Negotiations for the transfer were completed Monday, in Wilmington. The duPont Company announced no personal changes were contemplated, and that Defender business would be continued.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Spring Fevers

Restlessness, impatience and dissatisfaction with his work, even when the boss is satisfied plus the common notion that he can do a better job in a more important position, have been the undoing of many a good theatreman.

Right now we have the case of a manager who resigned after 15 years with one of the major circuits. He writes:

"Perhaps as I sit here and think back over the many long and faithful years I put in the business, it hurts to think that the business has no place for me now. It hurts, too, to think of numerous attempts I have made to land something in other fields, only to learn that my talents and training were suited for nothing else."

Egotism, optimism and confidence in his own ability are vital qualities in the makeup of a theatre manager who is at heart an individualist. But too few of us realize, until it is too late, that most of us are best fitted for exactly what we are doing.

Maybe, when that begins to penetrate, we will lose the urge for greener pastures and look for the comfort and satisfaction that comes from doing a good job right where we are.

△ △ △

Try Using Courtesy

Because he is noted around Madison, Wisconsin, for his friendliness and cordial demeanor as doorman at the Capitol theatre there, Evan M. Hughes was recently invited to write a guest editorial for the *Wisconsin State Journal.*

For his topic, the venerable Capitol employee selected "Try Using Courtesy". His observations, which bespeak the eloquence of sincerity, contain a timely reminder for those engaged in personal contact with the public. Excerpts follow:

"Meeting the public . . . can be the most miserable and trying of all jobs, or it can be truly an enjoyable experience — it all depends on one's personal attitude.

"This war has produced some peculiar twists . . . courtesy and friendliness have become lost virtues among civilians here at home. We see it evidenced in stores, on the streets, in buses, even among neighbors.

"We try to rationalize our somewhat quick-tempered and uncivil manners by blaming it on war nerves, worry, rationing, the weather and whatnot. Actually, it is the result of a wrong kind of thinking and in not believing every person is a friend or could be if we treat him right.

" . . . The inner feeling is still there. . . . Try it some time . . . being friendly. . . . You'll be surprised how much better you and others will feel.

"The United Nations are trying to set up friendly relations with one another. . . . This can be done only when the individuals of these nations practice sincere friendliness among themselves.

"Friendliness and courtesy in business develop goodwill, and goodwill promotes good business. Let's not preach about it; let's practise it."

△ △ △

Delivering

One of the best promotions for the 7th War Loan Drive to come to our attention in the first ten days netted $35,000 in extra Bond sales for manager Jack Foxe of Loew's Columbia theatre, in Washington, D. C.

Through a tieup with radio station WINX, the Music Hall program, which is broadcast daily from 10:00 to 11:00 A. M. and again from 5:00 to 6:00 P. M., plugs the fact that listeners may 'phone the theatre for Bond orders, which are delivered right to the house.

The Treasury Department has detailed a soldier and a jeep to deliver these Bonds with a bonded theatre employee on each trip.

△ △ △

Safe PASSage

Next time you issue a pass, ponder the significance the little slip of paper may have for the recipient. It could mean something for nothing, a favor rewarded, a political obligation, a few hours of entertainment and happiness for some thrilled youngster.

Then remember S/Sgt. G. W. Kaneff, rear gunner on a B-24, who carried off to the war a pass issued by John Goodno, manager of the Palace theatre, Huntington, W. Va. Originally the pass went along as a memento of happier days in familiar surroundings, but gradually it came to be looked upon and accepted as a good luck charm by Sgt. Kaneff's entire crew.

Recently the bomber group, which assembled from far parts of the country, returned on furlough after completing 32 missions in flak-infested European skies. Every member has signified his intention to visit Huntington for the express purpose of visiting the Palace theatre as a sort of shrine.

—CHESTER FRIEDMAN

WOW

WHAT A ROUND-UP OF ACTION MUSICAL ENTERTAINMENT!

COLUMBIA PICTURES presents

RHYTHM ROUND

SPEED TOTAL VICTORY!
THE MIGHTY 7th WAR LOAN

WHAT A ROUND-UP OF STARS! Radio Stars! Rodeo Stars! Rhythm Stars! Action Stars! Recording Stars! Screen Stars! Comedy Stars!

WHAT A ROUND-UP OF SONG HITS! "DON'T BE TELLIN' ME YOUR TROUBLES" • "THE BERRYS AND THE NUTTS" • "TUMBLING TUMBLEWEEDS" "SAN ANTONIO ROSE" *and others*

UP

with

KEN CURTIS · **CHERYL WALKER**

Singing Star of Radio! Star of "Stage Door Canteen"

HOOSIER HOTSHOTS from the **NATIONAL BARN DANCE**

Sensations of Radio and Screen!

GUINN (Big Boy) WILLIAMS · **RAYMOND HATTON** · **VICTOR POTEL**

Always good for a laugh! Afraid of nuthin'... but spooks! The West's funniest funny man!

THE PIED PIPERS · and **BOB WILLS AND HIS TEXAS PLAYBOYS**

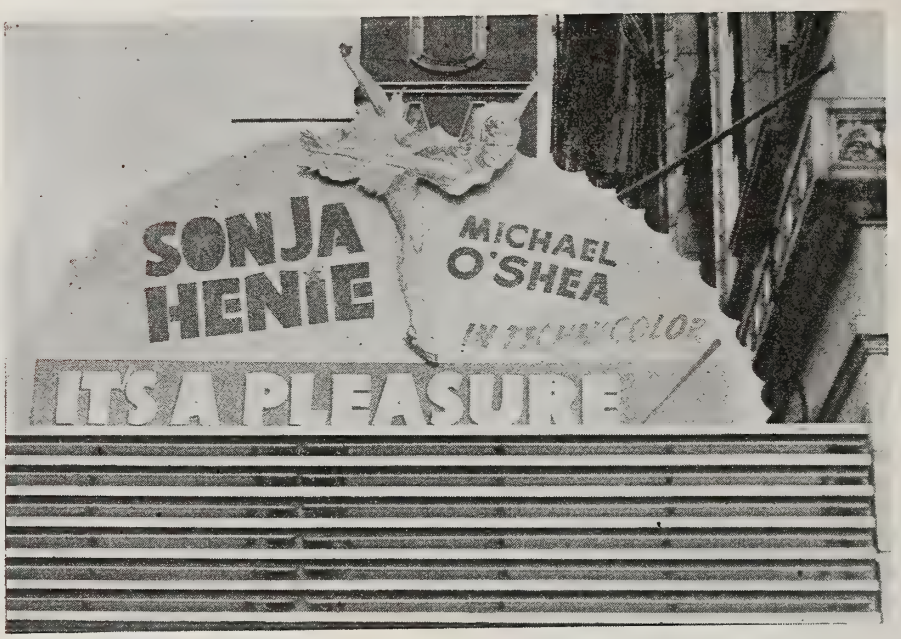
Voted No. 1 Quartet of Radio and Recording! Tops in Western Swing!

COLUMBIA PICTURES

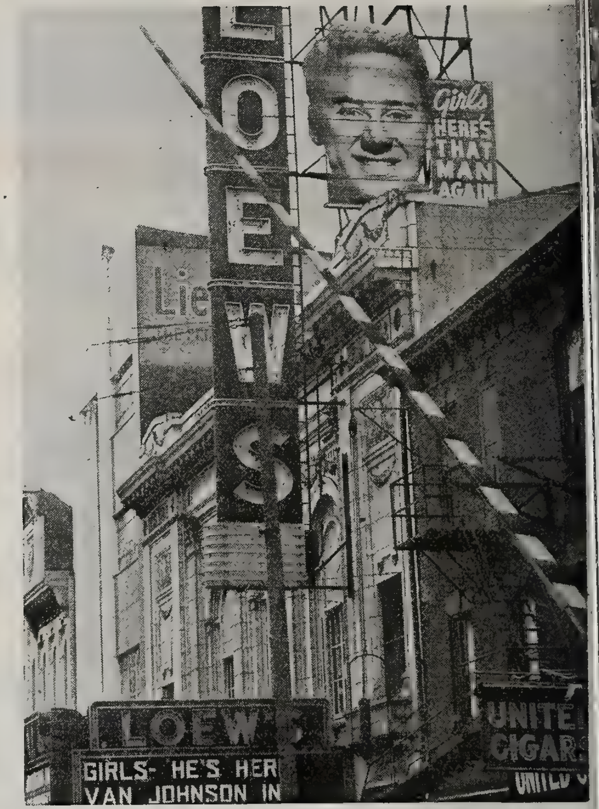
Screenplay by Charles Marion

Produced by COLBERT CLARK • Directed by VERNON KEAYS

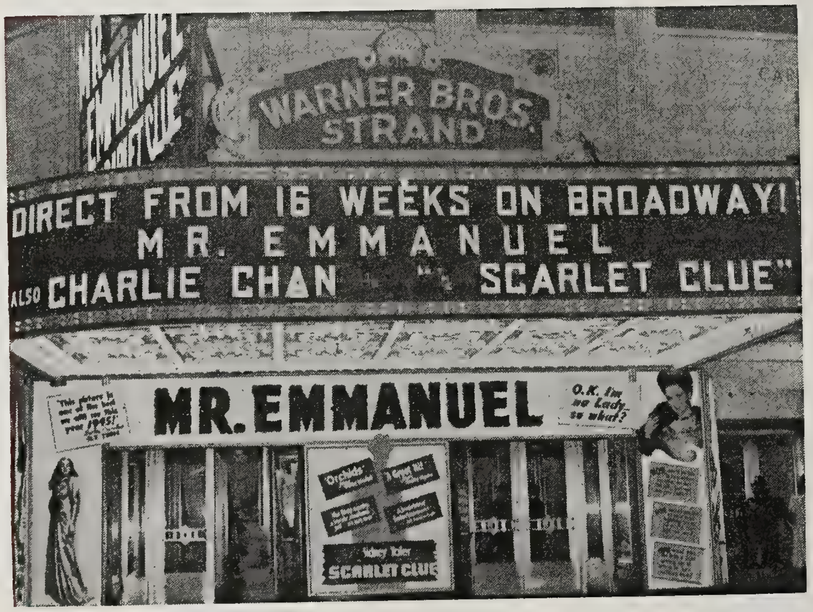
HYPOING THEATRE GROSSES


SONJA HENIE
MICHAEL O'SHEA
IN TECHNICOLOR
IT'S A PLEASURE

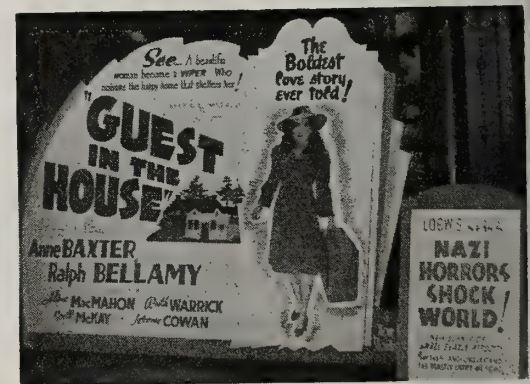
Here is a good flash erected on the marquee of the RKO Orpheum theatre in Des Moines, by manager Walter H. Ahrens, to promote the current engagement of "It's a Pleasure". Cutouts and titles were mounted against colorful background which was visible for several blocks.


LOEWS
Girls HERE'S THAT MAN AGAIN
LOEWS
GIRLS- HE'S HER
VAN JOHNSON IN
UNITED CIGAR

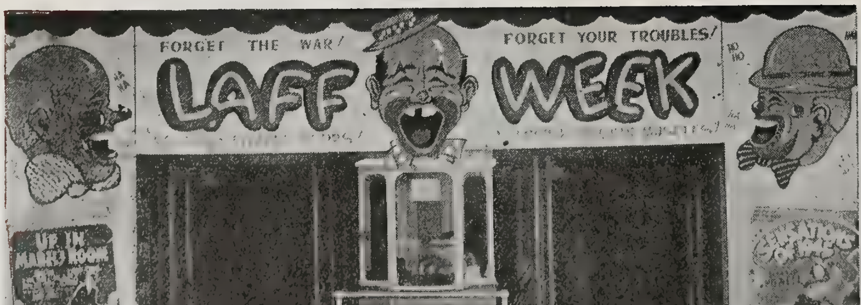
Atop the roof of the Colonial, in Reading, Pa., this huge cutout of Van Johnson was visible for blocks down the main street. Manager Larry Levy used it as advance and current plug for "Between Two Women".


MR. EMMANUEL
WARNER BROS. STRAND
DIRECT FROM 16 WEEKS ON BROADWAY!
MR. EMMANUEL
ALSO CHARLIE CHAN "SCARLET CLUE"
MR. EMMANUEL
O.K. I'm no Lady so what?
SCARLET CLUE

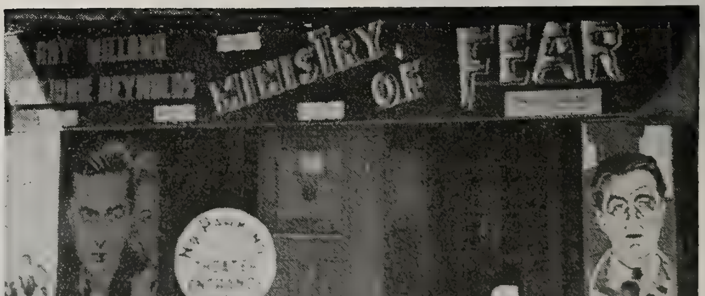
At left, William McLaughlin, manager of the Strand, Brooklyn, erected this special front on "Mr. Emmanuel". Using critic's quotes and special colored enlargements, the attention of passersby was attracted and excellent grosses were reported.


The Boldest love story ever told!
GUEST IN THE HOUSE
Anne BAXTER
Ralph BELLAMY
MacMAHON
WARRICK
McKAY
COWAN
LOEW'S
NAZI HORRORS SHOCK WORLD!

Arnold Gates, manager of the Stillman, Cleveland, built this huge setpiece to publicize "Guest in the House".


FORGET THE WAR!
FORGET YOUR TROUBLES!
LAFF WEEK

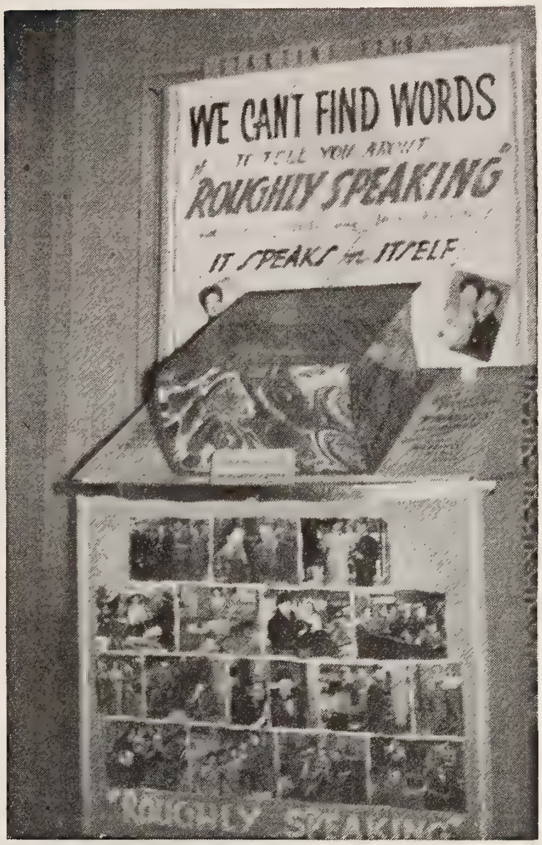
Promoting his own "Laff Week" at the Rialto, Phoenix, manager Vaughn Taylor built this special front to exploit his attractions.


RAY MILLAND
MARJORIE REYNOLDS
MINISTRY OF FEAR

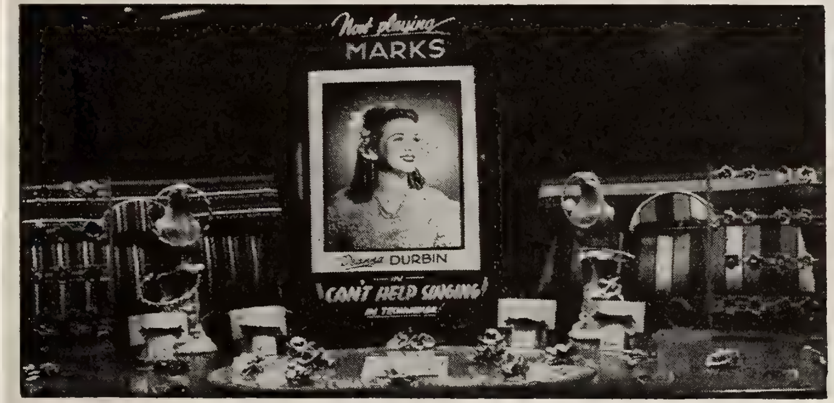
Critic's comments and enlargements were utilized in false front created by manager Dick Feldman to exploit "Ministry of Fear" at the Paramount theatre, Syracuse, N. Y.

EXPLOITATION TIPS

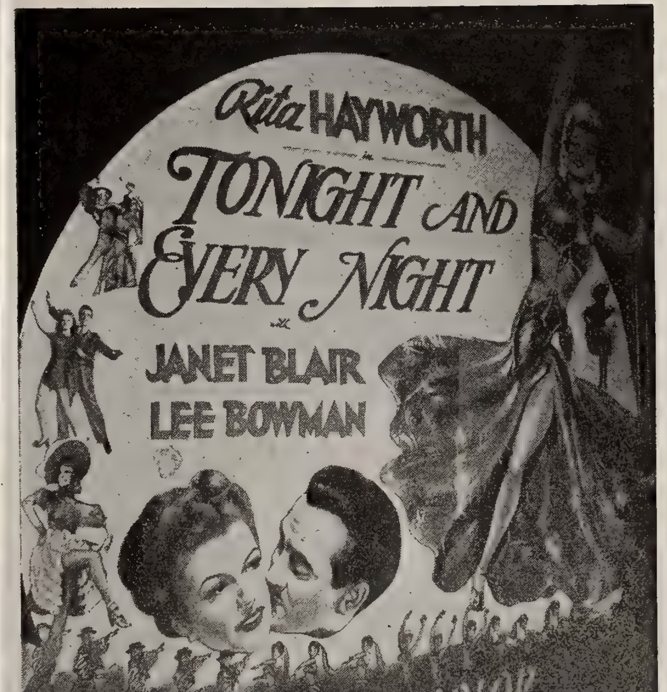
Les Campbell, manager of the Strand in Trail, B. C., increased his regular business 45 percent above average by promoting a "Pet Parade" in conjunction with the showing of a short subject, "Who's Who in Animals". Here are some of the entries. Stunt cost $4.50 for heralds and a few passes.


WE CAN'T FIND WORDS
TO TELL YOU ABOUT
ROUGHLY SPEAKING
IT SPEAKS for ITSELF
ROUGHLY SPEAKING

This huge dictionary contained a volume of publicity for "Roughly Speaking". Manager M. Conner rigged up the device at the Capitol, Madison, Wis. "We can't find words to tell you about 'Roughly Speaking'—it speaks for itself," says the caption.

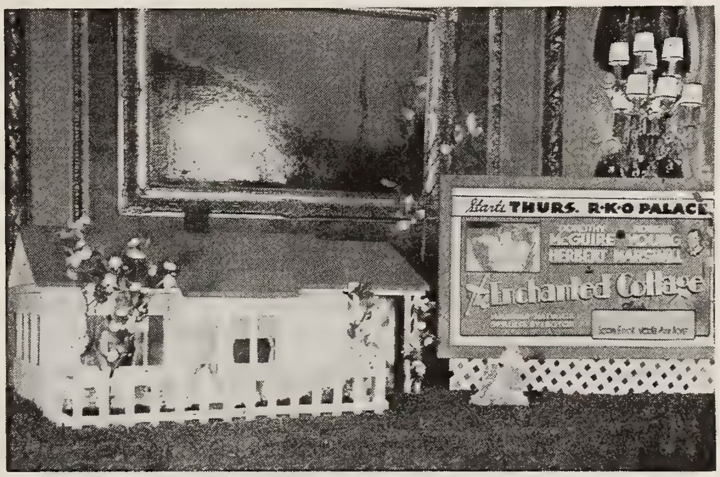

Now playing
MARKS
Deanna DURBIN
CAN'T HELP SINGING

Shadow box window display attracted much attention to manager Mel Jolly's date on "Can't Help Singing" at the Marks theatre, Oshawa, Can.

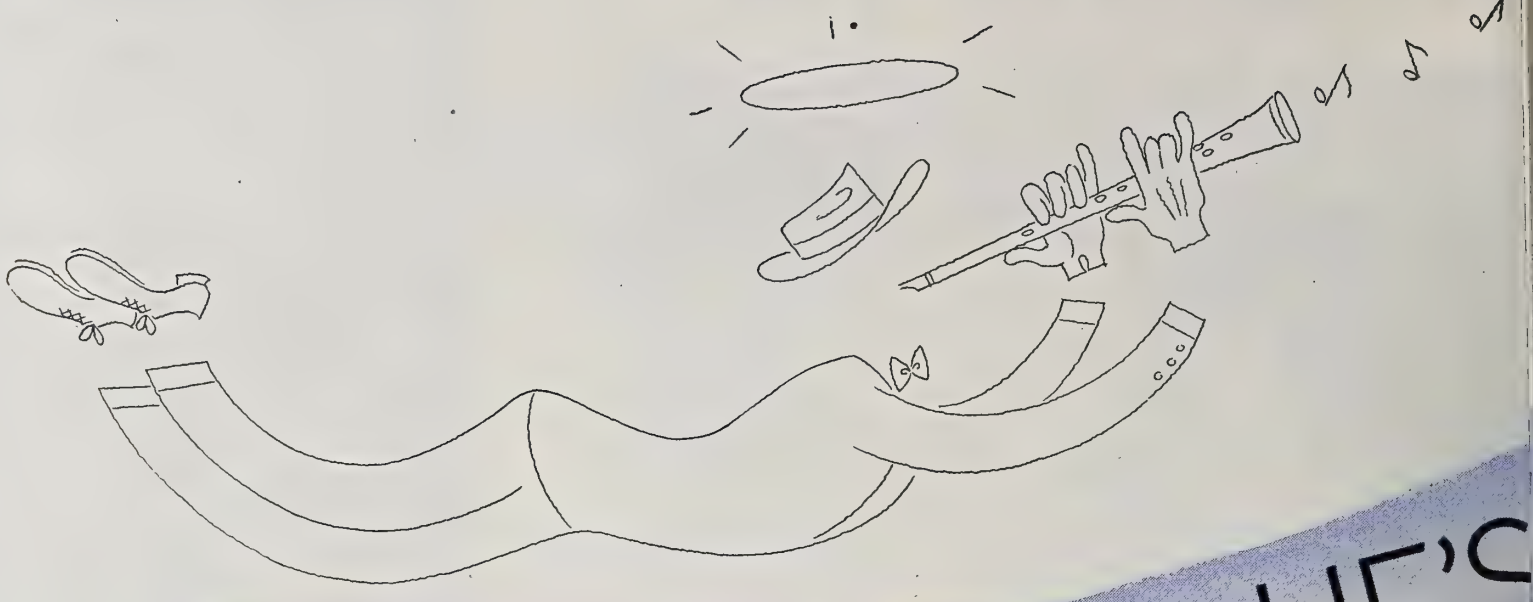

Rita HAYWORTH
in
TONIGHT AND EVERY NIGHT
with
JANET BLAIR
LEE BOWMAN
in TECHNICOLOR

Bill Hoyle, publicity director for the Lichtman theatres, Washington, D. C., designed this attractive lobby piece for "Tonight and Every Night" which was displayed at the Lincoln theatre.

At right, is manager Jay Golden's lobby display exploiting "Enchanted Cottage" in advance of booking at the Palace, Rochester, N. Y.


Starts THURS. R-K-O PALACE
McGUIRE
YOUNG
HERBERT MARSHALL
Enchanted Cottage

Gertrude Bunchez, publicist at the Century, Baltimore, tied up with local news distributor for this plug on "Delightfully Dangerous".



NO WONDER HE'S

Film Daily

"This down-to-earth fantasy, loaded with surprise entertainment, is a box office natural. The producers, Fessier and Pagano, have injected a solid formula into their original screenplay to lift an unheralded property into the 'sleeper' class . . . a warm and tasty dish of entertainment with a seasoned group of players whose well directed tintype characterizations add flavor to the era of the high button shoes and the mutton sleeve. Oakie's sympathetic portrayal breeds charm and adds interest to his versatility."

Showmen's Trade Review

"The film is bound to have mass appeal. Jack Oakie was never funnier. The story which can be made or broken in direction has been handled by Charles Lamont with a deftness that gives credence to the fantastic and produces a succession of laughs. The film's winning qualities are served importantly by Peggy Ryan and Johnny Coy in creative dance numbers that are a joy to watch."

THAT'S the SPIRIT

starring **JACK OAKIE · PEGGY RYAN**
with JUNE VINCENT · ARTHUR TREACHER · GENE LOCKHART · JOHNNY COY
ANDY DEVINE · BUSTER KEATON · IRENE RYAN
Original Screenplay Written and Produced by Michael Fessier and Ernest Pagano • Directed by Charles Lamont • A UNIVERSAL PICTURE

FLOATING ON AIR!

He's just read the reviews of

THAT'S the SPIRIT

Motion Picture Daily

"A gay, entertaining comedy in the fantasy vein of 'The Ghost Goes West' and 'Here Comes Mr. Jordon,' and more recently, 'A Guy Named Joe.' It adds up to appealing 'spirited' hilarity with a generous sprinkling of dancing and songs, featuring Peggy Ryan and a new youngster, Johnny Coy, who scores outstandingly."

Variety

"'That's the Spirit' is a breezy, diverting musical with a story of somewhat different cast, several good songs, a couple eyeful production numbers and a group of troupers who move with ease and impressively through the 85 minutes it takes to wind the works up."

UNIVERSAL PICTURES

LET'S TOP THEM ALL IN THE MIGHTY 7th WAR LOAN

The Selling Approach

ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

THE GREAT JOHN L. (United Artists): Extra promotional effort is generally rewarded by bigger grosses. Here is plenty of opportunity for the showman who will go out and exploit a film. Grosses should respond proportionately.

Among several national tieups which have been consummated, the distributor has arranged a Royal Crown Cola radio hookup. Go after the local distributor for truck snipes, dealer displays, etc.

Use a serially numbered throwaway, to be distributed by department stores and retail shops, with guest tickets offered to those obtaining the lucky numbers.

A "scrambled dialogue contest" as a one-day plug is offered to theatremen who can plant this device with the local contest editor.

The distributor has played down the "boxing" angle throughout, but in sections where patrons go for action it can be restored by displaying boxing gloves and other pertinent equipment to augment lobby setpieces. There is, however, excellent material provided for the sports pages by way of colorful stories concerning the former champion and a special cartoon feature which can be planted in the newspaper.

For schools, use the coloring contest; two special mats are provided for this purpose. Go after the women's patronage with the prize "millinery contest" suggested, whereby contestants are asked to determine which of numerous hat styles are modern and which are of the Gay Nineties era. This should be a natural for a tieup with millinery shops and lends itself perfectly to window displays. You might also promote a contest among art students who submit sketches of women's hats designed along patterns worn 50 years ago in contrast to those worn today.

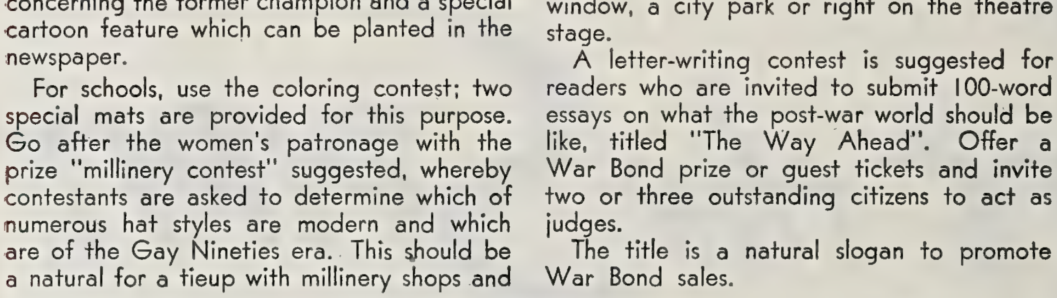
Sell the title well in advance through ushers' badges, teasers, snipes, directional arrows, sidewalk stencils, and maintain a steady tempo of advance activity which can be topped off with appropriate ballyhoos such as a couple riding a tandem bicycle, horse-drawn surrey, etc.

THE WAY AHEAD (Twentieth Century-Fox): This is an English production; story concerns a group of British soldiers, so that exploitation must be skillfully brought into play.

David Niven heads the cast, and there is a foreword by Quentin Reynolds which can be played up in advertising. Perhaps a "potato peeling championship" can be staged. Invite participation of various groups—civilians, soldiers, sailors and housewives. Hold it in some prominent location, such as a radio station, U.S.O., a centralized window, a city park or right on the theatre stage.

A letter-writing contest is suggested for readers who are invited to submit 100-word essays on what the post-war world should be like, titled "The Way Ahead". Offer a War Bond prize or guest tickets and invite two or three outstanding citizens to act as judges.

The title is a natural slogan to promote War Bond sales.



Among initial group of winners in M-G-M's "Photo of the Month" contest are managing director Gus Eyssel's window tieup with Macy's, promoting "Valley of Decision" at the Radio City Music Hall, New York (left), and manager Dave Thomas' exhibit of the first trolley car used in Salt Lake City in connection with his date on "Meet Me in St. Louis" at the Center theatre there.

Band Leader Gets Big Build-up From King

Personal Appearance

One of several windows promoted by Red King for the personal appearance of Spike Jones at the RKO Boston theatre, Boston.

Excellent coverage was accorded the personal appearance of Spike Jones at the RKO Boston theatre, Boston, through the efforts of Red King, who arranged a tieup with the Boston Music Company, with Spike autographing his own records. This brought 100 line ads in the papers for three days prior to his appearance, plus a large window with theatre credit and playdates.

The same tieup with the Jordan Marsh Company resulted in newspaper ads and two window displays with credits and a third tieup with Grover Cronin Company, Waltham, which also brought coverage. Radio interviews were had with Spike on Stations WEEI, WBZ and WCOP. Spike Jones records were used at all radio stations two weeks in advance.

One hundred and fifty two-sheets were planted in all subway and elevated stations; trailers used two weeks in advance, a listing was had in a weekly amusement guide distributed to all hotels in the city and all Boston and suburban newspapers were furnished with advance readers and mats.

The personal appearance of Spike Jones at the Buddies Club on Boston Common was also good for newspaper breaks; George Holland in the Boston *American* devoted his column to Spike, and an attractive lobby display was constructed for the engagement.

Dance Teachers See "It's A Pleasure"

Playing up the fact that Sonja Henie dances for the first time in "It's A Pleasure", manager Ray Conner of the Palace, New York, invited dance teachers to the opening.

For...
SPECIAL TRAILERS
As You Want Them
...And When You Want Them
Send Your Next Order To
FILMACK
1327 S. WABASH AVE. CHICAGO 5, ILL.

QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justified their names being placed on the list of outstanding showmen.

WALTER H. AHRENS
RKO Orpheum, Des Moines, Ia.

JACK ALGER
LaSalle, LaSalle, Ill.

TED BARKER
Loew's, St. Louis, Mo.

JOSEPH BOYLE
Poli Broadway, Norwich, Conn.

LIGE BRIEN
Enright, Pittsburgh, Pa.

GERTRUDE BUNCHEZ
Loew's Century, Baltimore, Md.

L. V. CAMPBELL
Strand, Trail, B. C., Canada

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

L. A. COHEN
Poli, Hartford, Conn.

MARLOWE CONNER
Capitol, Madison, Wis.

BOB COX
Kentucky, Lexington, Ky.

T. E. DELBRIDGE
Vendome, Nashville, Tenn.

DICK FELDMAN
Paramount, Syracuse, N. Y.

LOU S. HART
Glove, Gloversville, N. Y.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

MEL JOLLEY
Marks, Oshawa, Ont., Canada

PHIL KATZ
Kenyon, Pittsburgh, Pa.

JAMES J. KING
RKO, Boston, Mass.

LARRY LEVY
Colonial, Reading, Pa.

P. E. McCOY
Miller, Augusta, Ga.

JACK MATLACK
Broadway, Portland, Ore.

H. S. MORTIN
Loew's State, Syracuse, N. Y.

HARLAND RANKIN
Plaza, Tilbury, Ont., Canada

EDWARD RICHARDSON
Granada, Cleveland, O.

HARRY A. ROSE
Majestic, Bridgeport, Conn.

J. G. SAMARTANO
Loew's State, Providence, R. I.

SOL L. SORKIN
Keith, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

MOLLIE STICKLES
Palace, Meriden, Conn.

W. P. STONE
Sunset, Asheboro, N. C.

HELEN WABBE
RKO Golden Gate, San Francisco, Cal.

TED WAGGONER
Rose, Tahoka, Tex.

CHARLES ZINN
State, Minneapolis, Minn.

Katz Hooked Up With Local Firms On "Objective"

Phil Katz at the Warner Kenyon theatre, Pittsburgh, reports one of the best four-day adult audiences the theatre has had recently as a result of his campaign for "Objective, Burma." Phil started off by using the special trailer three weeks in advance and contacted two national advertisers, Motorola and Resistol Hats for tiein material. 100 three-color window cards were planted on telegraph poles and 50 special directional arrows which carried booster copy for Bonds were also used.

An usherette in uniform distributed the special booklets on paratroopers to doctors, dentists, beauticians, etc. For a teaser, about 75 old purses, wallets, etc., were dropped at busy street corners, each containing a typewritten stuffer with copy: "Found. The most exciting picture," etc.

For lobby attention, Katz took one entire side of a display frame, gave it a dark-red background and set up an "Objective, Burma" darts game, the object being for the patron to throw the dart at Burma designated on the map with a circle. Successful throws won guest tickets.

Through a tieup with a nearby bowling alley, guest tickets went to high men and women scorers and announcements were also made over the public address system. The Kenyon Photo Studios also came through for a circular with a roving sidewalk photographer as the basis and a picture boost on each circular. The ushers served as the sidewalk cameramen and the heralds they passed out read, "No, we didn't take your picture. Yes, the Kenyon Photo Studios will take your picture and we urge you to see a good picture," etc. The studios also gave a choice spot in their main window for a large card announcement.

Air Medals Presented on Stage For Zinn's "Winged Victory"

The local dailies came through with plenty of publicity for Charlie Zinn's engagement of "Winged Victory" at the State theatre, Minneapolis, when air medals were presented on stage to one veteran and the relatives of two other local fliers. Another neat break scored by Charlie was getting 65,000 inserts into the gas company's envelopes which go to practically every home in the city and suburbs.

A special screening was held for editorial writers, columnists and feature writers and a three-column break was had on an invitation extended to Army officers' wives. WCCO and KSTS both gave daily spots gratis; WTCN newscaster plugged the picture for a solid week and a screening for heads of aviation groups brought the posting of bulletins in all meeting rooms.

For "Music for Millions" Charlie sent singing couples through the city riding on trolleys singing hit tunes from the picture and carrying press-sheets. Small cards carrying a cut of Margaret O'Brien were distributed and the Railway Express fleet of trucks were bannered.

Travelers Aid Promoted by Spencer for "Music for Millions"

Through the cooperation of the Travelers Aid Society, C. T. Spencer at the Capitol theatre, Hamilton, Ontario, on "Music for Millions" was able to place 22 by 28 cards in the C. N. R. station; C. P. R. station and the bus terminal; these tied in suitably with the Travelers Aid with stills of O'Brien being assisted by a member of that organization.

Numerous window displays were promoted especially in music stores with large blowups of Iturbi used; a Margaret O'Brien sundae was promoted and an appropriate imprint to that effect used on menu cards and streamers pasted to five and dime store mirrors. Teaser ads were used in the papers and the marquee was appropriately bannered on three sides with picture title and paintings of the stars.

Van Johnson Fan Club Inaugurated by Ferrera

To stir up a little excitement for his engagement of "Between Two Women" at the Marine theatre, Pascagoula, Miss., M. E. Ferrera contacted 10 popular high school girls with the idea in mind of inaugurating a Van Johnson fan club. They were told that in order to form the club it would be necessary for each to secure 10 members. All members were given membership cards and a picture of Van.

The Mayor attended the meeting and talked with the girls. One of the special things arranged was a discount for club members at cooperating merchants' stores. The girls who were members attended the first showing of the picture and all paid regular admissions. A 30 by 40 blowup of the star was presented to the club and a photo of the first meeting was forwarded to Johnson at the studio.

For A Nation at WAR

Our factories are producing for a nation at war and our merchants are serving their customers under difficult war-imposed conditions. The modern, coordinated Rail and Air Express Service is doing its utmost to carry speedily today's urgent shipments over the nation-wide network of railways and airways.

BUY MORE WAR BONDS

RAILWAY EXPRESS AGENCY

NATION-WIDE RAIL-AIR SERVICE

AVAILABLE NOW FOR DATING!

In Color!

ACTION PICTURES presents

"WILDFIRE"

THE STORY OF A HORSE

with BOB STEELE

Sterling HOLLOWAY • John MILIAN
William FARNUM • Virginia MAPLES
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SHOWMEN PERSONALS

Happy Birthday: James O'Kelly, Ira Eschay, Carl Beals, Ben Griefer, Rupert N. Koblegard, Jr., Jack Nelson, Martin Weinstein, A. H. Roberson, Arthur C. Bowden, Lee Cole, N. J. Banks, George E. Mooney, Joe Hewitt, Murray Bracker, James F. Delaney, Thor Hauschild, Marsh Gollner.

A. R. Hiland, E. V. Gassaway, Irving Lambert, Dick H. Detwiler, Samuel F. Cunningham, Elwood E. Blanc, Joe Klein, C. T. Spencer, Samuel Leffler, George Stoves, Harold L. Teel, Harold B. Pearl, Albert Pollock, Don T. Palmer, Sidney Miller, L. P. Hageman.

Frederick C. Radtke, Mark E. Berkheimer, O. Beer, Paul L. Field, Paul A. Kleinerman, Marshall A. Edwards, William Sherman, Roy Geise, R. V. DeGruy, Elmore H. Hines, Harry T Briggs, Jack A. Farr, W. Dean Lewis, William C. Pearce, Paul Kunze, Joseph Elkins, Charle Comar.

In New Posts: John McLuskie, Capitol theatre, Scranton, Pa. Ira Allen has been appointed manager of the Vogue theatre, St. Matthews, Ky succeeding Robert Enoch, who has purchased the Grand, Ritz and State theatres, in Elizabethtown, Ky.

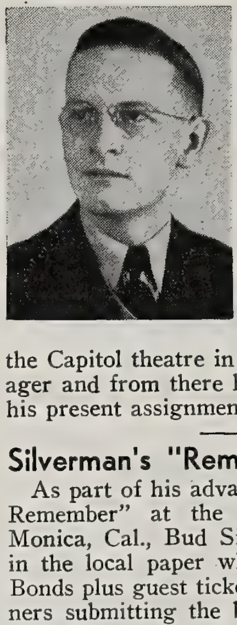
Junior Showmen: Sidney Jerome, Jr., to Mr & Mrs. Sid Dickler. The proud father is manager of Warner's Belmar theatre, Pittsburgh, Pa

Levy Has Tieup On "Seeing You"

Larry Levy, manager of the Loew's theatre, Reading, Pa., went into an extensive exploitation campaign for "I'll Be Seeing You." Sixty spot announcements over WRAW were used in advance of and during the run. Special plugs over WEEU on the theatre review program and theatre forum program were utilized. Some 5,000 heralds, all numbered, were printed and distributed in a drug company store in a lucky contest for free theatre tickets. This herald, printed in sepia, carried fan photos. 100 window color cards, tieing in with the American Red Cross with the line, "The Red Cross says: 'I'll Be Seeing You,'" with picture showing date and theatre name, were placed in good downtown locations. Window cards, 11x14 tieing in with Shirley Temple and R C Cola, were distributed gratis in the city and suburbs by a bottling company in their account locations.

The same people also went for Temple co-op ads, and Loew's bannered the company's four delivery trucks, used a week in advance of the show and during the run. A jewelry company and Royal Crown also placed co-op ads. A new store in Penn Square, heart of the retail district, gave Levy an entire window for tie-up with a face powder, and the picture theme song was plugged in some of Reading's leading hotspots by orchestras.

Mitchell Has Spent Entire Career with Famous Players



Leslie Edward "Les" Mitchell, manager of Famous Players' Regent theatre in Brockville, Ontario, Canada, was born in Belfast, Ireland, June 2, 1922. "Les" says this is his first position as manager and he started working for Famous Players at the Palace theatre in Guelph, Ontario, as an usher. He then took his turn as doorman and cashier and finally was promoted to the post of assistant manager in the same house. Following that Mitchell was sent to the Capitol theatre in Ottawa as assistant manager and from there he went to Brockville and his present assignment.

Silverman's "Remember" Contest

As part of his advance publicity on "Song to Remember" at the Majestic theatre, Santa Monica, Cal., Bud Silverman staged a contest in the local paper whereby $50 and $25 War Bonds plus guest tickets were presented to winners submitting the best letters on songs they remembered, why they remembered them and what caused them to linger in the mind. A full column ad heralded the contest.

ROUND TABLE VISITORS recently were: Bill Brown, manager of the Bijou, New Haven, Conn., pictured with Mrs. Brown who helped him celebrate their wedding anniversary date in New York; right, S/Sgt. Charles Burns, formerly manager of the Rialto, Kingsport, Tenn., on furlough from the Army Air Base at Columbus, Ohio.

Recess Griffith Trial to Autumn

The hearing of the Government's anti-trust suit against four Griffith circuits was adjourned last Thursday to September 10 after Federal Judge Edgar S. Vaught emphasized that the key to the entire case was the question whether agreements between distributors and the defendants violated the Sherman Act. The recess ended a three-week hearing in the Oklahoma City Federal District Court.

During that time, the Government had introduced testimony of theatre operators in small towns in Oklahoma, Texas and New Mexico about the alleged difficulties in getting product in competition with Griffith houses.

Judge Vought last Wednesday said: "It seems to me that the gist of this lawsuit is the character of the contracts made by the distributors and what kind of understanding there was with the distributors and the individual exhibitor at the time the contract was made. I don't think it makes much difference how many towns there were that they sold their product to."

The Government is seeking to dissolve the Griffith Amusement Company and Consolidated Theatres, Inc., both of Oklahoma City and R. E. Griffith Theatres, Inc., and Westex Theatres, Inc., both of Dallas, Tex., on charges of operating in restraint of trade. Individuals named as defendants are L. C. and H. J. Griffith. Eight distributing companies are named as co-conspirators but not as co-defendants.

Legion of Decency Rates Ten New Productions

The National Legion of Decency this week reviewed 10 new films, finding one objectionable in part. In Class A-1, unobjectionable for general patronage, are: "I'll Tell the World," "They Met in the Dark." In Class A-2, unobjectionable for adults: "Bedside Manner," "Blonde Ransom," "Blood on the Sun," "The Southerner," "Thrill of a Romance," "The Way Ahead," "Where Do We Go From Here?" In Class B, objectionable in part, because the "film contains an expression which has an obscene origin and reference," was "Pillow to Post."

Last week the Legion reviewed seven films. In Class A-1, were: "Along Came Jones," "The Return of the Durango Kid."

In Class A-2 were: "Escape in the Desert," "The Fighting Guardsman," "That's the Spirit," "Twice Blessed," "Wonder Man."

Suggest One Annual Charity Campaign for Industry

The Permanent Charities Committee, which was organized shortly after Pearl Harbor to coordinate all charity drives within the motion picture industry, has proposed the adoption of a single annual campaign, the proceeds of which would be distributed to the War Chest, the Red Cross, the Infantile Paralysis Foundation and a few smaller organizations.

"We are convinced that the single campaign would be an improvement from every standpoint," said Edward Arnold, the Committee's executive vice-president, in Hollywood last week. "To the individual donor, it would mean one pledge, once a year, no overlapping payroll deductions, and no accumulating debt while he is not working."

Individual ballots have been mailed out to more than 25,000 members of the industry, who will vote on the proposal.

Heads Coast Alliance

Walter Redmond, International vice-president of the Plasterers and Cement Finishers Union, AFL, Hollywood, has been elected president of the Motion Picture Alliance for the Preservation of American Ideals, succeeding Sam Wood, founder and first president. Other officers elected are: Mischa Auer, first vice-president; Norman Taurog, second vice-president; Leonard Smith, third vice-president; Leila Rogers, secretary; Clarence Brown, treasurer; Morrie Ryskind, executive board chairman.

Air Express Foreign Shipments Increase

A total of 26,046 international air express shipments, not including traffic to or from Canada, was handled in April by the Air Express Division of the Railway Express Agency. This represents a gain of 37 per cent over the same month last year. These figures were based on traffic handled in and out of Miami, New Orleans, San Francisco, Los Angeles, Brownsville, Seattle, San Pedro, Honolulu, New York, El Paso, Forth Worth, San Antonio and Laredo, according to the agency. Outgoing shipments greatly outnumbered those coming into the country.

Entertainer to Be Honored

William Morris, Jr., Robert M. Weitman, Margo, and Allan Jones will be guests of honor at the "Salute to Show Business at War" dinner June 10 at the Hotel Astor, New York, sponsored by the entertainment division of the Spanish Refugee Appeal. Other film personalities who will be honored for their contribution to the war effort are Kenneth Spencer, Louise Rainer, Lillian Hollman and Elia Kazan.

Albany Variety Club Honored For Boys Club Sponsorship

For its contribution to the community through its sponsorship of the Variety Boys Club, the Variety Club of Albany, was honored at a dinner held May 24 at Keeler's Restaurant. Operating the only free camp in the Albany area, Variety Club members plan to spend $10,000 this year on its Boys Club, located at Thompson Lake. A new mess hall and two additional bunk houses will be constructed. Present at the dinner were Herman Ripps, chief barker; Charles A. Smakwitz, first assistant chief barker; C. J. Latta, chairman of the heart fund committee, members of the Boys Club committee and newspaper publishers and editors.

Jones Joins Universal

Willis N. Jones, former newspaper man, publicist and sports promoter, has joined Universal's publicity department, Maurice A. Bergman, eastern advertising and publicity director, has announced. Mr. Jones, known in the sports world as Jersey Jones, will handle special assignments under Al Horwitz, publicity manager.

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Nationwide Demand for Shorts, Says Morgan

There is a nationwide demand for more short subjects from exhibitors, according to Oscar Morgan, sales manager of shorts and newsreels for Paramount, who concluded in Cleveland Monday a series of nine district meetings which covered the country. Long films and more important films billed singly, had been largely responsible for the increase in shorts, he said.

The two-day Chicago meeting closed May 26, attended by Allen Usher, district manager; Harold Stevens, local branch manager; Ben Blotcky, Minneapolis, and Harold Wirthwein, Milwaukee.

Mr. Morgan was to be in New York Tuesday and was scheduled to leave for Montreal Thursday for a series of similar meetings in Canada.

Board Enlarges Boston Award

The Appeal Board has enlarged the Boston tribunal's award on the clearance complaint of the National theatre, Boston, against the five consenting companies, the American Arbitration Association in New York reported this week.

The complainant had asked that the following clearances in favor of the Rivoli and Dudley, also Boston, be abolished in all cases, reduced to one day or to such other period as the arbitrator might adjudge reasonable: 21 days on Warner product, 60 on Twentieth Century-Fox, and 30 on pictures distributed by the other defendants.

The original proceeding was dismissed as against Paramount under Section XVII of the Decree because of the company's conceded relationship to the operators of the Rivoli and Dudley.

The award found that the 21 days' clearance of the Rivoli over the National and the 30 days on Loew's product not unreasonable, while it reduced the 60 days of the Rivoli over the National to 30 days, and RKO product "as available" was changed to a maximum clearance of 30 days. The complaint against Warners and Loew's was dismissed.

While substantially affirming the award, the Board ruled that the maximum clearance of the Dudley on Loew's, RKO, Twentieth Century-Fox and Warner product not played at the Rivoli should be 14 days, and seven on such pictures played at the Rivoli. The arbitrator's award had made no disposition with respect to the Dudley.

The National Theatre Company operates the National. Rivoli Theatres, Inc., operator of the Rivoli, and the Dudley Amusement Company, operator of the Dudley, intervened.

Milligan, Former Paramount Manager in Canada, Dies

Morris A. Milligan, 54, Canadian general manager of Paramount Film Service, Ltd., Toronto, before 1941, died at St. Michaels Hospital May 25 after a long illness. His body was removed to Bradford, Pa., where burial was held Monday. During the last four years he operated three theatres in Hamilton, Ontario, and in 1944 in partnership with Famous Players Canadian Corporation. Born in Wheeling, W. Va., he graduated from the University of Michigan, joined Paramount in 1919, managing branches in the United States and Canada before he was appointed Canadian manager.

Devlin, Loew's Boston Theatre Executive

John H. Devlin, 57, executive and secretary of Loew's Boston Theatres, died May 22 at the Wyman House of the Cambridge Hospital, Boston, after a brief illness. Mr. Devlin, associated with Loew's, Inc., as secretary and legal representative for Loew's Boston Theatres for many years, was an industry pioneer in Boston. He was a vice-president and director of Allied Theatres of New England and a member of the law firm of Guterman and Guterman. Surviving are three sons, John J., Jr., Major Frank Devlin and James.

Drive-in Theatre Equipment Developed by RCA Victor

Sound and projection equipment designed exclusively for the drive-in type of theatre construction has been developed by RCA Victor. In the belief that this type of theatre will increase when war-time restrictions on building materials and gasoline are lifted, RCA has announced plans to supply a complete line of equipment which will solve sound and projection problems peculiar to the drive-in theatre. According to Barton Kreuzer, manager of the theatre equipmnt section, RCA has ready new types of in-car speakers, combined terminal-box and speaker-receptacle units and self-adjusting amplifier systems, all designed by RCA engineers. Also included in the new line will be Brenkert lamps, motor generators and rectifiers, Brenkert projectors and RCA projection lenses.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Nob Hill

20th Century-Fox—At the Golden Gate

Important money ought to go the way of "Nob Hill" and, in all likelihood, will. This latest in the long list of Technicolor musicals from 20th Century-Fox can hardly miss with the ingredients that have been assembled. Take a look:

Very lush, very nostalgic and very eye-filling surroundings. Not excepting the attractive Vivian Blaine and the attractive Joan Bennett.

San Francisco on, or about, the turn of the century. That means gaslight, the mauve decade, carriage and prancing horses, Nob Hill where the swells parade and the Barbary Coast, where the roughnecks, always with hearts of gold, strut.

Conflict, pleasantly if not always realistically, resolved between society's upper and lower crusts with all hands involved coming off untarnished. Even Joan Bennett, who starts out making a violent play for saloon keeper George Raft, proves she has merit in her heart and a soft spot for Georgie. People evidently were real people in those days, and "Nob Hill" sets out to prove it.

Plenty of music in a vein in keeping with the period. Whirling girl-acrobats, hoofers, Chinese jugglers and the like in what turns out to be practically a vaudeville show in handsome color.

Story content, moreover, gets more emphasis this time than usually prevails in musicals. Eleanore Griffin's dramatic base appears responsible, aided by the screenplay of Wanda Tuchock and Norman Reilly Raine. It isn't much of a story, and certainly it has been told and rehashed many times. But for purposes of a lavish and free-hand type of musical, it serves with satisfaction.

Importantly, Peggy Ann Garner in her first picture since her accomplished and effective performance in "A Tree Grows in Brooklyn." She is pretty much the pivot of the whole goings-on in a Miss Fix-It type of role which allows her to split Raft and Miss Blaine and then bring them together again for the happy finish.

In fact performances are standard, excepting Miss Garner. She does an emotional job once again, and again demonstrates her vast appeal.

Henry Hathaway's direction is showman-like, and so, too, is Andre Daven's production. They were not trying to deliver a contribution to art. but an offering in entertainment. In that objective, success certainly is theirs.

Seen in the home office projection room. Reviewer's Rating: Good.—RED KANN.

Release date, July, 1945. Running time, 95 min. PCA No. 10385. General audience classification.

Tony Angel ....George Raft
Harriet Carruthers ....Joan Bennett
Sally Templeton ....Vivian Blaine
Katie Flanagan ....Peggy Ann Garner
Alan ("Falstaff Openshaw") Reed, B. S. Pully, Emil Coleman, Edgar Barrier, J. Farrell MacDonald.

Twice Blessed

MGM—For the Bobby-soxers

The Wilde Twins, Lee and Lynn, are to the fore throughout this comedy—one of them portraying a jitterbug and the other a quiz kid—which is right as jive and up-to-date as jet propulsion for that great and greedy market made up of the 'teenagers and their train. The picture could stand alone better than most of its caliber.

Produced with keen appreciation of today's junior behaviorism by Arthur L. Field, and directed with discernment and skill by Harry Beaumont, the film derives from a screenplay by Ethel Hill which opens with the twins, offspring of parents seven years divorced, meeting after a long separation, during which one of them, under her mother's training, has become an internationally famous juvenile intellectual, and the other, reared by her father, has become a jitterbug champion. Alike as two peas, they change clothes and identities, by way of playing a prank on their separated parents, and let themselves in for complications which are consistently amusing, upshot of the undertaking being, of course, the final reconciliation of their parents.

Preston Foster and Gail Patrick discharge with appropriate self-effacement the parental assignments, and the large supporting cast satisfies all requirements.

For the juvenile who goes for jive, the picture has a wealth of that commodity, and the juvenile whose contemporaries call him "a brain" is furnished equal satisfaction.

Previewed at the Village theatre, Westwood, a stronghold of adolescents, where the juniors loved it out loud. Reviewer's Rating: Good.—WILLIAM R. WEAVER.

Release date, not set. Running time, 77 min. PCA No. 10758. General audience classification.

Terry Turner ....Lee Wilde
Stephanie Turner ....Lynn Wilde
Jeff Turner ....Preston Foster
Mary ....Gail Patrick
Richard Gaines, Jean Porter, Marshall Thompson, Jimmy Lydon, Gloria Hope, Douglas Cowan, Warren Mills, Joel Friedkin, Ralph Brooks, Ralph Hoopes, Don Hayden, Tommy Bond.

"MELODY RANCH" HEADS AUTRY RE-RELEASES

The first of the new group of Gene Autry westerns being reissued by Republic took its title from the radio show which featured the cowboy singer before he joined the U. S. Army. "Melody Ranch" presents a strong cast, including Jimmy Durante, Ann Miller, Vera Vague, Gabby Hayes and Mary Lee, in addition to the star. The story concerns the return of a radio star to his home town for the Frontier Days Celebration. He recognizes the softening effects of life in Hollywood and builds himself up for a set-to with some old enemies. Things take a serious turn, however, and he decides to stay in the town, run for sheriff and clean it up. The film was originally released in November, 1940.

Back to Bataan

RKO Radio—Fact in Fiction

Here is presented, in fiction so much like fact that the film partakes profitably of the flavor of a documentary without sacrificing drama or suspense, the story of the Filipino guerrillas who harrassed the Japanese in their long occupation of the Philippines. With John Wayne, Anthony Quinn and Beulah Bondi as names to exploit, the picture promises to open well and thrive on word-of-mouth publicity as it runs, for it has power and timeliness on its side at the start of the swing of popular attention to the war in the Pacific.

Executive producer Robert Fellows and his associate, Theron Warth, have chosen wisely to restrict the screenplay by Ben Barzman and Richard H. Landa largely to action and to the serious business that was living, somehow, in the Philippines until the Americans should return.

Wayne plays an American colonel who assumes leadership of loyal Filipinos and develops his small band into a force which figures with tremendous importance in the success of the landing on Leyte. Quinn plays a Filipino soldier in the American Army who, torn for a while between loyalty and temptation to shelter rather than risk his countrymen, comes through on the right side and with his sweetheart, who for a time appears to serve the Japs in a Tokyo Rose assignment, in his arms. Romance is played down in favor of the fighting.

Direction by Edward Dmytryk is masterly throughout.

Previewed at the Ambassador Hotel theatre in Los Angeles to a press and school audience which was manifestly pleased. Reviewer's Rating: Good. —W. R. W.

Release date, Block 5. Running time, 97 min. PCA No. 10910. General audience classification.

Colonel Madden...................................John Wayne
Capt. Andres Bonifacio.......................Anthony Quinn
Beulah Bondi, Fely Franquelli, Richard Loo, Philip Ahn. Ducky Louie.

FISHERMAN'S LUCK (20th-Fox)

Terry Toon (5514)

As befits a cartoon, this is no serious treatment of the piscatorial sport. Sunfish set, starfish gleam and Gandy Goose gets mixed up with a whale. He makes a good play for it although his tackle and bait are highly unsuitable. Just as he thinks the mammoth fish is hooked, he hauls in the line to discover that the hook went too deep, and he has landed part of the whale's previous dinner.

Release date, April 6, 1945 — *7 minutes*

ROCKABYE RHYTHM (Univ.)

Name Band Musical (9127)

The swing music is from Frankie Masters and his orchestra with Eddie Williams, Phyllis Myles, Marty, Kaye, Pat and Joe, alternating in the lyrics. Frank Cook adds a number with harmonica and guitar. The selections played are "Deacon Jones," "I Don't Know Why I Love You Like I Do," "When Johnnie Comes Marching Home," and "Way Down Upon the Suwanee River."

Release Date, May 7, 1945 — *15 minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2456-2457, issue of May 19, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2468, issue of May 26, 1945.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	82m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Affairs of Susan, The	Para.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2455
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	2406
Along Cames Jones	RKO	....	Gary Cooper-Loretta Young	Special	....	....	....	2278	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Angel Comes to Brooklyn, An	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	....	....	2384	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Not Set	....	....	....	2418	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Not Set	....	....	....	2467	....
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	2242	....
Back to Bataan (formerly Invisible Army)	RKO	....	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	....
Bandit of Sherwood Forest (col.)	Col.	....	Cornel Wilde-Anita Louise	Not Set	....	....	....	2434	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Beautiful Cheat, The (formerly It's Never Too Late)	Univ.	....	Noah Beery, Jr.-Bonita Granville	Not Set	....	....	....	2384	....
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	....	....	2250	....
Behind City Lights	Rep.	....	Lynne Roberts-William Terry	Not Set	....	....	....	2418	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Aug.,'45	....	....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	....
Bells of St. Mary's, The	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	....	....	....	2434	....
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	2455
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	2406
Bewitched (formerly Alter Ego)	MGM	....	Phyllis Thaxter-Edmund Gwenn	Not Set	....	....	....	2310	....
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Apr. 27,'45	59m	....	....	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Blithe Spirit (British)	Two Cities-GFD	....	Rex Harrison-Constance Cummings	Not Set	96m	Apr. 28,'45	2425	....	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2394	2142	2342
Blonde from Brooklyn	Col.	....	Robert Stanton-Lynn Merrick	June 21,'45	....	....	....	2403	....
Blonde Ransom	Univ.	9042	Donald Cook-Virginia Grey	June 15,'45	....	....	....	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	94m	May 5,'45	2433	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2342
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
Boston Blackie's Rendezvous	Col.	....	Chester Morris-Nina Foch	July 10,'45	....	....	....	2467	....
Both Barrels Blazing	Col.	6207	Charles Starrett	May 17,'45	58m	May 26,'45	2465	2403	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 1,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Apr. 7,'45	79m	Mar. 17,'45	2361	2142	....
Brighton Strangler, The	RKO	....	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	....
Bring on the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	2455
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lillyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	....
CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350	....	....
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Oct.,'45	....	....	....	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Not Set	....	....	....	2353	....

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Captain Tugboat Annie	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set	....	....	....	2403	....
Caribbean Mystery	20th-Fox	....	James Dunn-Sheila Ryan	Not Set	....	....	....	2366	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
Cheaters, The	Rep.	....	Joseph Schildkraut-Billie Burke	Not Set	....	....	....	2454	....
Checkmate	PRC	....	Dick Fraser-Cy Kendall	Not Set	....	....	....	2467	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	....
China's Little Devils	Mono.	....	Harry Carey-Paul Kelly	May 12,'45	75m	May 5,'45	2433	1994	....
Christmas in Connecticut	WB	....	Barbara Stanwyck-Dennis Morgan	Not Set	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	65m	....	....	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Blimp (British) (color)	UA	....	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	....	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	Not Set	....	....	....	2259	....
Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 14,'45	....	....	....	2366	....
Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	....	Bette Davis-John Dall	Not Set	114m	Mar. 31,'45	2381	2007	....
Corpus Christi Bandits	Rep.	465	Allan Lane-Helen Talbot	Apr. 20,'45	55m	May 12,'45	2445	2353	....
Counter-Attack	Col.	....	Paul Muni-Marguerite Chapman	Apr. 26,'45	89m	Apr. 7,'45	2393	2216	2455
Cowboy and the Lady (R.)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	2455
Crimson Canary, The	Univ.	....	Noah Beery, Jr.-Lois Collier	Not Set	....	....	....	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Intruder, The	PRC	....	Charles Arnt-Veda Ann Borg	Not Set	....	....	....	2418	....
Dangerous Journey	20th-Fox	504	Burma travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	89m	Nov. 4,'44	2165	1983	2455
Dawn Over France (French)	Famous Int.	....	Raimu-Berval	Mar. 15,'45	72m	Mar. 31,'45	2382	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2338	2250	2455
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	....	....	2216	....
Diamond Horseshoe (color)	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	....
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 2,'45	72m	Mar. 17,'45	2361	2166	2455
Divorce	Mono.	....	Kay Francis-Bruce Cabot	June 1,'45	71m	May 26,'45	2465	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Dolly Sisters, The (color)	20th-Fox	....	Betty Grable-John Payne	Sept.,'45	....	....	....	2384	....
Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	....	....	....	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Dragonwyck (color)	20th-Fox	....	Gene Tierney-Vincent Price	Nov.,'45	....	....	....	2403	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2366	....
Duffy's Tavern	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	....	....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	413	Dennis O'Keefe-Constance Moore	Apr. 5,'45	91m	Mar. 10,'45	2349	2242	2455
Early to Wed	MGM	....	Lucille Ball-Van Johnson	Not Set	....	....	....	2366	....
East Side of Heaven (Reissue)	Univ.	....	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
Easy to Look At	Univ.	....	Gloria Jean-Kirby Grant	Not Set	....	....	....	2418	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	2455
1812 (Russian)	Artkino	....	War feature	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	....	....	2279	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	59m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 8,'44	2181	2166	....
Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	....
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	May 19,'45	2453	2310	....
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	Apr. 28,'45	2426	2007	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2406
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	....	....	2279	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	2406
Falcon in San Francisco, The	RKO	....	Tom Conway-Rita Corday	Not Set	....	....	....	2366	....
Fallen Angel	20th-Fox	....	Alice Faye-Dana Andrews	Oct.,'45	....	....	....	2454	....
Fanny by Gaslight (Br.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	61m	Apr. 7,'45	2394	2230	....

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Fatal Witness, The	Rep.	....	Evelyn Ankers-Richard Fraser	Not Set	....	....	....	2467	....
Fighting Guardsman, The	Col.	....	Willard Parker-Anita Louise	May 24,'45	84m	....	....	2278	....
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	2455
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Man Into Tokyo	RKO	....	Tom Neal-Barbara Hale	Not Set	....	....	....	2366	....
Flame of the Barbary Coast	Rep.	415	John Wayne-Ann Dvorak	May 28,'45	91m	Apr. 21,'45	2413	1994	....
Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	May 26,'45	71m	May 19,'45	2453	2353	....
Flight from Folly (British)	WB	....	Pat Kirkwood-Hugh Sinclair	Not Set	94m	Feb. 24,'45	2330	....	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	....
Forever Yours	Mono.	....	Gale Storm-Johnny Mack Brown	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
(formerly They Shall Have Faith)									
● For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	2455
Frozen Ghost, The	Univ.	....	Lon Chaney-Evelyn Ankers	June 29,'45	....	....	....	2259	....
GANGS of the Waterfront	Rep.	....	Robert Armstrong-Stephanie Bachelor	Not Set	....	....	....	2403	....
Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	Mar. 10,'45	2350	....	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	....
George White's Scandals	RKO	....	Joan Davis-Jack Haley	Block 5	....	....	....	2366	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	....	....	2250	....
Girl on the Spot	Univ.	....	Lois Collier-Jess Barker	Not Set	....	....	....	2467	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
Girls of the Big House	Rep.	....	Lynne Roberts-Richard Powers	Not Set	....	....	....	2467	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	88m	Mar. 3,'45	2338	2203	2406
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sep. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	May 25,'45	96m	....	....	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	121m	Dec. 9,'44	2213	1983	2406
Guest Wife	UA	....	Claudette Colbert-Don Ameche	Not Set	....	....	....	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Mar. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	2455
Harvey Girls, The	MGM	....	Judy Garland-John Hodiak	Not Set	....	....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	2455
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2406
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	....	....	2259	....
Her Lucky Night	Univ.	9021	Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	63m	Feb. 3,'45	2298	2250	....
He Snoops to Conquer (British)	Col.	....	George Formby	Not Set	103m	Dec. 30,'44	2249	....	....
Hi, Beautiful	Univ.	9031	Martha O'Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	....	Edward Arnold-Frances Rafferty	Not Set	....	....	....	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hold That Blonde	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	....	....	2259	....
(formerly Good Intentions)									
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Apr. 25,'45	58m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner stars revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead	Univ.	9028	Allan Jones-Grace McDonald	May 11,'45	60m	May 5,'45	2433	2278	....
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	78m	Apr. 7,'45	2393	1715	....
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	2455
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	85m	Dec. 23,'44	2237	1913	2455
I'll Remember April	Univ.	9027	Gloria Jean-Kirby Grant	Apr. 13,'45	63m	Apr. 21,'45	2415	2230	....
I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....
Imitation of Life (Reissue)	Univ.	....	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	....	....	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
Incendiary Blonde (color)	Para.	....	Betty Hutton-Arturo de Cordova	Special	....	....	....	1675	....
In Old New Mexico	Mono.	....	Johnny Mack Brown	May 19,'45	62m	....	....	2354	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Block 6	....	....	....	2216	....

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It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2455
It's in the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	87m	Feb. 17,'45	2317	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	....	....	2279	....
Johnny Angel	RKO	....	George Raft-Signe Hasso	Block 6	....	....	....	2259	....
Jubilee (Russian)	Artkino	....	Comedy feature	Feb. 21,'45	40m	Mar. 10,'45	2350	....	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	June 29,'45	....	....	....	2259	....
Junior Miss	20th-Fox	....	Peggy Ann Garner-Allyn Joslyn	Dec.,'45	....	....	....	2403	....
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	2455
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2455
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Not Set	....	....	....	2353	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
LADIES in the Green Hats (French)	Brill	....	French feature	Apr. 4,'45	93m	Apr. 28,'45	2426	....	....
Lady Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	64m	Mar. 31,'45	2381	2354	....
Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Not Set	....	....	....	2403	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
•Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
•Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	May 20,'45	....	....	....	2403	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	....	....	2242	....
Love, Honor and Goodbye	Rep.	....	Virginia Bruce-Victor McLaglen	Not Set	....	....	....	2454	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2230	....
MADONNA of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....
Main Street Girl	Mono.	....	Doris Merrick-Eddie Quillan	Not Set	....	....	....	2418	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Mama Loves Papa	RKO	....	Leon Errol-Elisabeth Risdon	Not Set	....	....	....	2403	....
Man from Morocco, The (British)	ABPC-Pathe	....	Anton Walbrook-Margaretta Scott	Not Set	115m	Mar. 17,'45	2362	....	....
Man from Oklahoma	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	2418	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,44	2150	1747	2406
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	65m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage (Russian)	Artkino	....	Comedy feature	Feb. 21,'45	47m	Mar. 10,'45	2350	....	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marshal of Laredo	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	....	....	2467	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Marthe Richard (Fr.)	Brill-Rosner	....	Erich von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Apr. 14,'45	2401	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2455
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Melody Ranch (Re-release)	Rep.	5301	Gene Autry	Apr. 15,'45	84m	Nov. 23,'40	2477	....	....
Men in Her Diary	Univ.	....	Jon Hall-Louise Allbritton	Not Set	....	....	....	2467	....
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
Missing Corpse, The	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	62m	Apr. 28,'45	2426	2354	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle's	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	....	....	2216	....
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	2455
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carrillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Most Dangerous Game, The	RKO	....	John Loder-Audrey Long	Not Set	....	....	....	2384	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	93m	Sept. 23,'44	2110	....	2406
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 8,'45	64m	....	....	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	June 8,'45	95m	Apr. 14,'45	2041	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2455
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	2455
Musicians of Heaven (French)	English	....	Michele Morgan-Rene Lefevre	Feb. 28,'45	94m	Mar. 17,'45	2362	....	....
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218

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NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	521	Mickey Rooney-Jackie Jenkins	Apr.,'45	123m	Dec. 9,'44	2213	1763	2455
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2455
Naughty Nineties, The	Univ.	....	Abbott and Costello	July 6,'45	....	....	....	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	....	....	2279	....
Nob Hill (color)	20th-Fox	....	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2406
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	....	....	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	2406
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Dream	Univ.	....	Robert Paige-Susanna Foster	Not Set	....	....	....	2434	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Exciting Night	Para.	....	William Gargan-Ann Savage	Block 6	....	....	....	2354	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	....	....	2230	....
Out of This World	Para.	....	Eddie Bracken-Diana Lynn	Block 6	....	....	....	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	....
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Not Set	....	....	....	2454	....
Passionate Ghost, The (formerly The Amorous Ghost)	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	....	....	2366	....
Patrick the Great	Univ.	9011	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	June 22,'45	....	....	....	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	May 2,'45	58m	Apr. 7,'45	2394	2279	....
Phantom Speaks, The	Rep.	433	Richard Arlen-Lynn Roberts	May 10,'45	68m	Apr. 21,'45	2414	2354	....
Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2455
Pillow of Death	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	....	....	2454	....
Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
Place of One's Own, A (Br.)	Gains.	....	Margaret Lockwood-James Mason	Not Set	97m	Apr. 21,45	2414	....	....
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	May 5,'45	2434	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2455
Pride of the Marines (formerly This Love of Ours)	WB	....	John Garfield-Eleanor Parker	Not Set	....	....	....	2250	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Rebel, The (Mexican)	Clasa-Mohme	....	Jorge Negrete	Mar. 9,'45	112m	Mar. 24,'45	2374	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Renegades of the Rio Grande	Univ.	....	Rod Cameron-Fuzzy Knight	Not Set	....	....	....	2454	....
Return of the Durango Kid	Col.	6206	Charles Starrett-Jean Stevens	Apr. 19,'45	57m	May 5,'45	2434	2366	....
Return of the Vikings (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Rhythm Roundup	Col.	....	Ken Curtis-Cheryl Walker	June 7,'45	....	....	....	2434	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	....	....	2166	....
Road to Alcatraz	Rep.	....	Robert Lowery-Jane Storey	Not Set	....	....	....	2418	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Rockin' in the Rockies	Col.	6222	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	67m	....	....	2354	....
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	2455
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	....
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	2455
Rustlers of the Badlands	Col.	....	Charles Starrett-Sally Bliss	Not Set	....	....	....	2418	....
Rusty	Col.	....	Ted Donaldson-Conrad Nagel	Not Set	....	....	....	2467	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Saddle Serenade	Mono.	....	Jimmy Wakely-Lee White	Not Set	....	....	....	2434	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	....
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	....	2216	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	....	....	....	2467	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	May 5,'45	65m	Apr. 28,'45	2425	2354	....
Scotland Yard Investigator	Rep.	....	Sir Aubrey Smith-Erich von Stroheim	Not Set	....	....	....	2467	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....

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See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Senorita from the West	Univ.	....	Allan Jones-Bonita Granville	Not Set	....	....	....	2418	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 19,'45	60m	Jan. 20,'45	2278	2230	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Silver Fleet, The	PRC	....	Ralph Richardson	June 15,'45	62m	Mar. 20,'43	2401	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	July 20,'44	174m	July 22,'44	2095	1635	2218
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Block 6	....	....	....	2354	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	....
•Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of Old Wyoming (formerly In Old Wyoming)	PRC	....	Eddie Dew-Jennifer Holt	Not Set	....	....	....	2454	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	9040	Nancy Kelly-William Gargan	Apr. 20,'45	65m	Apr. 14,'45	2402	2278	....
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2455
Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	....
Southerner, The	UA	....	Zachary Scott-Betty Field	May 18,'45	91m	May 5,'45	2433	2216	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Block 6	....	....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	63m	Feb. 17,'45	2317	....	....
Sporting Chance, A	Rep.	....	Jane Randolph-John O'Malley	Not Set	....	....	....	2403	....
Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	May 10,'45	55m	May 19,'45	2453	2418	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
State Fair (color)	20th-Fox	....	Dana Andrews-Jeanne Craine-Dick Haymes	Aug.,'45	....	....	....	2434	....
Steppin' in Society	Rep.	418	Edward Everett Horton-Gladys George	July 29,'45	....	....	....	2278	....
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Confession	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	....	....	2454	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	June 15,'45	56m	Apr. 21,'45	2414	....	....
Strawberry Roan (Br.)	Br. Natl.-Anglo	....	Billy Hartnell-Carol Raye	Not Set	78m	Mar. 17,'45	2362	....	....
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	2455
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunbonnet Sue	Mono.	....	Gale Storm-Phil Regan	Not Set	....	....	....	2454	....
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2406
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	2455
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
Swingin' on a Rainbow	Rep.	....	Brad Taylor-Jane Frazee	Not Set	....	....	....	2403	....
Swing Out, Sister	Univ.	9033	Rod Cameron-Arthur Treacher	May 18,'45	60m	May 5,'45	2434	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2406
Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	....
Tell It to a Star	Rep.	....	Robert Livingston-Ruth Terry	Not Set	....	....	....	2403	....
Ten Cents a Dance	Col.	....	Jane Frazee-Jimmy Lloyd	June 7,'45	61m	....	....	2366	....
Texas Manhunt	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	....	....	2467	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	....	....	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	2406
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2406
32 Rue de Montmarte (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	2406
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27'45	2290	2203	....
Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	....
Thousand and One Nights, A (col.)	Col.	....	Cornell Wilde-Evelyn Keyes	July 19,'45	....	....	....	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	81m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	2455
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
Three in the Saddle	PRC	....	Tex Ritter-Dave O'Brien	June 29,'45	....	....	....	2434	....
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	....	....	2366	....
Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	58m	....	....	2353	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	105m	May 26,'45	2465	2203	....
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	2455
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Tiger Woman, The	Rep.	....	Adele Mara-Kane Richmond	Not Set	....	....	....	2467	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2406
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	85m	Dec. 23,'44	2237	2007	2406
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2406
Too Young to Know	WB	....	Faye Emerson-Zachary Scott	Not Set	....	....	....	2384	....
Topeka Terror	Rep.	464	Allan Lane-Linda Stirling	Jan. 26,'45	55m	Jan. 27,'45	2200	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	2455
Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	May 24,'45	63m	....	....	2418	....
Twice Blessed	MGM	....	Lee & Lynn Wilde-James Craig	Not Set	77m	June 2,'45	2477	2354	....
Two O'Clock Courage	RKO	....	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	2455
VALLEY of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	....
Vampire's Ghost, The	Rep.	434	John Abbott-Peggy Stewart	May 21,'45	59m	Apr. 21,'45	2414	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	....	....	2242	....
WAIT for Me (Russian)	Artkino	....	Feature dubbed in English	Mar. 17,'45	79m	Mar. 24,'45	2374	....	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	....	....	2242	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Waterloo Road (British)	Gains.-GFD	....	John Mills-Stewart Granger	Not Set	76m	Feb. 24,'45	2330	....	....
Wave, a Wac, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	....	....	2242	....
Welcome, Mr. Washington (Br.)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
West of the Pecos	RKO	....	Bob Mitchum-Barbara Hale	Block 6	....	....	....	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
● When the Lights Go on Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2302
Where Do We Go from Here? (color)	20th-Fox	526	Fred MacMurray-Joan Leslie	June,'45	77m	May 26,'45	2465	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	55m	....	....	2186	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	....	....	....	2418	....
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	....	....	2250	....
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	....	..
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Within These Walls	20th-Fox	....	Thomas Mitchell-Mary Anderson	July,'45	....	....	....	2467	....
Without Love	MGM	522	Katharine Hepburn-Spencer Tracy	May,'45	111m	Mar. 24,'45	2373	2242	....
Woman in Green, The	Univ.	....	Basil Rathbone-Nigel Bruce	Not Set	....	....	....	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Wonder Man (color)	RKO	....	Danny Kaye-Virginia Mayo	Not Set	98m	Apr. 28,'45	2425	2093	....
World Owes Me a Living, The (British)	Br. Natl.-Anglo	....	David Farrar-Judy Campbell	Not Set	90m	Mar. 17,'45	2362	....	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOLANDA and the Thief	MGM	....	Fred Astaire-Lucille Bremer	Not Set	....	....	....	2354	....
You Came Along	Para.	....	Robert Cummings-Lizabeth Scott	Block 6	....	....	....	2354	....
You Can't Do Without Love (Br.)	Col.	....	Vera Lynn-Donald Stewart	Not Set	....	....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Not Set	....	....	....	2454	....
Youth on Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	....
Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....
Zoya (Russian)	Artkino	....	War feature	Apr. 14,'45	85m	Apr. 21,'45	2415	....	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2468.

There's a "G.I." projectionist right behind them...

OFFICIAL U. S. COAST GUARD PHOTO

BEHIND the tanks and booming guns, the amph-tracks and the jeeps, you'll find G. I. movie-projection men . . . setting up shop to bring the boys a few bright hours on "Main Street". . .

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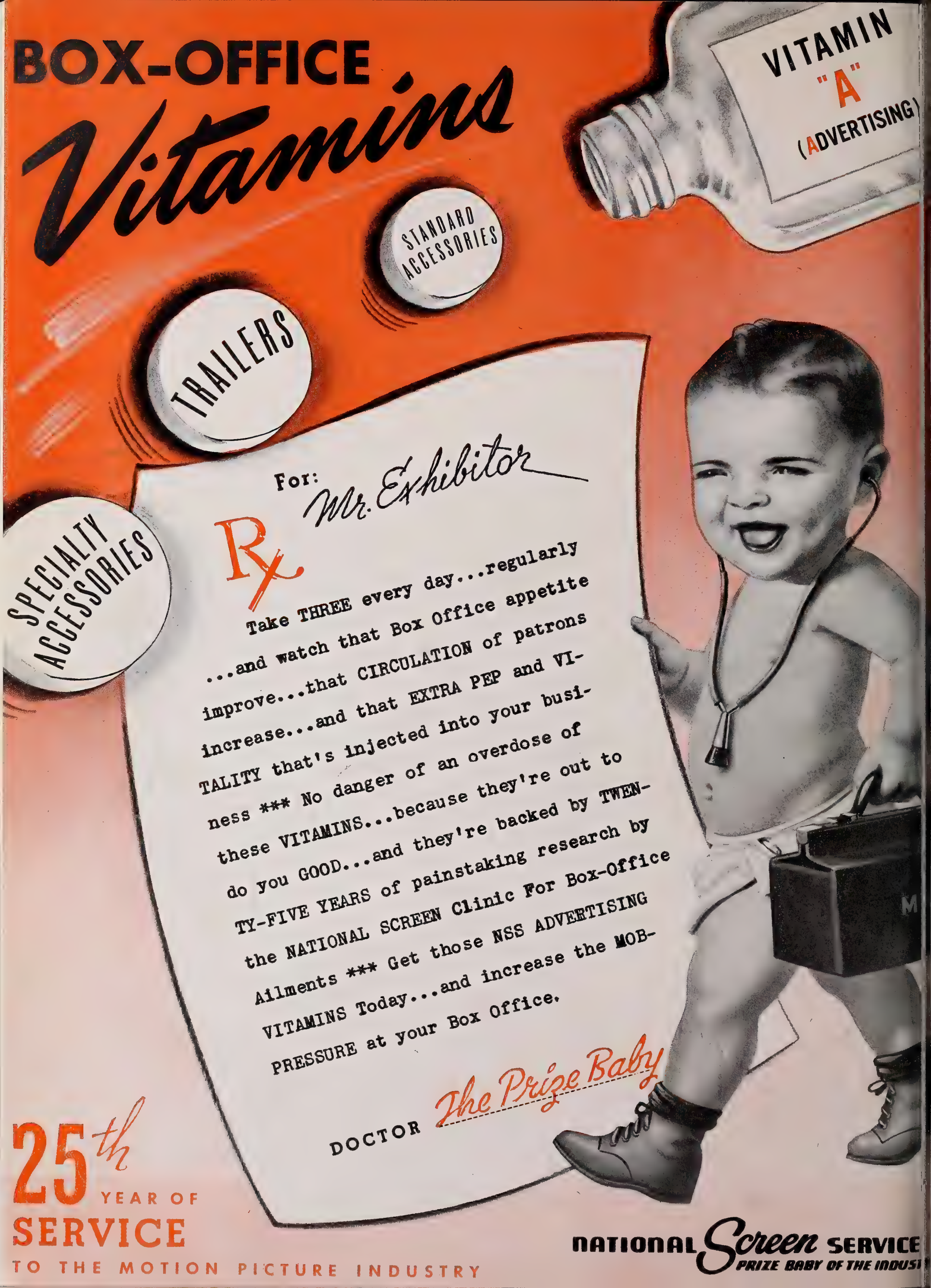

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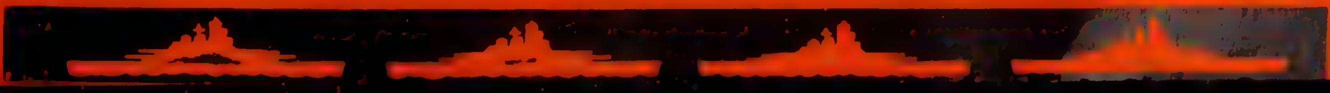

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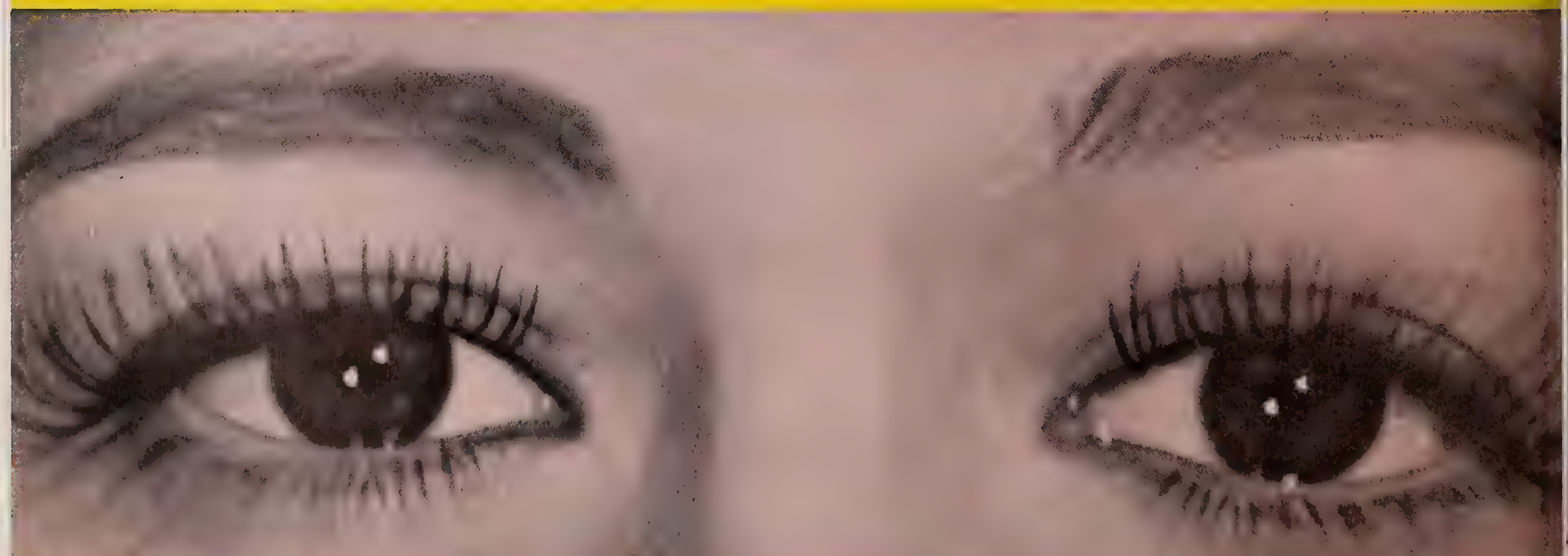

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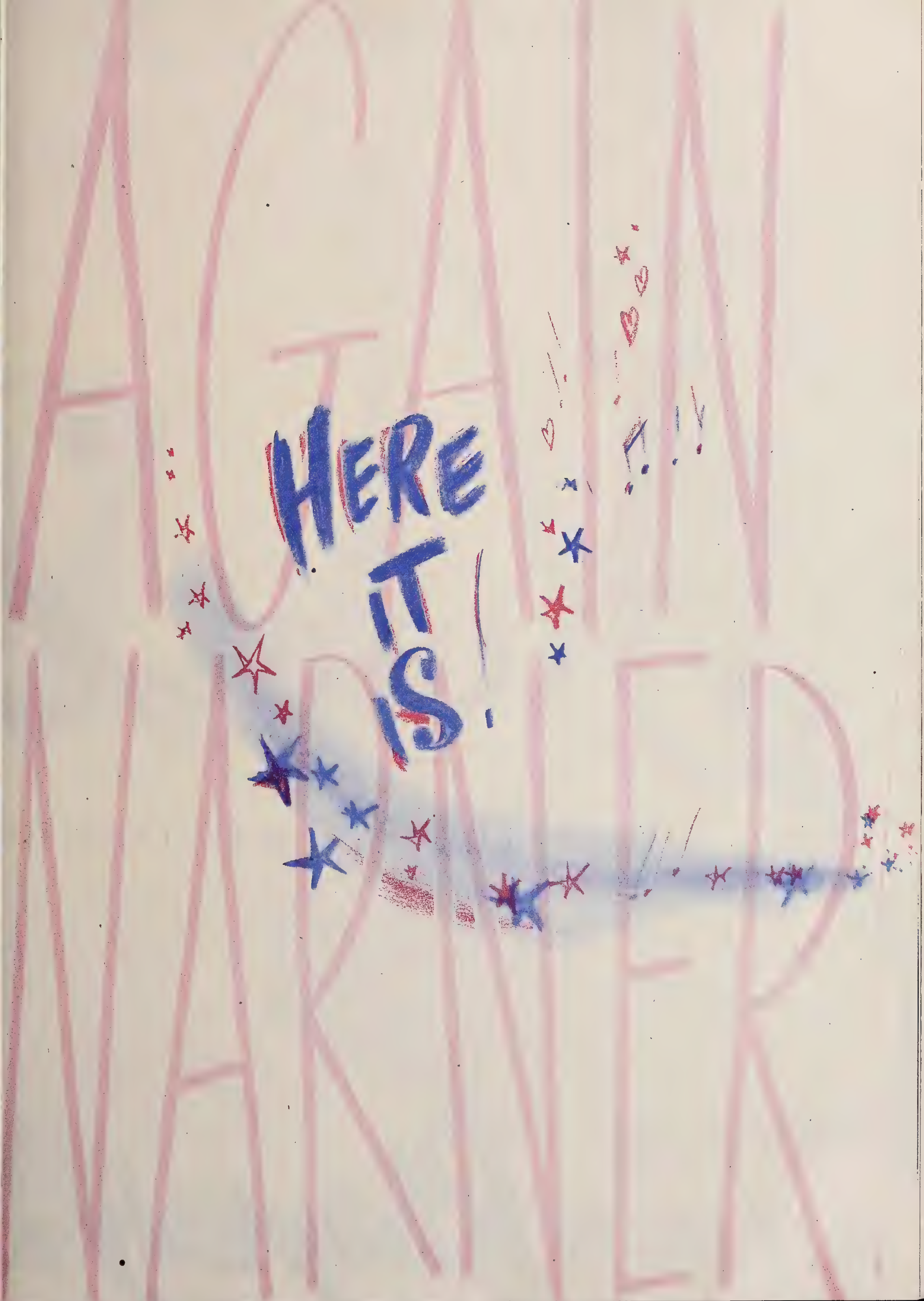
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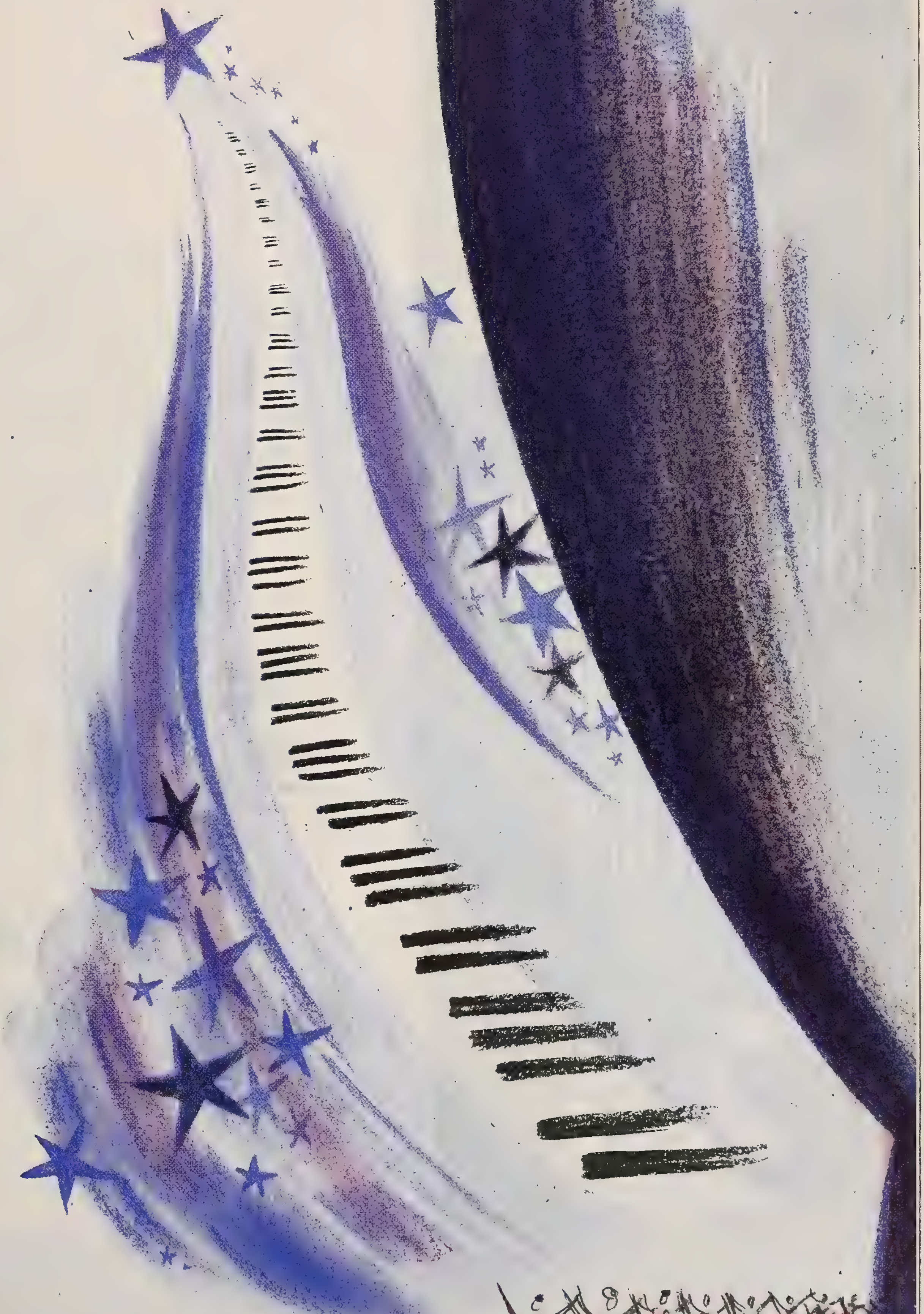

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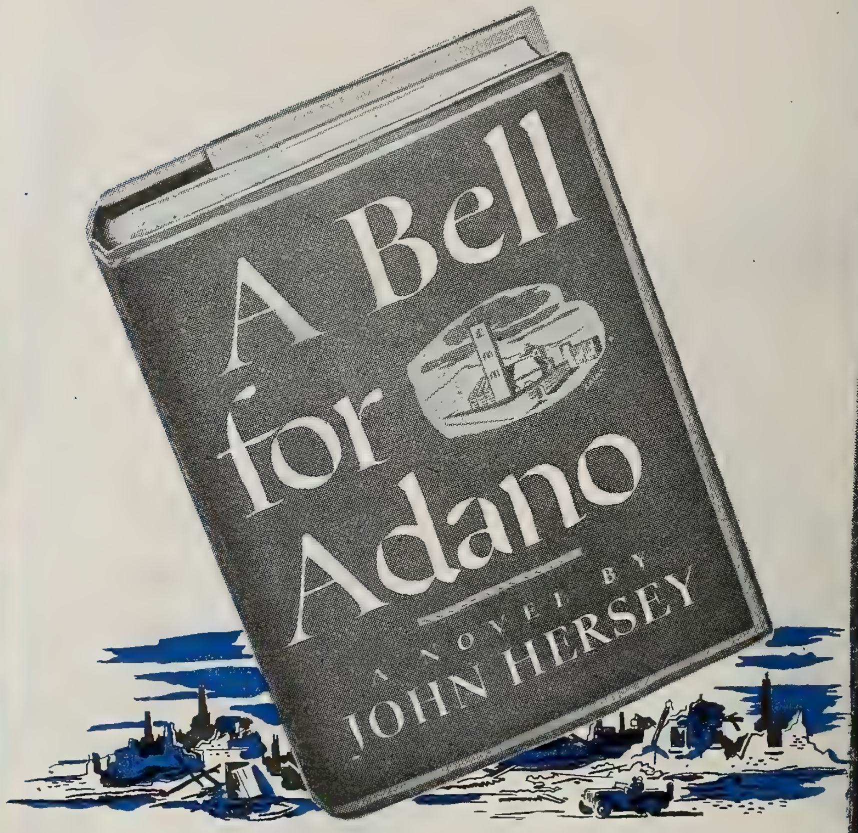

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MOTION PICTURE HERALD

COLVIN BROWN, Publisher
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, Editor

Vol. 159, No. 10
June 9, 1945

THE SEVENTH MARCHES ON

REPORTS at mid-drive in the Seventh War Loan campaign are indicating that the industry, with investment of much intensive effort and experience, has decidedly learned its new trade as bond salesman. All current figures are estimates, but they show action and progress notable in the face of current confusions of the public mind.

It is conspicuous in the course of the drive under way that there has been a marked increase in the local automony of the regional campaigns both in plan and execution. Mr. Sam Pinanski, exhibitor leader of the drive, which is so obviously, as always, dependent ultimately upon exhibitor performance, has given unobtrusive but effective encouragement to independent territorial responsibilities.

Exhibitor response, as ever, has been maintaining a degree of earnest sincerity reflected in results. And it has been taking a bit of doing.

The nature of the news has been a help. Exultation over the defeat of Germany has been sobered by the bitter stories of blood and sacrifice in the Pacific—with heroes falling day by day in desperate Okinawa, and the tally of flying fighters lost over Japan, along with expendable millions of dollars in B-29 bombers pouring destruction on the enemy's war centers.

* * * *

EVIDENCES of an improved set of public relations for the motion picture as a result of the industry's war efforts begin to appear—and out where they count—among the people of the customer communities.

The war drives and movements of all sorts from bonds to waste paper to blood banks have been increasing the contacts between exhibitors and the socially minded leaders of their territories. In many instances new contacts have been and continue to be created.

"The cooperations of the war have been making a lot of new and important friends for the screen all over the country," Mr. Henderson Richey of Loew's, returning from tour, remarked to Mr. William Formby across the table the other day. "Influential people who have never before given more than a casual thought to the motion picture are now aware of it—and conscious of the fact that the theatre down the street is part of it."

This all reminds one of a remark from Mr. Will Hays of a long time ago when he observed that "nobody is for the movies but the people."

The war, in this country, is the business of the people and the motion picture working for the war cause reaches the people as they have not been reached before.

■ ■ ■

LOOKING A LONG WAY

MR. J. ARTHUR RANK is in town, meeting a situation and looking it over. Interestingly, he faces the not-quite-expressed wondering what he and Britain are up to about the screen, with force of empire, capital and determination. He came from milling, flour, bread, the staff of life, and he has by propinquity come also to the stuff of life, the motion picture.

Through a sequence of press audiences and interviews which began in Canada, Mr. Rank has been carefully spoken, indicating exceedingly little in detail of his plans, keeping in the main to various declarations of his intent to do business and to do it with product of socially constructive content. He is the eager student, on this first visit, of the American point of view and processes of mind. Additionally, and undiscussed, he has a number of bright young men who have been about the United States, and especially Hollywood, accumulating dossiers on any number of subjects and aspects. Mr. Rank is rather his own secretary and his brief cases hold a library of reports. There is one which tells him that British pictures talk too fast and move too slowly. There are reports on talent, too. Mr. Rank is very much interested in directors.

Also Mr. Rank has a plan for making his picture makers students of the industry just as he is. He will be having quarterly meetings of them to be addressed by experts, on the art and its relation to the public. For instance he has invited Mr. Anthony Eden to talk on the cause of the Empire and its problems at home and abroad.

RELIGIOUS concerns are important in Mr. Rank's life and extend into his conversation when relevancy arises. He is a Methodist, firmly Methodist. So when Mr. Will H. Hays had Mr. Rank to a welcoming dinner the guests included the Reverend G. Bromley Oxnam, Methodist bishop of New York, who delivered an invocation. This is probably the first instance in the history of the American films that a dinner function has been opened with prayer.

With his wide diversity of interests Mr. Rank is equipped with a considerable battery of experts. One of the closest of them is the merry Mr. George Ivan Woodham-Smith, his general counsel for more than twenty years. Mr. Woodham-Smith is devoted to country life, Labrador dogs and apiculture.

If Mr. Rank should want to "put the bee" on anyone he has just the lawyer for it.

■ ■ ■

THE War Department has announced a significant list of motion picture personages from Production, Distribution and Exhibition, to be taken on a tour of Europe for first-hand observation of problems in rehabilitation and international relations. The list, in the news pages of this issue, is interestingly chosen. It does not, however, include direct representation of the five newsreels, whose five editors will have in a direct sense to deal with most of the factual report which is to reach the screen, now and tomorrow.

■ ■ ■

The Eastman Kodak Company has a new monster 48-inch lens made to fly so high it has a built-in heating device. It is for mapping from eight miles up. Objects a mile away look across the street. It will be handy for making close-ups of continents.

■ ■ ■

Ferenc Molnar—author, "Liliom", "The Guardsman", "The Bride Wore Red", etc.—used to say he lived in a five-room apartment, studio in Venice, bedroom in Karlsbad, dining room in Cannes, living room in Vienna, library in Budapest. It's simpler now. He lives in a New York hotel and awaits final citizenship papers.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

INDUSTRY at full strength for War Bond stretch drive Page 12

INGENUITY of showmen shows way in Bond campaign promotion Page 13

MR. RANK meets, greets and spars with America on visit Page 19

PRODUCERS get ten million feet more raw stock in third quarter Page 21

INDEPENDENTS saved many small theatres from closing, says Johnston Page 22

SOVIET delegates at San Francisco lik movies—for reasons of own Page 2

LIBRARY of Congress adds 45 feature film to its collection Page 2

PARAMOUNT marks third of a century o service to industry Page 3

FILM leaders to tour European area a Eisenhower invitation Page 3

BAN on overtime work by union hits British producers' operations Page 34

SERVICE DEPARTMENTS

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Jannings

EMIL JANNINGS, a Brooklyn boy who made good—in Germany—explained the other week to an American correspondent that he never liked the Nazis; even broke, in fact, with the late Propaganda Minister, Dr. Paul Joseph Goebbels.

It seems, Mr. Jannings explained between gulps of champagne and red wine to Marguerite Higgins, New York *Herald Tribune* writer, that Dr. Goebbels ordered him to appear in a new comedy, at a Munich studio. Emil stayed one week, he said, then walked out. He also had been offered directorship of the German film industry in 1939, he said, adding he refused because his proviso, that he be allowed to operate without interference, was rejected. He made only 10 films since leaving this country, Mr. Jannings claimed. Only one, "Ohm Krueger," was of propaganda value, he said.

Mr. Jannings spoke from the terrace of his house at Salzkammergut Valley, Austria. The man who made American fame by appearing in "The Blue Angel," "Variety," "The Way of All Flesh," and many other films, was avid for news of new stars and films. He sent regards to old acquaintances such as Wallace Beery, Ernst Lubitsch, Victor Fleming and Greta Garbo, and told Miss Higgins that, now that "art is free," he would like to be a director.

He did not refer to nor explain his long term, apparently with the approval of the Nazis, as a top executive of UFA.

Angel for $3,740,000

DURING the theatrical year ending May 31, Hollywood producers spent $3,740,000 on the purchase of plays both produced and unproduced, according to a check by the New York *Times*. This is $1,237,000 more than the $2,503,000 spent the previous year. However, the figures for both years are larger than those announced since neither total includes estimates of prices paid but not announced.

The *Times* survey shows that 29 plays were purchased, with Warner Brothers buying six, Paramount and RKO five each and Metro-Goldwyn-Mayer four.

Among outstanding purchases were:

Warners paid $500,000, plus 15 per cent of receipts for "The Voice of the Turtle"; $500,000, plus royalties, for "Life With Father"; $250,000 for "Chicken Every Sunday"; Paramount bought "Dear Ruth" for $450,000; and Twentieth Century-Fox paid $400,000 for "Junior Miss."

Monkey Business

IN the forecourt of Hollywood's famed Egyptian theatre there used to stand a group of statues of prominent people. One of them, as visitors to the theatre will recall, represented John D. Rockefeller in the act of giving a dime to a rather grubby small boy.

The forecourt also contained a large cage full of monkeys. The monkeys are gone now. So are the statues.

What became of the monkeys is a mystery. What became of the statues, however, was made public last week in Los Angeles Superior Court when Fritz Henkels, sculptor, brought suit against Fox West Coast Theatres for $9,930, the alleged worth of his masterworks. He charged that the theatre chain had turned his statues over to a junk man for disposal.

"I knew nothing about this terrible thing," testified Mr. Henkels, "until I went to look over my work one day and found everything missing. The manager of the theatre told me the statues were smashed to pieces and hauled away."

Sidney A. Moss, defense attorney, responded: "Henkels was asked to remove the statues but didn't do anything about it. We finally paid a junk man $150 to haul them to the city dump."

Nobody mentioned the monkeys.

The Hays Office

ERIC JOHNSTON, president of the U. S. Chamber of Commerce, has a decision to make. Indications this week were that before the middle of this month he might sign or reject an employment contract with the Motion Picture Producers and Distributors of America. If he signs the contract, on his desk for some months now, he is not expected to take up his duties until September. He was reelected head of the Chamber a month ago. The development of the Truman administration may be affecting the decision.

Harry M. Warner, in a four-line release from the home office publicity department last week, confirmed the fact that the company's resignation from the MPPDA became effective June 1.

Bobbs-Merrill, publishing house, this week announced that it would issue on June 15 "The Hays Office," by Raymond Moley. The book is an account of the work of Will Hays, president of the MPPDA, during the last 23 years.

Peek

CONGRESSMEN, whose popularity with their constituents in most instances is dependent upon the alacrity and familiarity with which they reply to queries and other missives from home, were this week wondering at Office of War Information psychology.

They have for some weeks been speculating on that organization's usefulness, now that the European war is over; and some sectors of Congress and American newspaperdom have been campaigning to abolish the OWI completely. The Office's 1945-46 appropriation requests are being examined now.

Then, last week, came the suggestion from Malcolm Morrow, chief of the OWI division of public inquiry, that his bureau "could be expanded so that every member of Congress would be relieved of most of the burdensome detail connected with the handling of his correspondence."

Mr. Morrow admitted to a Congressional joint committee on legislative branch reorganization, that the OWI would not, in such a job, be responsible for the accuracy of information gleaned from other Government agencies; that it could not attempt to "reconcile apparently conflicting statements of Government agencies," and that it could not answer letters that asked for a job, or medical or legal advice.

Eired

NOW that Eire is permitting American motion pictures about the war to be shown, it may be of interest to note the first such films in Dublin theatres are Twentieth Century-Fox's "The Fighting Lady," and Paramount's "The Story of Dr. Wassell." More than 40 more war pictures await what is said to be an avid Irish public.

ESTA SEMANA

LOS EXHIBIDORES pondrán a prueba sus aptitudes para vender Bonos de Guerra cuando la campaña de la Séptima Emisión entre en sus últimas cuatro semanas. Páginas 12 a 14

J. ARTHUR RANK, magnate de la cinematografía británica, aboga en favor de la cooperación internacional durante su primer contacto con los dirigentes de la industria de Hollywood, y con miembros de la prensa neoyorquina, en su jira del Imperio. Página 19, 20

La cuota de **PELICULA VIRGEN** ha sido aumentada en 10,000,000 en el tercer trimestre; para producción y copias recibirá la industria 271,000,000 pies. Página 21

DE LOS PRODUCTORES INDEPENDIENTES, dice W. Ray Johnston, de la Monogram, provienen las películas de infalibilidad taquillera que necesita todo programa anual. Página 22

LA PARAMOUNT celebrará en Agosto su aniversario de un tercio de siglo, por medio de estrenos especial y explotación. Página 30

COMO agasajó la industria a Molotov, los delegados soviéticos y otros más, durante la Conferencia de San Francisco. Página 27

LA BIBLIOTECA DEL CONGRESO escoje, para los archivos de la Nación, 45 películas de largo metraje de la producción actual. Página 28

Chicago Cooler

THE Balaban and Katz theatres in Chicago, assured of a full supply of Freon this year, have hastened to inform their patrons of the good news. An advertising campaign has been launched in the local dailies, promising full operation of their cooling plants this summer. Last year, B and K operated under a reduced supply, and some houses were without any air-conditioning at periods.

Appeal

HUMANITARIAN as well as business motives propelled Twentieth Century-Fox's president, Spyros Skouras, on a two-month tour of Europe, it was disclosed upon his arrival in New York Monday. Mr. Skouras visited Great Britain, and also the Continent, especially Greece, in which he is particularly interested as president of the Greek War Relief Association and member of the United National Clothing Collection.

This week, Henry J. Kaiser, national chairman of the latter organization, made public a cable received from Mr. Skouras when he was in Athens. The cable read:

"After touring Greece three weeks, I can find no words to describe the appalling conditions regarding the lack of clothing, shoes, and bedding. Especially in the rural districts, people are in tatters and barefooted. Fourteen hundred villages were burned. People are sleeping in caves in an unbelievable condition. A quarter million are homeless. Clothing will alleviate terrible suffering."

68th Jap

PHILIP AHN, Korean actor, plays his 68th Oriental role in "China Sky," RKO's screen version of the Pearl Buck novel, currently having its world premiere engagement at New York's RKO Palace theatre. As usual Mr. Ahn is a screen villain, suffering death for his treachery. The majority of his Oriental parts have portrayed Japanese, enemies of Mr. Ahn's nation for many years before Pearl Harbor.

Bingo

BING CROSBY, actor, is also Bing Crosby, financier and "angel." He investigates inventors' ideas rejected by business men and scientists—and attempts to make them workable and marketable. He does it through the Crosby Research Foundation, and through Inventorprises, Inc., and an unnamed company which will sell, survey, and advertise. In the *American Magazine,* July issue, Bing explains:

"An inventor brings in his gadget. Our braintrusters look it over. If they like it, we hand it to the scientists for examination. If the scientists approve it, we offer it to manufacturing concerns on a license basis. . . . Inventorprises, Inc., is a company dedicated to manufacturing new things on a spread-the-job basis. Suppose it finds a gadget can be made with five different kinds of parts. . . . It finds five little specialty factories; then it finds a sixth little shop that can put the parts together."

His setup, Bing says, "will make a scad of valuable gadgets available to people who can use them for better living, instead of having them bottled up or strangled to death by manufacturers who are afraid of them."

Pfft

CANTINFLAS, Mexico's biggest money-making star, and its beloved comedian, has parted with RKO Radio Pictures. He objects to the company's "typical Hollywood Spanishification" of a picture in which he was to play, "The Beloved Vagabond." The picture was to be made in Hollywood, in English. Cantinflas read the scenario in Mexico City, and objected to alleged extensive changes.

Theatres on Wheels

MOTION PICTURES for passengers in tomorrow's speeding railroad trains will be commonplace, according to Charles W. Wright, vice-president and engineer of the Pullman Standard Car Manufacturing Company. Speaking last week as a guest on CBS's "Adventures in Science," Mr. Wright said:

"We have a new recreation car that is a conventional observation-lounge car by day, but at night it can be converted into a miniature theatre and club, so that you can see movies or dance while you travel. It includes a refreshment bar, as well as tables and seats that fold back to provide dancing space. Observation chairs can be shifted to face the movie screen."

Recently it was announced in Washington that Stephen T. Early, White House secretary to President Roosevelt from 1933 to his chief's death April 12 and Washington representative of Paramount News for the six years preceding his entry into Government service, had accepted an appointment as a vice-president of the Pullman Company.

Kind Word

Washington Bureau

MEMBERS of Congress, who have heard the motion picture industry described in unfavorable terms more often than otherwise, were told recently that it is an industry to be proud of and one deserving the thanks of the nation for its many contributions to the war effort.

The citation was conferred upon the industry by Representative Ellis E. Patterson of California, who catalogued some of the ways in which it and its members have served at home and abroad.

"Our boys overseas have received a valuable form of entertainment and relaxation in this, America's favorite indoor sport," Mr. Patterson said. "It has brought home closer to these fighting men, and given them a few hours of escape from the necessary hardships they are undergoing.

"On the home front, civilian workers and families of service people have been brought to understand the nature of this total war and the enemy we fight, through the medium of the screen."

Visiting Rules

U. S. FILM executives who visit France to look over their properties there are going to have to take along their own expense money. Restrictions on the film industry have been added to by a new French order, informing U. S. companies that funds "frozen" in France from exhibition of American films may not be used to cover expenses of visiting executives. However, it is understood that U. S. companies now operating in France may be permitted to spend a percentage of their blocked funds for the expenses of distribution.

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THIS WEEK the Camera reports:

A SAFE RETURN HOME is wished Spyros Skouras, Twentieth Century-Fox president, by Hope Burnup, Quigley Publications' London manager, at the party there to Mr. Skouras before he left for New York. He had for several weeks studied business and social situations in Great Britain and Greece, and elsewhere on the Continent.

HOST. H. J. Yates, head of Republic studios, shows the set of "Mexicana" to Arturo Garcia Formenti, chief of the Mexican Department of Social Activities. The picture stars Tito Guizar and is another molder of hemispheric fellowship.

CONFERENCE, on bringing in the customers. Robert Gillham, Paramount advertising and publicity director, discusses tactics with New York Loew circuit woman managers Grace Niles, Louise Leonard and Bessie Dove. Loew's has contracted for Paramount pictures after long negotiation.

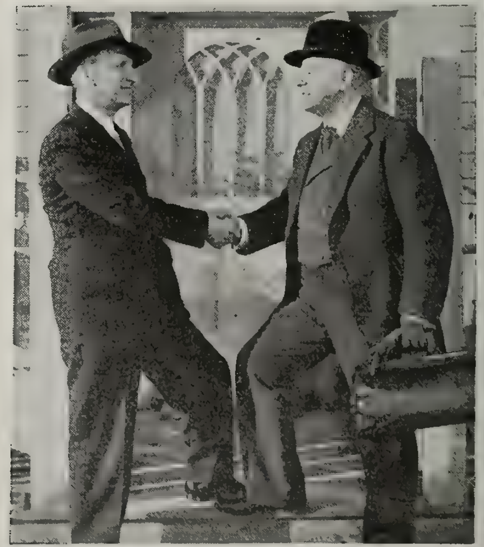
By Staff Photographer

FRANK and Morris King, "Dillinger" producers, with W. Ray Johnston, Monogram president, on their recent New York visit.

By Staff Photographer

JACK OSSERMAN, RKO Brazil manager, advocates theatre building there. He is in New York. See page 43.

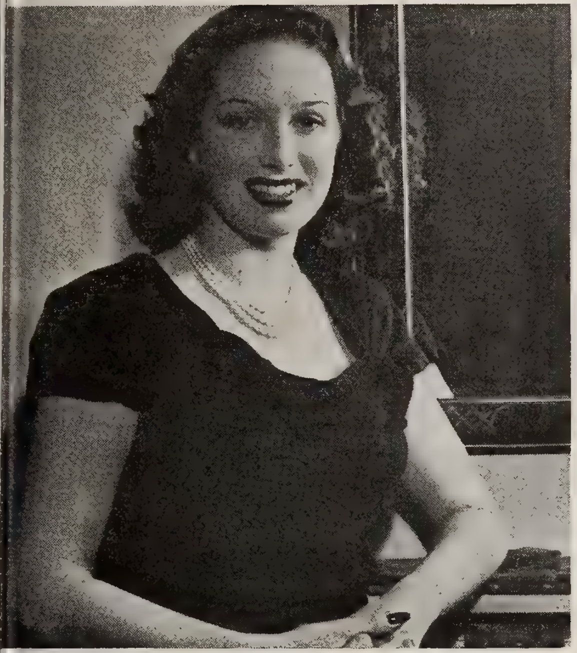
RETURN. Arno Kerske, former RKO China manager, visits in New York with foreign sales vice-president Phil Reisman, right, and Argentine manager Leon Britton. Mr. Kerske reentered the Navy when war began, was captured by the Japs and imprisoned on Corregidor.



ON THE SET of "Lease on Life", in New York, director and producer Emerson Yorke poses with leading actor, Gene Lockhart, stage and screen player. The picture, a featurette, is being produced for the National Tuberculosis Association, which will distribute it.

BLOOD ON THE SUN

EXHIBITORS, and a star. At a Philadelphia luncheon for James Cagney, star of "Blood on the Sun": Sam Hyman, Mike Felt, Mr. Cagney, Sidney Samuelson and T. Lazarick. The luncheon was at the Hotel Bellevue-Stratford. The picture is from United Artists.

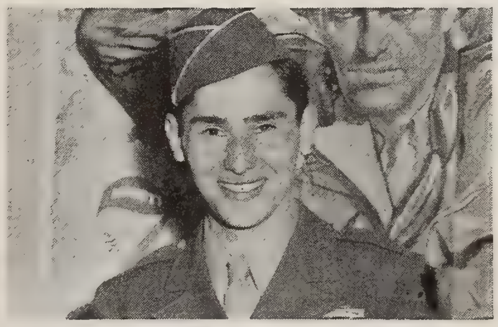


By Staff Photographer

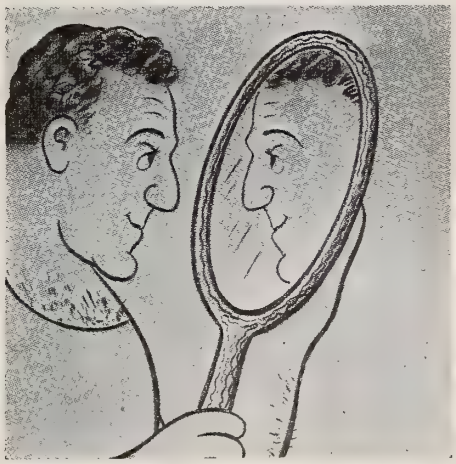
FROM LONDON, Pat Kirkwood, stage and screen actress, 23, on stage since 19. This week she was seeing New York. Soon MGM will star her with Van Johnson in "No Leave, No Love". Her last big London stage show was "Top of the World". It ran four days. Closing cause: a German land mine on the roof.

IN LONDON, Yehudi Menuhin, renowned violinist, second from right, receives guests at a Claridge Hotel reception, after flying from the United States to record for Gainsborough's "The Magic Bow", based on the Manuel Komroff novel about the violinist Paganini. Above are Peter Burnup, Quigley Publications' London editor; Bernard Knowles, the film's director; R. J. Minney, producer; Mr. Menuhin, and Louis Levy, musical director.

UNIVERSAL distribution was the subject of discussion in London, the other day, before Joseph Seidelman, center, departed for the New York home office. He is seen above with S. F. Ditcham, General Film Distributors executive, left, and Harold Plaister, that releasing company's publicity director.



FROM WAC TO WAR, and back. Eli Gottlieb, former WAC office boy, poses in the New York office. He was a prisoner of the Germans.



This, as hardly need be said, is William Bendix. It is Mr. Bendix in "Don Juan Quilligan", as sketched by that poignant cartoonist of *New Yorker* fame, Sid Hoff. The picture is an excerpt from a series of newspaper advertisements which Hal Horne has contrived, in sympathetic whimsy, for the press book. Says Mr. Horne: "The perfect escape picture—no significance—no problems—it will win the Academy Award. We don't know how but we're working on it." It is in the mood of the product, made for exhibition only.

INDUSTRY AT FULL STRENGTH FOR WAR BOND STRETCH DRIVE

Exhibitors Making Wide Use of Premieres, Free Movie Day Promotions

As the military might of the nation prepared to storm the inner fortress of Japan, exhibitors, recruited at full strength in the motion picture industry's united effort in the Seventh War Bond Drive, prepared for the home stretch campaign.

The next three weeks, in the words of Samuel Pinanski, national chairman of the "Showmen's Seventh" War Loan, will be the film industry's "supreme test."

With half the drive over, the theatres of this country have arranged a record number of events by which to sell Bonds: Bond Premieres, Children's Shows, Free Movie Days, special days and stunts.

Pinanski Urges Greater Effort Than Before

But these events of themselves are not enough. National campaign officials, both of the industry and of the Treasury Department, this week warned that such events and stunts must have back of them every ounce of exhibitor determination and ingenuity.

In New York last week, Mr. Pinanski said: "I pay tribute to those tireless workers who have produced splendid results. But what has been done is not enough. I am grateful to exhibitors for already setting national records in the number of theatre events. Now it is our job to follow through—*and make each one count.* With all our might, let's finish the job."

A similar mid-drive plea came to exhibitors this week from Ted R. Gamble, Oregon exhibitor, and national director of the Treasury Department War Finance Division. He said:

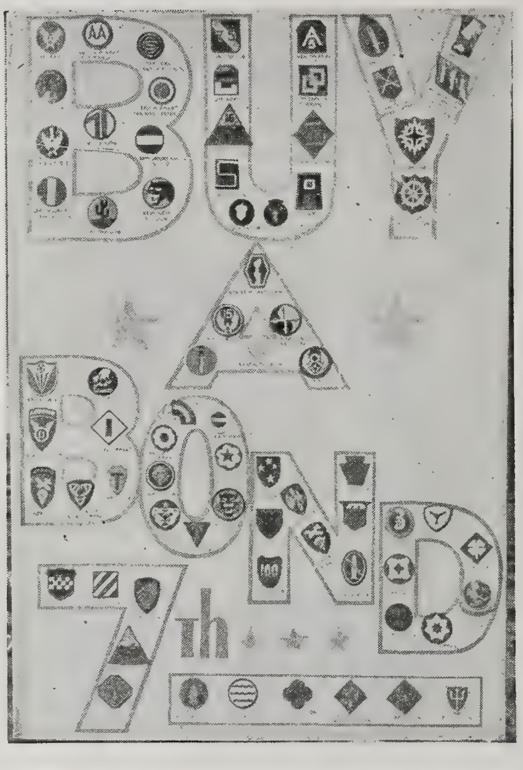
"The first billion was not hard to get; the second was difficult; but we have been told that the four billions in Series E Bonds is impossible—that the drive can fail.

"It shall not fail. We must pour out our might in money, and in every idea that each member of the showmen's community can devise. Don't relax—not even for a breather."

Need for More Premieres Emphasized by Coyne

That the film industry's loan drive is at a crisis was pointed out by Robert W. Coyne, the Treasury's War Finance field director. "The long, hard pull is about to commence," he said, "not only for the theatremen, but for War Finance Committees throughout the nation. No drive has lasted so long, and no drive has had such a high goal. Once again, let me emphasize the need for more Bond Premieres."

Meanwhile, from sectional coordinators this week came additional suggestions for exploitation aspects overlooked earlier in some areas.



THIS unusual lobby board was designed by James Tapella, manager of the Columbia theatre, St. Louis. The patches were gathered from neighborhood boys in the service by Bess Schulter, owner of the theatre, with whom she has been corresponding.

Women should be organized to sell Bonds, according to Dave Wallerstein, midwest coordinator, who, this week, in Chicago, cited the instance of the State-Lake theatre there, which smashed all Bond records of previous drives. The women selling in that theatre are members of the How-Kola chapter, WDCA.

"The theatre manager should not wait for retailers to call upon him and request cooperation," said E. W. Street, southern coordinator, this week. "At the beginning, he should approach the retailers and offer his facilities. They will in turn work with him in his individual efforts.

"Advertising, exploitation and showmanship are second nature in our business, and with the facilities at our command it is my opinion that the industry as a whole has not taken full advantage of our opportunity to work with the retailers in our individual communities—although it has been presented to us on a silver platter. Let's unite with the Bond-selling spearheads in our community, and do the job together, instead of trying to do it alone."

With the Seventh War Loan still 30 days to go, Tom J. Connors, national distributor chairman, last week in New York disclosed that 15,987 special events were scheduled. The Sixth War Loan's total was only 14,443. The greatest gains were shown, in Bond Premieres, by Los Angeles; in Children's Shows, by Dallas; and, in Free Movie Days, again by Dallas. Leading the country, at midweek, without reference to gains, were, in Bond Premieres, Minneapolis, with 367; in Children's Shows, Los Angeles, with 202; and, in Free Movie Days, Dallas, with 601.

Chicago, like New York, is buying Bonds at daily street rallies sponsored by the film industry. The Chicago shows, staged under the leadership of Walter Immerman, Illinois exhibitor chairman, are at the corner of State and Madison streets, and have attracted more than 100,000 at single sessions.

Special Committee Books Rally Entertainment

The entertainment is booked through a special committee of the Entertainment and Recreation Division of the Chicago Commission on National Defense, organized at the war's outset by the late Hal Halperin. Among film industry members are Charles Hogan, Nat Platt, Warren Jones, Mr. Immerman, W. K. Hollander and Dave Wallerstein, all of the Balaban and Katz circuit.

More than 10,000 theatres participated in National Free Movie Day, Wednesday, according to Mr. Pinanski. The event, when tabulated, was expected to produce the largest sale of Bonds of any one-day event since the drive started. In the Sixth War Loan, 7,541 theatres observed Free Movie Day. In the District of Columbia, and in the state of Wisconsin, Free Movie Day was "Ernie Pyle Day", in memory of the war correspondent killed in the Okinawa invasion. In some 650 southern California theatres, the day was observed as "On to Tokyo Day".

Warner Brothers, Paramount and MGM devoted full time radio announcements Monday and Tuesday on their contracted radio spot programs, heralding the event.

$4,700,935 Loew Circuit Total Sale to May 23

Through May 23, the Loew circuit nationally had sold 51,535 Bonds, worth $4,700,935, the War Activities Committee reported last week. Leader in circuit selling was the Pitkin, Brooklyn.

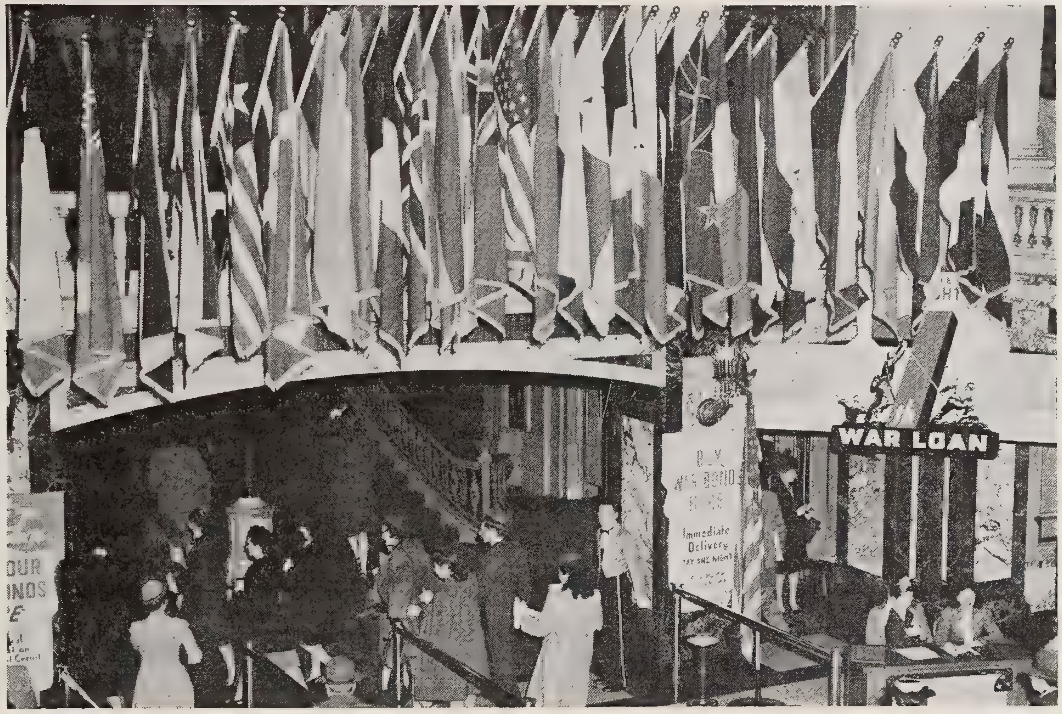
One of the few theatres offering its patrons mailing service for Bonds is the Fanchon and Marco Ambassador theatre, St. Louis, managed by Al Wheeler. Bond applications and checks are mailed directly to the theatre; the bond is then sent directly to the buyer.

The New York WAC installed a Bond booth at Naval Pier A, the Battery, where a German submarine, the U-505, is moored. Bond purchasers were permitted aboard.

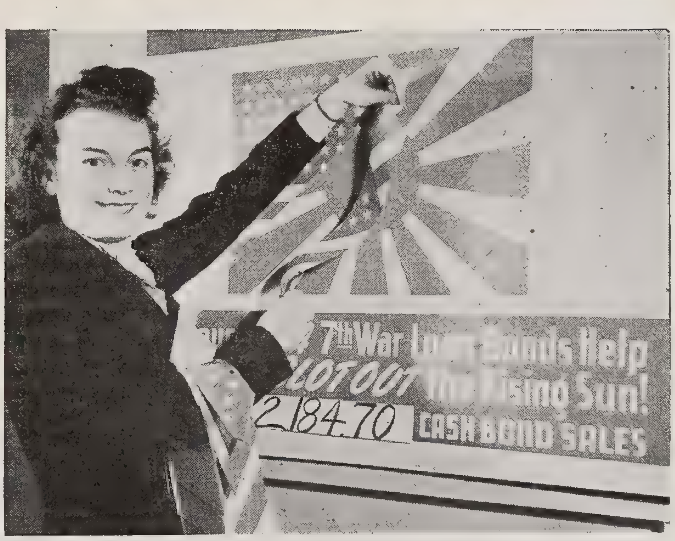
Ingenuity of Showmen Shows Way in 7th Bond Campaign

Once again the showmen of this nation at war show the way in the Mighty Seventh War Loan campaign. With characteristic ingenuity, they have adapted their technique of selling motion pictures to the selling of War Bonds, with distinguished and recognized success in six previous Bond campaigns. That performance is being duplicated in this seventh effort. Here are typical examples of the unusual in promotion with which they have answered another call to serve the country.

—*CHESTER FRIEDMAN, Editor,*
Managers' Round Table.



THE flags of all the United Nations were displayed en masse, above, as part of the impressive lobby presentation employed by the Chicago theatre, Chicago, for its War Bond Premiere. This lobby display was considered in part responsible for the preliminary enthusiasm which resulted in an attendance which meant the sale of $3,500,000 worth of Bonds at the premiere.


7th War Loan Bonds Help
BLOT OUT the Rising Sun!
2,184.70
CASH BOND SALES

BLOTTING OUT the "rising sun", right, with strips of the American flag was the idea of Capt. E. D. Rich, Air Technical Service Command, Wright Field, former MGM exploiteer in Chicago. It is an adaptation of an idea of Si Seadler, MGM advertising manager, and was used in the Wright Field Bond drive.

WAR EQUIPMENT

The local "Showmen's Seventh" War Loan drive in Minneapolis receiving an impetus through an unusual display of secret war equipment at the Radio City theatre arranged by John J. Friedl, State exhibitor chairman, with the Minneapolis-Honeywell Regulator Co., in cooperation with the Army.

The exhibit was given a premiere showing to an invited audience of 500 leaders in war agencies and Army and Navy officers and others, the entire mezzanine section of the theatre being reserved for these guests.

No direct Bond selling tieup was connected with this exhibition, it being set up on the basis of terrific publicity for the drive in general. Since the theatre is an issuing agent, however, the Bond booth is in full operation, with an additional station handling sales on mezzanine floor.

The exhibit, which dominated the theatre lobby, attracted widespread attention. Among other things, patrons could look through a Norden bombsight, topmost secret of the war, from a bomber's plastic nose built on the balcony landing, and see a photograph of Tokyo below. Also on view are an Autopilot, tank periscope, gunsights and other weapons. Much of this had never before been shown to the public.

INFANTRY DAY

Samuel Pinanski, National Chairman of the "Showmen's Seventh" War Loan, announced that the Army Ground Forces have requested that the motion picture industry cooperate in the promotion of Infantry Day, June 15. The request was made through J. Edward Shugrue, Director of Motion Picture and Special Events, War Finance Division.

June 15 is the 170th anniversary of the appointment of General George Washington as commander-in-chief of the Continental Army, which in 1775 consisted almost entirely of infantry.

The industry's National Seventh War Loan Committee suggests that there are excellent opportunities for War Bond sales tied in with various Infantry Day events. In all 48 states, "Here's Your Infantry" demonstration teams, jointly sponsored by Army Ground Forces and the Treasury, will put on a realistic show centered around an attack on a Japanese pillbox by infantrymen.

There are also opportunities for the showing of "Battle of San Pietro," War Activities subject, since this film is designed to pay a deserved tribute to the men with the bayonets. Tieups can also be made to obtain war equipment for displays.

Special events directors of War Finance offices throughout the country have been alerted to cooperate in the promotion of Infantry Day.

YOUNG SALESMEN

Weeks before V-E Day was announced, Marlowe Conner of the Capitol theatre, Madison, Wisconsin, made up a special display to put on

(*Continued on following page*)

The Round Table Members Show How It's Done

(Continued from page 13)

R BONDS
SALE at This THEATRE DAY and NIGHT!
Speed Total Victory
7th
WAR LOAN
EVERY DAY Including SUNDAYS and HOLIDA

ELABORATELY framed photographs of the 10 ranking American military chiefs formed t basic motif of the lobby presentation at the Metropolitan theatre in Boston. Conceived a erected under the supervision of Max Nayor, managing director of the theatre, it cover the full length of the lobby.

his canopy, featuring the slogan "2 down and 1 to go." He then announced in connection with the opening of the 7th War Loan Drive a free show for kiddies, developing the idea of promoting them as active War Bond salesmen in the community.

Conner first announced a free show by running two ads in the papers. The show was held on a Saturday morning two days before the drive officially opened. The house was filled to overflowing and Marlowe, after the show, explaned to the children how they could sell Bonds and get in to see another free show at the end of the drive.

Two returned veterans talked to the kids, and then each child was given one membership card to the "Junior Bond Battalion," the margin of which was printed for punching. Each $25 Bond sold through the theatres by the child was so designated on the card. In addition, tinted herald instructions were given to each child attending the show.

POST CARDS

Michael Stranger, at Loew's State, White Plains, N. Y., promoted 1,150 postcards through the cooperation of the Roger Smith Hotel, and on the correspondence side of the card carried the following message, which was addressed to his special mailing list:

"Dear Bond Buyer: For your convenience, Loew's Bond Staff will take care of your Bond purchases at Loew's theatre or the Roger Smith Hotel. Let us serve you, please." The card, written in long hand, was signed by Stranger.

Representatives of various organizations wishing to participate in managing the theatre's Bond Booth have been invited to clear a day and date with Mike, and the theatre Bond staff is also available to groups wanting their meetings or Bond rally serviced with "Bonds-on-the-Spot" before leaving their meetings. For those finding it impossible to get to theatres or banks to purchase Bonds, Stranger has arranged for his staff to service them personally.

Brock Whitlock, manager of Loew's Richmond Theatre, reports that his theatre is presenting stage auctions sponsored by the USO Service Wives Club. Wives of service men are soliciting valuable gifts from merchants to be awarded those buying the largest amount of "E" Bonds.

STUDENT SHOW

What appears to be one of the biggest 7th War Loan Bond shows for youngsters and students was to be held at the RKO Tilyou theatre in Coney Island on the morning of June 8th. Manager Lou Niss, working with Al Zimbalist, publicist for RKO, enlisted the services of the entire faculty and student body of Ma Twain Junior High School in Brooklyn.

For this show the goal was $75,000, and date the $16,000,000 mark has been passed "E" Bond sales.

SCHOOL SHOWING

Students of the Mark Twain Junior Hig School staged a War Bond Premiere at RK Tilyou theatre in Brooklyn and met their go of $75,000 in "E" Bonds, Jacob Berkowit teacher in charge of audiovisual aids, reporte The show was made possible through the c operation of Louis Liss, manager of the Tilyo and the War Activities Committee. Show co sisted of "God Is My Co-Pilot" and the indu try drive subject, "All-Star Bond Rally."

This school began staging film premieres the Fifth War Loan, and this is the third tim it has sponsored such an event.

HORSESHOE STUNT

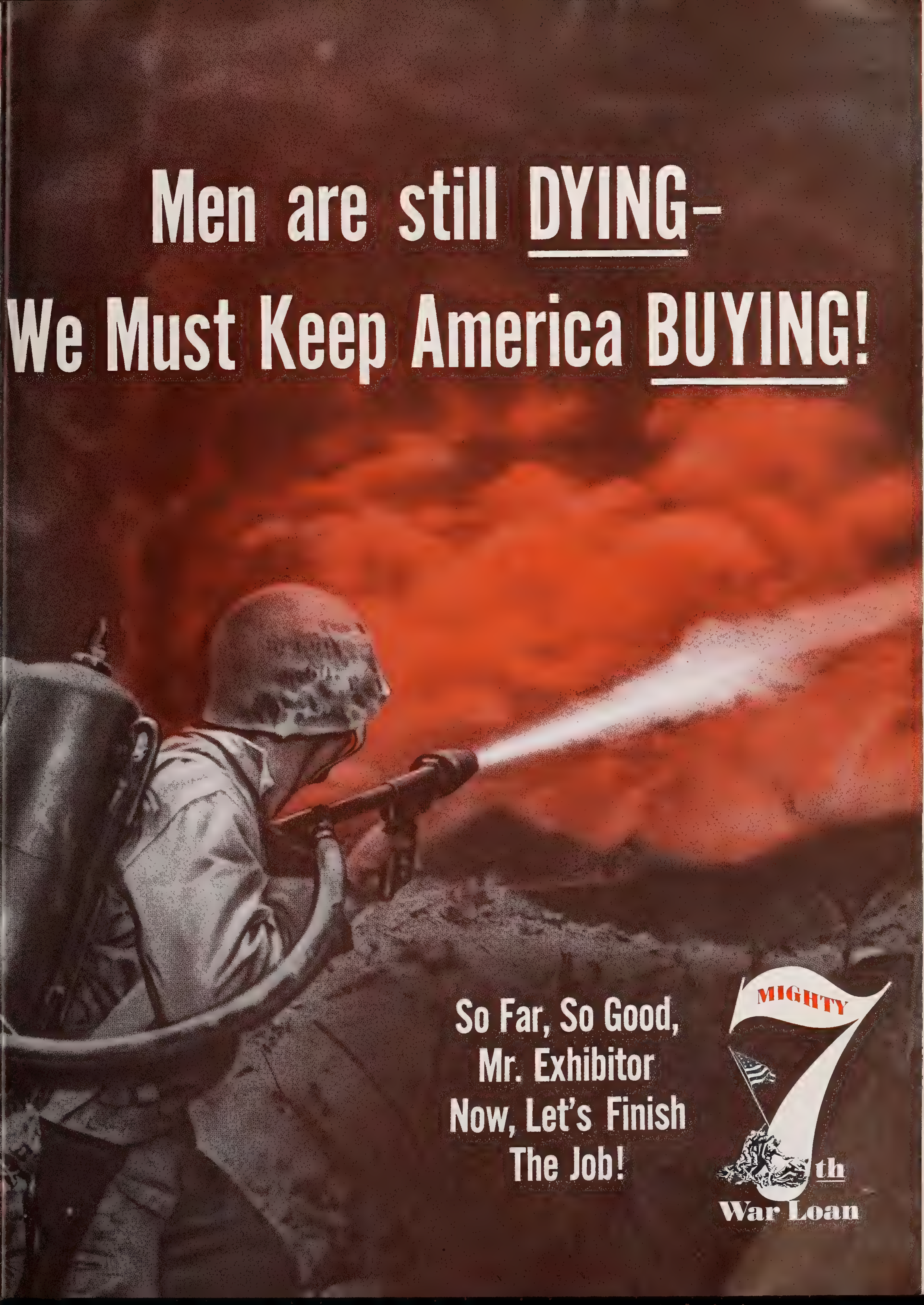
Lou Cohen, Loew's Poli theatre, Hartfor Conn., conducted a lucky horseshoe stunt i connection with the Seventh War Loan for th opening of "Billy Rose's Diamond Horseshoe. Two dozen cardboard horseshoes, each co taining a guest ticket to the opening, were dis tributed, and in addition there was a 25th horse shoe, containing as a grand prize an opportu ity to visit Billy Rose's Diamond Horsesho night club in New York or to receive a $5 War Bond with the compliments of the theat and 20th Century-Fox. The clue as to whe the lucky horseshoe may be found was give from the stage of the theatre at the openin performance.

RED CROSS TIEUP

As part of her activities in behalf of th Drive, Mollie Stickles at Loew's Poli Palace Meriden, Conn., secured the cooperation of th Red Cross Motor Corps and put on a concer at the Loew Poli theatre, with the theatre issu ing all the Bonds for the show. As a result o the tieup, two front-page breaks were lande in the *Meriden Daily Journal.*

MIGHTY 7th WAR LOAN
ONDS N ALE
ORNING
OON IGHT
BOX OFFICE OPENS NOON

COMPLETE domination of the theatre front and box office display with an attention-holding strip emphasizing the Mighty Seventh War Loan was the feature of the outside attention accorded the Bond campaign by the operators of the Utah theatre in Salt Lake City.


Men are still DYING–
We Must Keep America BUYING!
So Far, So Good,
Mr. Exhibitor
Now, Let's Finish
The Job!
MIGHTY
7th
War Loan

THEY CAN'T QUIT...W

Yes, Mr. Exhibitor, the only way to beat Japan is to burn them, blast them, and bomb them with billions of dollars of NEW equipment that the Bonds you sell in the Mighty 7th will provide!

Sell the public patriotism. Dig out those hidden dollars and convert them into "E" Bonds now. Sell as you've never sold before!

WON'T STOP EITHER!
MIGHTY
7th
War Loan
3 more weeks
to Finish our Job!...
IT MUST BE DONE

3 more weeks to raise Our Victory Flag in the Showmen's Seventh

If We Do Our Job!

The first reports coming in from theatres forecast another smashing Bond-selling success! With this start your Committee believes the Showmen's Seventh will top them all. But there's work to be done! Day and night, sell....

MIGHTY 7th War Loan

BONDS, BONDS... and more BONDS!

This message is sponsored as part of their contribution to the War Loan Campaign by Columbia Pictures Corporation; Metro-Goldwyn-Mayer Pictures; Paramount Pictures Inc.; RKO Radio Pictures, Inc.; Twentieth Century-Fox Film Corporation; United Artists Corporation; Universal Pictures Company, Inc.; Warner Bros. Pictures, Inc.

Now, really . . ."

"25,000,000 *feet?*"

"Who can tell?"

"No complaints."

"There's no rush."

"Ask again, please."

"We have talked . . ."

MR. RANK MEETS, GREETS AND TALKS WITH AMERICA

y WILLIAM G. FORMBY

J. Arthur Rank, British industrialist and nost of what constitutes the cinema in En-land, was in New York this week to begin is month-long look at the United States. He ad met Will H. Hays, Barney Balaban, Nate . Blumberg, Jack Cohn, Ned E. Depinet, W. ay Johnston, N. Peter Rathvon, Edward C. aftery, Nicholas M. Schenck, David O. Selz-ick, Spyros P. Skouras, Major Albert War-er and Adolph Zukor.

Here on matters of cinema and flour milling, Ir. Rank began his busy week Monday as a inner guest of Mr. Hays. At tableside in the Valdorf-Astoria hotel, he met the industry's Jew York executives. There followed a series f large and small dinners tendered by United rtists, by Universal, of which he owns 25 per ent; 20th Century-Fox and other companies nd individuals. The socializing climaxed each ay of almost constant conferences.

ets to Work Soon After rrival from Montreal

Mr. Rank arrived in New York from Canada n Monday. He immediately went to work. t 11:30 A.M., in the Balinese suite of the herry Netherland Hotel, he received the lay nd motion picture business press. In a blue in-stripe suit, he sat in a straight-backed chair nd faced the cameras and writers with non-halance. His answers were deliberate, softly poken. At times they were as pointed as vere the questions. He was at outward ease n the catch-as-catch-can atmosphere of the in-erview.

In the back of the room sat George Ivan Voodham-Smith, general counsel to the Rank rganization, and John Davis, theatrical ad-iser. They, with Barrington Gain, financial dviser, were listening. "That's a quick one, rthur."

But Arthur was watching himself. He talked uietly, deliberately. He often had questions epeated. He considered each carefully, and miably. He answered precisely, volunteering o information beyond the specific question. ike any expert witness he answered exactly.

Appreciation of humor with a point was evi-lenced by Mr. Rank on several occasions. For nstance, he enjoyed the query-with-a-purpose ut forth by one writer. "When you reach the oint where you dominate the playing time of J. S. screens," he was asked, "how will you eel about American quota restrictions against British product?" Mr. Rank parried merrily, and came back with the straightfaced reply that he was not personally in favor of any kind of quota system.

"Of course," he added, "my personal opinion and my opinion as president of the British Film Producers Association are two different things. The Association favors quotas."

There existed no impression of urgency. He had no complaints against American distributors in connection with exhibition of his product in this country. There were no definite plans for production in Hollywood. No discussions had jelled into serious consideration of theatres in the domestic market. There was nothing tangible to the talk that the British miller would undertake to form a system of exchanges here, either alone or in company with some American prominent in the industry.

"We shall work, and then we shall see," was the attitude that indicated there was plenty of time to accomplish everything that needed to be done in the future.

ARTHUR RANK'S WEEK

J. Arthur Rank and his executives, John Davis, G. I. Woodham-Smith and Barrington Gain, have been busy since their arrival in New York last Monday. Following was the agenda:

June 4 — Arrival in New York, conferences with Will H. Hays, president of the Motion Picture Producers and Distributors of America, and with Nate J. Blumberg, Universal president. Interview with film business journals.

June 4 — A dinner party given at the Waldorf-Astoria Hotel by Mr. Hays.

June 5 — Dinner party given by United Artists at the Waldorf-Astoria.

June 6 — Breakfast with the motion picture business journal editors at the Sherry Netherland Hotel.

June 7 — Luncheon meeting of the Independent Theatre Owners Association of New York at the Astor Hotel.

June 7 — Private dinner party by Universal.

June 8 — Dinner party by Twentieth Century-Fox.

Later come visits to Hollywood for cinema and Minneapolis for milling.

It was obvious that Mr. Rank would like to acquire a show-window for his product in New York. He denied any designs for a circuit of theatres, but when the questioning was narrowed to a single theatre he admitted that negotiations had been proceeding for some time, and that talks would be continued during his two weeks in New York.

Although the scarcity of raw stock currently is holding back his operations in the domestic market, Mr. Rank said that when restrictions were removed and the supply became abundant he would produce some 30 pictures annually, at budgets ranging upward from $600,000.

He added that he expected to hit this pace with the beginning "of next year." Besides the 10 productions now set with United Artists, the producer has 10 others completed. Eight of these he considers suitable for distribution in the United States. The United Artists contract is specifically for seven productions, with three others "on a trial basis," presumably on an option arrangement. Most of them will be handled by UA throughout the Western Hemisphere. "A few of them" will be handled by the Rank organization in Canada.

London Reports Schedule Of 30 Top Productions

Peter Burnup, representative in London for the MOTION PICTURE HERALD, reported Monday that plans had been completed for a minimum of 30 top features annually, which Mr. Rank promised to deliver as soon as his derequisitioned studios were working at capacity. "In which connection," Mr. Burnup observed, "there is a significant circumstance in the impending release from his wartime job at the Ministry of Information of George Archibald. Officially, Mr. Archibald a week or two hence will become managing director of Independent Producers. In fact, he will be coordinator in chief of all the Rank production activities."

An interchange was had on a question relating to reports that the British Board of Trade was seeking raw stock for Mr. Rank's American releases. The Board recently reduced film raw stock quotas to all companies by 15 per cent, reportedly to build up a pool of 25,000,000 feet for release prints of Rank films designed to be distributed in the United States.

"This is all news to me," Mr. Rank said amid general laughter, "but if it is true, I hope they succeed in getting it."

Pictures that have been made especially for the American market had been submitted in

(Continued on following page)

RANK of LONDON COMES CALLING

(Continued from preceding page)

script form to the Production Code Administration here for advice, Mr. Rank said. Production matters have been discussed with the PCA as the occasion warranted, he declared. He will talk over with Mr. Hays a general approach to cooperative activity in this direction during his visit here, Mr. Rank remarked.

It became evident early in the interview that Mr. Rank considers Canadian audience reaction to his pictures a good test of what he might expect in America when they can be given sufficient circulation. He asked if there were any important difference in taste.

Although plans are in the making for a modernization of theatre property in England, it probably will be three years before any appreciable amount of construction will be possible. "We have so many destroyed homes and so much devastated industrial property that we face a difficult task," he said. He predicted, with a hint of a smile, that priority over theatres would go to nine of his flour mills damaged by bombs.

MONDAY night, his first in New York, J. Arthur Rank sat down to dinner at the Waldorf-Astor guest of the film industry; specifically, guest of Will H. Hays, president of the Motion Pict Producers and Distributors of America. The dais recording, left to right, is as follows: Thom J. Hargrave, president of the Eastman Kodak Company; Nate J. Blumberg, president of U versal Pictures; Spyros P. Skouras, president of Twentieth Century-Fox; Mr. Rank; Mr. Ha Bishop G. Bromley Oxnam; Nicholas M. Schenck, president of Loew's, Inc., and Barney Balab president of Paramount Pictures.

Mr. Hays has Mr. Rank to welcoming dinner

Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc., was host Monday night at the initial social affair welcoming J. Arthur Rank and his associates to New York. Mr. Hays cited the importance of the free flow of motion pictures into all countries in the post-war world "because of their tremendous and increasing power to promote understanding."

The two screen chieftains, for Mr. Rank in addition to his private interests is president of the British Film Producers Association, dined at the Waldorf-Astoria Hotel in New York with the presidents and top executives of most of the American motion picture companies.

An invocation was delivered by the Reverend G. Bromley Oxnan, president of the Federal Council of the Churches of Christ in America and resident bishop of the Methodist church in New York. For Britain and the United States, he said:

". . . May the common cause which now unites us unite us in the tasks that lie ahead until a world of law and order, of justice and brotherhood, is established. . . ."

Sharing the dinner honors with Mr. Rank were G. I. Woodham-Smith, John Davis and Barrington Gain, his associates and advisors. Others present:

Barney Balaban, Joseph Bernhard, Nate J. Blumberg, George Borthwick, Joseph I. Bre Jules E. Brulatour, Jack Cohn, David Coplan, N E. Depinet, Arthur F. Driscoll, William J. G man, Eugene S. Gregg, Earle W. Hammo Thomas J. Hargrave, Francis S. Harmon, W. R Johnston, Jock Lawrence, Carl Leserman, Arth M. Loew, Arthur Kelly, Irving A. Maas, W. Michel, Carl E. Milliken, Joseph A. McConvil Robert H. O'Brien, John J. O'Connor.

Also Charles D. Prutzman, N. Peter Rathv Edward C. Raftery, Phil Reisman, David Rose, Robert Rubin, David Sarnoff, Nicholas Schenck, Abe Schneider, George J. Schaef Joseph H. Seidelman, David O. Selznick, Spyr P. Skouras, T. Kennedy Stevenson, Walter Titus, Jr., Edward L. Walton, Albert Warn George Weltner, Robert Young and Adol Zukor.

WHO'S WHO

in Rank Safari

by PETER BURNUP
in London

No eager voyager is Joseph Arthur Rank; millionaire, Methodist, would-be Moloch (as some assert) of the movies. Within the knowledge of his foremost intimates, only once before has he left Britain's cloistral security; that was an occasion when the Methodist connexion had a foregathering in Sweden.

Mr. Rank sends his emissaries flying hither and thither across the earth's surface, debating in dubious eloquence with dealers from Palestine to Peru. America, however, will find him the Complete Ambassador, for there's no charm excelling that awkward, difficult charm of Arthur Rank.

Engendered around the man Rank has been much mystery; to people in Britain that's one of the strangest things. They know the type in this country. J. Arthur Rank is earnest, straightforward, simple, pious. He smokes a little, has never taken a drink in his life, tells homely stories in the homely Yorkshire idiom that he has never lost.

One of Britain's richest men, dictator (though he disdains the word) of half the country's show business—for he has interests in stage plays, vaudeville, television, in addition to motion pictures—Mr. Rank is the least showmanlike of showmen. He is 56 years old, tall, something of a Phoenician in his looks, blunt, friendly.

Never was there a more unlikely person, so it seems, to stray into the fantasia of make-believe. Maybe that's J. Arthur Rank's strength.

They're hard, keen bargainers, these pious straightforward English; and Rank the keenest of them all. And that simple earnestness of purpose, not to say the kindliness (as all who work for him bear testimony) can burst at times into noteworthy Apocalyptic wrath. People just don't get away with it in the case of J. Arthur Rank.

By Staff Photographer

"WATCH THAT ONE, ARTHUR"—A friendly warning voiced at the motion picture business press interview in New York, Monday, by G. I. Woodham-Smith, left, and John Davis, the executives who came over with Mr. Rank.

He married a daughter of Lord Marshall of Chipstead, sometime Lord Mayor of London. The Ranks have two daughters, neither of them married, as yet. Mr. Rank takes a fortnight off once a year and shoots partridges. Now and again he plays golf "happily".

Mr. Rank is also Deputy Lieutenant of the County of Surrey and a Justice of the Peace.

JOHN DAVIS has been encountered by Americans in their midst on previous occasions; for he is one of those eager janissaries whom Mr. Ra dispatches perpetually to the world's ends and w just take New York in their stride.

At home, Mr. Davis—he is not yet 40—is joi managing director of the Odeon Circuit; but h authority extends beyond the confines of his titul office.

He derives from those excitable, ecstatic, errat persons of Wales. He went to the City of Lond School, ancient seat of classical tradition, but w there more concerned with the eccentricities arithmetic than with vagaries of Greek scholarshi He found a clerk's desk in a City of London offic was translated from there by the late Osc Deutsch into Odeon's accountancy department. M Davis' rise to the joint managing directorship the circuit has been as spectacular as that of th circuit's own advance.

GEORGE IVAN WOODHAM-SMITH, 49, corpora tion lawyer to the Rank organization, is the in tellectual of the trio. He was a classical schola at Felstead School.

Mr. Woodham-Smith comes of a long line lawyers. For 20 years he acted as legal advise to the flour-milling companies with which Arthur Rank is associated; was concerned in th formation of the first motion picture company wit which Mr. Rank was connected; has been activel and intimately concerned behind the scenes wit every subsequent major development in Britain motion picture field. He has won high renow as a corporation lawyer in the ultra-critical, nig eclectic, circles of the City of London; is probabl one of the best informed persons in Britain of th mysterious "inner side" of the public affairs Great Britain.

He keeps bees and Labrador dogs; wants t bring back from America a complete library apiculture.

A cultivated person, this Woodham-Smith. H has a disarming smile and a wit of rare good fortune. But that disarming facade is apt to be disconcerting.

PRODUCERS GET 10,000,000 FEET MORE FILM IN QUARTER

WPB Allocates 271,000,000 Feet for Entertainment; Newsreels Increased

Washington Bureau

The entertainment branch of the motion picture industry will have more raw stock available for the third quarter than it has enjoyed since the fourth quarter of 1944, credits available for prints supplied the Army and Navy will be greater than for at least a year, newsreels will get more film than they have had for at least the past three quarters, and overseas shipments will drop materially, while military requirements will be 10,000,000 feet less than for the current period.

Those are the highlights of third-quarter allocations announced Monday by Stanley B. Adams, director of the War Production Board consumers' durable goods division, who has just completed parceling out an anticipated supply of 622,180,000 feet. For the third quarter, Mr. Adams showed, the supply would be only 2,710,000 feet less than the all-time record of 624,890,000 feet available for the current quarter, despite production difficulties attendant upon the vacation periods observed by the film manufacturers during the summer months.

Newsreels Get Increase Of 4,000,000 Feet

For entertainment pictures, the WPB has allocated 271,000,000 feet of film, a 10,000,000-foot increase over the current quarter, while newsreels will receive 56,860,219 feet, an increase of slightly over 4,000,000 feet.

The additional footage has been divided so that each company receives its fair share, the specific allotments being as follows:

	Third Quarter	Second Quarter
Columbia	29,208,380	28,130,580
MGM Loew's	40,693,360	39,191,760
Monogram	7,888,810	7,597,710
Paramount	28,717,870	27,658,170
PRC	5,308,890	5,112,990
RKO	22,251,810	21,430,710
Republic	17,736,950	17,082,450
20th-Fox	30,707,010	29,573,910
Universal	26,501,090	25,523,190
Warners	32,576,910	31,374,810

Following the policy adopted for the current quarter, an over-all allocation was made for independent producers, representing the amount of film normally received by them plus a small amount needed to provide flexibility of operation. For the third quarter, this allocation is 29,408,920 feet, compared with 28,323,700 feet for the second quarter, an increase of 1,085,200 feet which, it is pointed out, maintains the independents' share of the total film allocated to entertainment pictures.

A total of 74,100,000 feet has been set aside to be credited to companies making entertainment prints available to the armed forces, as compared with 66,000,000 feet for the current quarter. Of this, 40,000,000 feet is for the Army, 31,000,000 feet for the Navy and 3,100,000 feet for a special reserve for Army and Navy theatrical releases.

Allocations for newsreels, which will permit an increase of 50 feet in average length, will be as follows:

March of Time, 2,318,719 feet; Movietonenews, 13,318,500 feet; Paramount News, 12,392,250 feet; News-of-the-Day, 12,129,000 feet; Pathe News, 9,574,500 feet, and Universal Newsreel, 7,127,250 feet.

An increase of 600,000 feet is provided for Class C producers for entertainment pictures, giving them 8,100,000 feet, and a 4,250,000-foot increase is provided for producers of factual pictures, who will receive 15,750,000 feet; producers of special pictures, such as those for scientific research, microfilming or identification purposes, will receive 6,300,000 feet, an increase of 800,000 feet.

A total of 3,600,000 feet, an increase of 1,816,000 feet, is set aside for Canada, and the WPB reserve for contingencies is increased from 2,500,000 to 4,994,781 feet.

All of these increases, it was disclosed, had been made possible by a drop in over-all military requirements, and Foreign Economic Administration and Office of War Information quotas.

As a result of the end of hostilities in Europe, Army requirements will be 18,500,000 feet less than in the quarter now ending, although they are expected to rise again when the Armies have been redeployed for the Pacific war; accordingly, only 67,000,000 feet of raw stock have been set aside for that branch of the service.

Navy Requirements Show Gain to 54,000,000 Feet

Navy requirements, however, are on the upgrade, and the 54,000,000 feet which has been assigned for the third quarter is 10,500,000 feet more than now being used.

The Foreign Economic Administration has reduced its requirements to 38,000,000 feet, a drop of 14,000,000 feet, while the Office of War Information will use 4,375,000 feet less for overseas operations and 8,500,000 feet less for domestic activities, receiving 13,725,000 feet for the former and 8,750,000 feet for the latter.

The only threat to actual provision of the film which has been distributed on paper is the ability of the film manufacturers to turn it out because of the incidence of vacations and annual overhauls of equipment. However, the War Production Board has assigned a representative to work with the United States Employment Service in Rochester to see that men are channeled into the film plants as they become available for that type of work, and it is believed the problem will be dealt with satisfactorily.

Most of the members of the industry's raw stock advisory committee are understood to have advised Mr. Adams that they do not believe a meeting between the committee and WPB representatives in Washington need be held on third quarter allocations. A meeting had been scheduled for Thursday but WPB notified members of the committee last Tuesday of their third quarter film allocations by mail, then sought their views as to the need for a meeting to discuss other matters pertaining to raw stock.

British Stock Cut Will Be Eased June 15

Word came from London that the British Board of Trade would reduce the present 15 per cent cut in stock allocations to 10 per cent June 15. This action will be taken despite the fact that reserves in manufacturers' hands have been exhausted and the output is likely to shrink.

The Kinematograph Renters Society was disturbed over the danger that a reduction of playing time might be necessary unless the shortage was quickly eased. The Society also planned to ask the Board of Trade to modify its procedure, requesting that the 1942 allocation, and not 1944 consumption be used to figure the new reduction. The Society claimed that the more careful distributor under this system was penalized because he saved stock; that whereas the distributor that overspent his allowance in 1944 gets a larger supply because he did so.

Stock Allotments Compared

How the various claimants for raw stock will fare during the coming quarter as compared with three previous periods is shown in the following tabulation, prepared by the War Production Board:

	1944 4th Qtr.	1945 1st Qtr.	1945 2nd Qtr.	1945 3rd Qtr.
Army	77,000,000	75,500,000	85,500,000	67,000,000
Navy	42,000,000	37,000,000	43,500,000	54,000,000
Canada	1,000,000	1,000,000	1,784,000	3,600,000
FEA	50,000,000	66,835,000	52,000,000	38,000,000
OWI—Overseas	7,750,000	18,000,000	18,000,000	13,725,000
Domestic	5,000,000	8,300,000	17,250,000	8,750,000
Major entertainment picture producers	271,368,000	256,000,000	261,000,000	271,000,000
Newsreel producers	52,550,000	51,614,000	52,856,000	56,860,219
"Class C" producers	9,000,000	6,000,000	7,500,000	8,100,000
Factual picture producers	15,000,000	9,000,000	11,500,000	15,750,000
Special picture producers	3,000,000	1,500,000	5,500,000	6,300,000
Army and Navy Credits	58,000,000	60,000,000	66,000,000	74,100,000
Reserve	5,000,000	10,000,000	2,500,000	4,994,781
Totals	596,668,000	600,749,000	624,890,000	622,180,000

SAVED MANY SMALL HOUSES: JOHNSTON

Says Independents Gave Basic Supply as War Cut Majors' Output

Hundreds of small theatres have been kept in business these past three years by the independent motion picture producers and distributors, and they will continue to be the salvation of thousands of other such houses, in the opinion of W. Ray Johnston, president of Monogram Pictures Corporation.

These independents, Mr. Johnston said June 1 in an interview in New York with MOTION PICTURE HERALD, had maintained volume production during a period of diminishing numerical output by the rest of the industry. In doing this, he said that they had resisted the economic temptation to reduce their costs and garner greater profits. He argued that where the bigger companies had whittled their schedules, increased their extended runs and stretched the space between releases, the independents generally had been successful in meeting production slates only slightly inferior numerically to the pre-war period.

Not Enough from Majors

"There have not been enough feature pictures produced by the major companies during the emergency to keep the smaller theatres of the nation supplied with product adequate either in quantity or profit potential," Mr. Johnston said. "Therefore, upon the shoulders of the independent producer and distributor has fallen the responsibility of making this marginal product—the margin that has meant the difference between profit and loss for many thousands of exhibitors, and the continuation in business of hundreds of others."

Mr. Johnston, however, made it clear that he did not consider the approach altogether altruistic. Speaking for his own company, he indicated he considered such a course to be a good investment for the future. He has long been an exponent of quantity. But the quantity has been approached with the idea that it must be of acceptable quality. The combination of numerical strength with entertainment value to be merchandised at a comparatively fair rental cost always has appealed to him. He has implemented this with an outspoken championship of pictures for the entire family—product especially designed for exhibition in small-town first runs and in city neighborhoods.

In Experimental Group

At this point, Mr. Johnston cleared up a seeming paradox. During recent months, Monogram has been producing pictures like "Dillinger," which apparently are contrary to the idea of whole-family entertainment and small budgets. He explained that the new policy of the company will be to attempt the production of increasingly important motion picture fare, with elevated budgets and cast in a more experimental mold. There will be only a few of these, perhaps not more than eight, a year. They are dedicated to the theory, which currently is paying a considerable profit, that more important playdates await the independent who has something important to sell. Also, that many of the smaller theatres can make a profit on a few higher rental films that have good merchandising angles.

Mr. Johnston said that the new bigger pictures are projected only after adequate budgets are assured for the full line of regular fare. Mr. Johnston explained the technique as the realization that the usual complement of "bread-and-butter" pictures constituted the backbone of company welfare. This treatment considers the regular product as a basis for experimentation, not as an excuse.

"With some 45 productions annually as the wide base of the pyramid, we are experimenting only with the peak of that pyramid," Mr. Johnston said. "If the large pictures we project at extra cost turn out as we expect, then we make a profit on them. If the exhibitors, which certainly means the public in our business, do not like them we have not endangered the mass of product that supplies them with regular fare. Of course, we want to make important pictures, but they have to be profitable as well."

Explains Management Shift

Mr. Johnston said the arrangement whereby Samuel Broidy becomes executive vice-president and general sales manager would give the executive the opportunity to sit in on studio conferences. He said that company executives came to the conclusion that as long as Mr. Broidy was responsible for the sales performance of the field staff he should have more voice in what was produced at the studio. In his new capacity, he can advise with Trem Carr, production chief, and other members of the studio guiding staff on what comes from Hollywood.

"We are going to make the best pictures we know how," Mr. Johnston said. "At the same time, we are going to explore as much of the experimental as we can on the added income we have. The independent producer and distributor has a responsibility he cannot shirk. It is to provide the exhibitor with profitable motion pictures at a fair rental cost. If we fall down on this job, we fall down on the chief function of our calling. The fact that we have continued our important contribution during the emergency should be evidence that we shall continue to discharge our responsibility. We need only the determination, and I think we have demonstrated that we possess plenty of that."

Chicago Branch Office Opened by I. T. & T.

The acquisition of a Chicago branch office by International Theatrical and Television Corporation, has been announced by George A. Hirliman, president. The office, which will be controlled by Walter Varges and William Siegel, formerly operated as the Walter O. Gutlohn, Inc., Chicago branch. Through this incorporation and the consummation of this deal with Mr. Varges and Mr. Siegel, both the staff and the office space will be enlarged to handle all product of I. T. & T., Certified Film Distributors, Film of the Month, Picture of the Month, as well as Walter O. Gutlohn.

New Producing Company Formed in Hollywood

Consolidated Pictures has been formed by Edward Nassour, a Los Angeles manufacturer, and a studio has been purchased at 5476 Sunset Boulevard, Hollywood, where live action and animated pictures will be produced. The executive board will be announced later.

Monogram Shows $107,840 Profit

W. Ray Johnston, president of Monogram Pic tures Corporation, this week reported consolidate net profit for 39 weeks ended March 31, 1945, c $107,840.94 after all charges including reserves fo Federal income taxes. This compares with ne profits of $111,961.45 for the same period of th previous year. Mr. Johnston further reported tha change in distribution in the United Kingdom o August 1, 1944, from an advance royalty basis t a straight percentage distribution has resulted in great deal of revenue being deferred to a late period which would under previous type of opera tion be reflected in the current report. The nev plan of operation will result in the company receiv ing a larger percentage of the gross receipts fron distribution of its product in the English territory

The Monogram board of directors, at its semi annual meeting May 22 in Chicago, fixed Novem ber 14, 1945, as the date for the annual stock holders' meeting, and nominated the existing Board W. Ray Johnston, Trem Carr, Samuel Broidy George Burrows, Charles Trampe, Arthur C Bromberg, William Hurlbut, Howard Stubbins Herman Rifkin and Paul Porzelt as the manage ment's choice for the board to be voted on at the annual meeting.

At the request of Mr. Johnston, Mr. Broidy wa appointed vice-president in charge of operations which permits him to sit in on all production, a well as sales operations, of the company. The expanded distribution facilities in the east will take up a good part of Mr. Broidy's time, however.

Mr. Porzelt, of the New York financial house of Emanuel & Company, replaced Alton Brody West Coast representative of De Luxe Laboratories, on the Monogram board at the Chicago meeting. De Luxe still continues to make the company's release prints, however.

The directors declared a quarterly dividend of 13¾ cents per share on the preferred stock, payable June 15 to stockholders of record June 1. The preferred stock was listed for trading on the New York Curb June 1.

Monogram Pictures Corporation preferred stock was listed for trading June 1 on the New York Curb Exchange, Mr. Johnston announced in New York last week.

Promotion on Top Films Benefits Subsequents

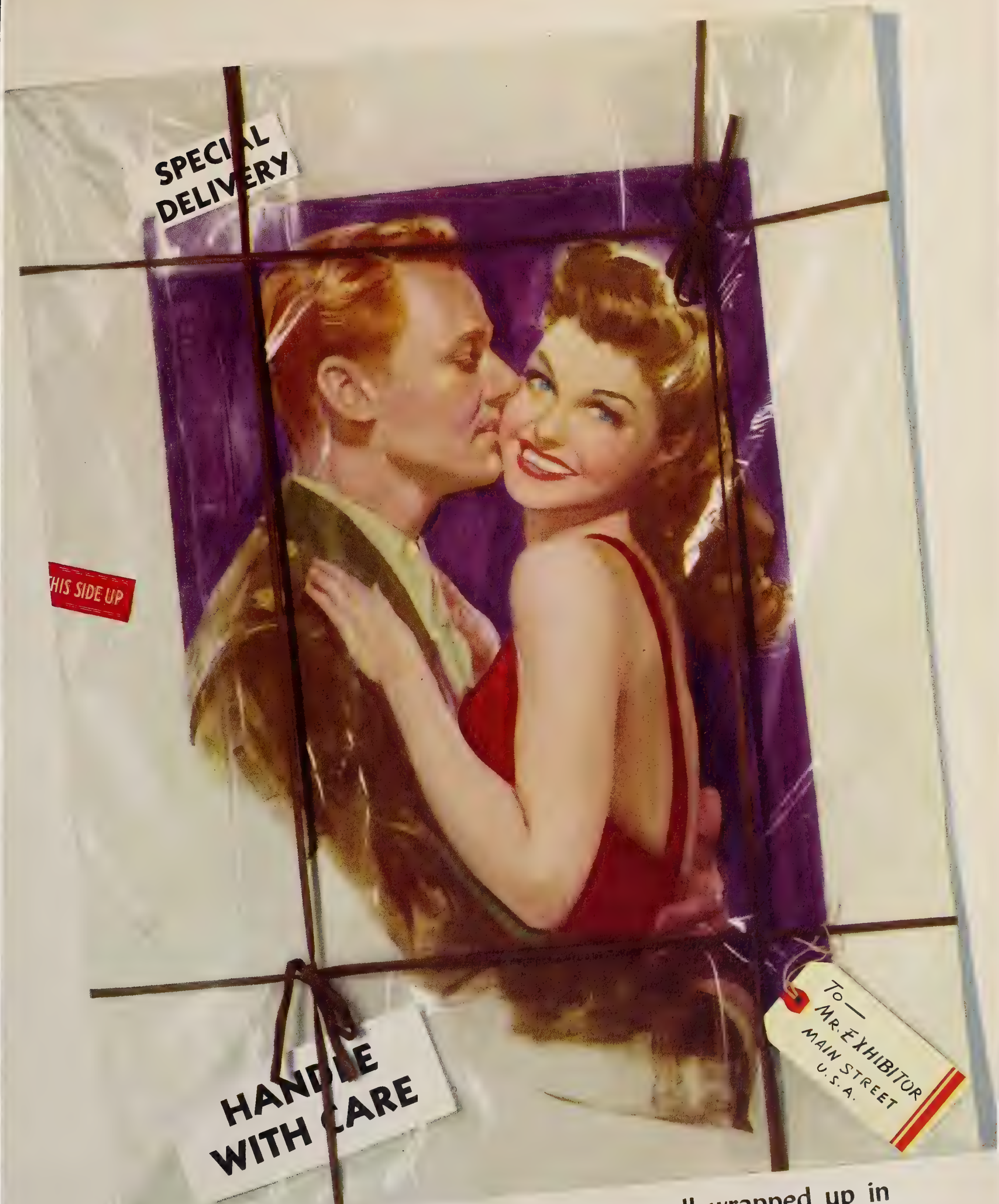
Promotional campaigns for pictures following their first run engagements setup in the Chicago territory by distributors are giving neighborhood theatres more prominence in newspaper editorial and advertising columns than they have ever had before. The great majority of neighborhood theatres never go out for extra publicity in newspapers outside of their small, paid ads, and newspapers have seldom been inclined to dole out free publicity following their Loop engagements.

The extra lineage taken by distributors to play up their percentage pictures in all neighborhood situations, however, has created a new feeling of cooperation on the part of the newspapers. Distributors dispatch their own publicity representatives to keep the picture alive until the last date has been played, tying in the name of the theatre in all publicity stunts.

Recent newspaper campaigns for several top pictures in neighborhood theatres competed successfully in prominence with Loop ads, and played up the names of the neighborhood theatres in display type never employed by their owners before.

Two Coast Supervisors Appointed by Altec

Max V. Neumann has been named supervisor for Altec Service Corporation in Los Angeles and Martin M. Goulson in San Francisco, S. M. Pariseau, Los Angeles district manager, has announced. Mr. Neumann has been associated with Altec since its inception. Mr. Goulson recently returned from overseas on military leave from Altec.

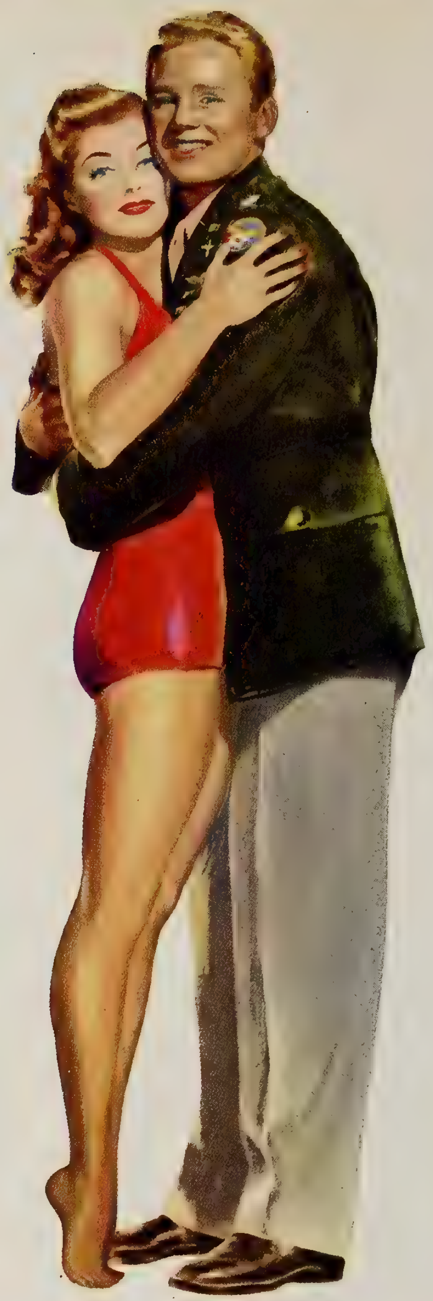

SPECIAL DELIVERY
THIS SIDE UP
HANDLE WITH CARE
TO— MR. EXHIBITOR MAIN STREET U.S.A.

M-G-M's loving man Van Johnson is all wrapped up in Esther Williams and Technicolor in "Thrill of a Romance"

"Oh Van!"

"Please don't say No.. say Maybe!"

(HIT SONG FROM THE HIT PICTURE THAT'S PACKING CAPITOL, N. Y. WORLD PREMIERE. GET READY!)



On your toes—for the Show of Shows!

VAN JOHNSON
ESTHER WILLIAMS

in

M-G-M's BIG TECHNICOLOR SPECTACLE

"Thrill of a Romance"

with

FRANCES GIFFORD · HENRY TRAVERS · SPRING BYINGTON

and introducing the Metropolitan Opera Star

LAURITZ MELCHIOR

TOMMY DORSEY and his Orchestra

ORIGINAL SCREEN PLAY BY RICHARD CONNELL AND GLADYS LEHMAN

Directed by RICHARD THORPE · Produced by JOE PASTERNAK

A Metro-Goldwyn-Mayer Picture

21st YEAR OF LEADERSHIP MGM

With all your might!
MIGHTY 7th WAR LOAN!

LITHO U.S.A.

'War Comes' Cites Aggression, Need For Bond Effort

"War Comes to America", which at this halfway mark is orienting our troops anew, is being made available to reorient the public if the exhibitor chooses. The War Department picture, 66 minutes in length, available through RKO Radio Pictures exchanges, released from the War Activities Committee and through the Office of War Information—was shown to trade and news writers Tuesday afternoon in New York.

It is ready for the exhibitor, without charge. He may use it with another feature, or, in special patriotic effort, with two Army short subjects also synchronized with the Seventh War Loan, "San Pietro" and "Fight for the Sky."

"War Comes to America" is the seventh of the Army orientation series, "Why We Fight", produced by Colonel Frank Capra. It has his series' masterful montages, forceful and suitable narrators, graphic instrumental charts and maps, and dramatic scenes culled from the libraries of the entertainment and documentary film industries, or reenacted specially and integrated without flaw.

The picture is a recapitulation of American history; a reminder of the message of that history; a documentary of American life as lived in the Twentieth Century without thought of war; and a detailed, impressively, powerfully cumulative relation of the rise of modern, aggressive states. One of its major themes is the threat which faced this country as Britain neared ruin.

It is also an historic document—a sort of American foreign policy "paper", written as only the film can write it. It is a vigorous defense of that foreign policy as practiced by the State Department, under the guidance of the late President Roosevelt, who several times appears, and as backed by the late Wendell Willkie, who also appears several times. And it carries messages from State Department spokesmen, such as Cordell Hull, former Secretary of State, and A. A. Berle. The Hull outline of Japanese negotiations is vehement, detailed and probably important. It will cause comment.

The picture's outline of early American history is pedestrian in tone, but owes what interest it possesses to entertainment films from which its scenes are culled. The middle portions, detailing rapid and transitory aspects of a wealthy and lurid American life, have genuine touches of comedy. The latter portion, which culminates with Pearl Harbor and the presidential war message, masses evidence and with it the emotion which will sell Bonds.—F. E. S.

Kirsch Joins Jones in New Chicago Exchange

Johnny Jones will be joined by Jack Kirsch as a partner in the Screen Guild exchange in Chicago, it was revealed last week. Mr. Kirsch has been president of Allied Theatres of Illinois since July, 1938, and is also head of the Allied Booking combine. Mr. Jones, president of the Jones, Linick and Schaefer circuit, of Chicago, is also owner of the World Wide Pictures, independent exchange.

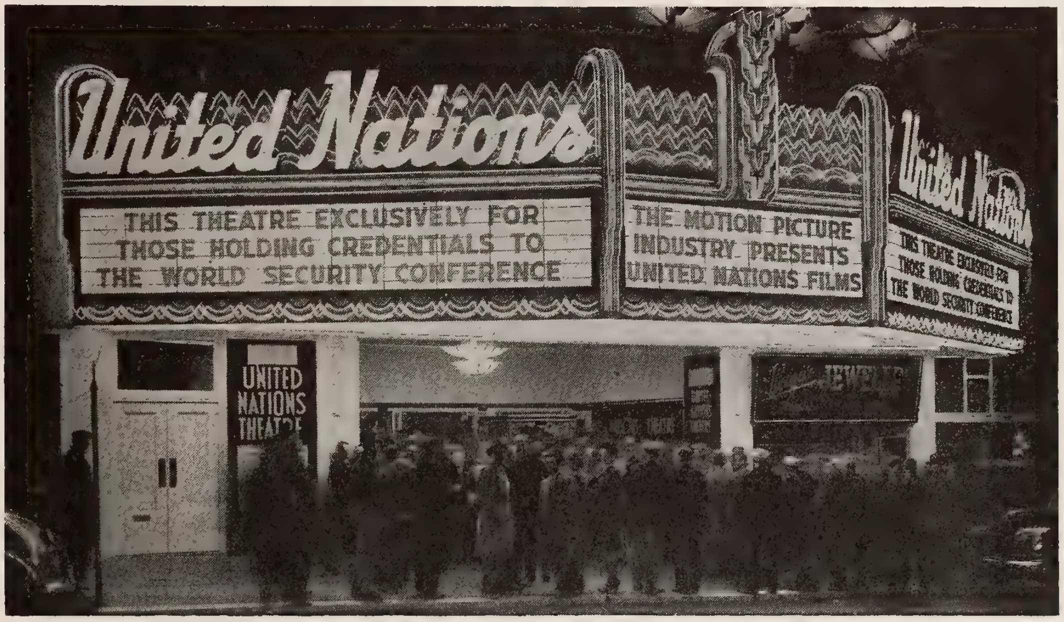
Fox West Coast Cited for United Nations Theatre

Fox West Coast Theatres, Inc., has received a commendation for "great public service" in a resolution adopted by the San Francisco Chamber of Commerce. The circuit was given the recognition for operation of the United Nations theatre, during the security conference which supplied entertainment to the world delegates.

West Heads Memphis Club

J. A. West, owner of the Hollywood theatre, Memphis, Tenn., and president of the Motion Picture Theatre Owners Association of Tennessee and Arkansas, has been elected president of the Memphis Civitan Club.

Soviet Delegates at Conference Like Films—For Reasons of Own


United Nations
THIS THEATRE EXCLUSIVELY FOR THOSE HOLDING CREDENTIALS TO THE WORLD SECURITY CONFERENCE
THE MOTION PICTURE INDUSTRY PRESENTS UNITED NATIONS FILMS
UNITED NATIONS THEATRE

THE MARQUEE and front of the United Nations theatre in San Francisco where the delegates to the Security Conference were entertained by special motion picture programs.

By Special Correspondence
From San Francisco

There's a liberal education in film business for natives and outlanders alike in the operation by the industry of the United Nations Theatre here on O'Farrell Street. Probably the Russians are getting—and giving—the most enlightenment. Among the 80-odd persons in the three-Soviet delegations, probably no more than a dozen have ever before been outside the vast Stalin domain, and they are certainly learning about the strange outside world as reflected in the motion pictures shown at the theatre that used to be the Alcazar (not Alcatraz, as several letters have been misdirected.).

For our friends from the Union of Soviet Socialist Republics are the most consistent theatre-goers, and they are studying life and customs and casting and technique with an earnestness not evinced by any of the other delegations. While Foreign Commissar Molotov was here he looked at "From the Vistula to the Oder" and at his own newsreel appearances every Sunday, and since then the comrades he left behind him have been carrying on in their leader's tradition at the Russian programs every Sunday and at the English, Spanish, French and American features shown other evenings.

Envious of Disney Technique

Their film officer, an officer wounded at Stalingrad, has been to Hollywood several times to look into our production, and is especially interested in the Disney technique.

It may be over-simplification to say that the Russian features shown here are fine for the Russians, since most of their action does not filter through the super-imposed titles, but one feature, "No Greater Love," amazed the Sunday audience by its excellent American—not English—dubbing. To hear all the merry moujiks giving out with our own lingo is quite an experience, once the initial shock has been overcome. But why not? Does Jennifer Jones speak Portuguese?

Last Wednesday the French celebrated our Memorial Day with a special two-hour show made available to France Forever by the committee operating the theatre for the industry. Orson Welles presided at a five o'clock program in which phonograph records were played of the joyful expressions of the French people during the liberation of Paris. This was followed at seven by a Conference Newsreel compiled by Claude Collins with extended French footage.

Incidentally, this the only theatre in the world at present showing daily 20-minute coverage of Conference activities. All 49 delegations have been photographed, with remarks by their leaders, and as soon as this footage has been nursed through the Consolidated laboratory in Hollywood by Allyn Butterfield, it is flown back here and the delegations notified that they may be seen on the screen of their exclusive theatre. Sixteen millimeter prints are made of these recordings, and Claude Lee is working on a leather case to contain the film.

Saw Many Short Subjects

In addition to many shorts from the Office of Inter-American Affairs, the Latins have been attracted by Cantinflas in "Gran Hotel" (How did that title get by MGM?) and by Dolores Del Rio in "Maria Candelaria." Mervin Travis of the Society of the Americas returned to Hollywood Saturday after consulting with Francis Alstock and Nelson Rockefeller about entertainment in Hollywood for the South and Central Americans en route to the other hemisphere.

Two special trains will take delegates to Hollywood after the conference, and last week saw some overnight infiltration of important visitors to the studios. Last week there were studio visits by about 60 Australians, New Zealanders, Iranians, South Africans, Norwegians, French and Indians, all expertly handled between trains by the Public Information Committee through Arch Reeve and Paul Harrison, with visits to two studios, luncheon and buffet supper, before their overnight return to San Francisco.

CONGRESS LIBRARY ADDS 45 FEATURES

48 Shorts, 104 Newsreels Chosen, Cross-Section of Year's Releases

The Library of Congress has added to its motion picture collection 45 feature films, 48 shorts and 104 newsreels released by film companies during the period from May 1, 1944, to April 30, 1945, Luther H. Evans, acting Librarian of Congress, announced in Washington this week. Those films selected were chosen because they represented "a cross section of the year's releases, exhibiting characteristic trends, themes, attitudes and types" or by reason of the presentation of actual events, people and places. Seven of the feature-length films were chosen on the basis of the outstanding performances by their casts.

A staff of four members of a reviewing committee of the Museum of Modern Art in New York reviewed 421 features, 422 shorts and 520 newsreels before submitting their recommendations to Dr. Evans. The reviewers were Norbert Lusk, former film critic of the Los Angeles *Times* and former editor of *Photoplay*; Philip Hartung, film critic of *The Commonweal*, Barbara Deming and Liane Richter.

Film Acquisition to Continue

The three-year grant from the Rockefeller Foundation, which made possible this year's selection of films, expired April 30. Despite the lapse of the project, the acquisition of motion pictures will be continued by the library. Plans for that purpose were being prepared, Dr. Evans announced. The Rockefeller grant has enabled the library to acquire a total of 278 features and shorts. In 1943, 104 were selected. Last year, 81 were chosen.

Dr. Evans said the reviewers had not been commissioned to select the "best" films of the year from an aesthetic standpoint, as the library's chief purpose was to preserve those films which most faithfully recorded, in one way or another, the contemporary life and tastes and preferences of the American people. This explains the high percentage of news films selected as well as the emphasis upon documentary importance. For the same reason certain films which have grossed unusually large box office receipts or have won prizes have been included in the list because they reflect public opinion. Other films have been preserved because they are concerned with current social problems.

"No major film was discovered which contained outstanding technical innovations," Dr. Evans said, "although some gratifying advances have marked developments in the documentary values of battle scenes."

Few Can Be Retained

The library's reviewers paid high tribute to the expert workmanship and unsurpassed courage" of frontline cameramen for their important contribution to the authentic record of the war.

Only a fraction of motion picture production can be retained by the Library because of its lack of adequate storage facilities, Dr. Evans said. If practicable, the Library would be as comprehensive in the acquisition of films as it now is in the acquisition of books, since under the Copyright Act it is entitled to two copies of every film registered, as well as of every book. Prior to 1942 the Library was unable to preserve nitrate films, but in that year the Rockefeller Foundation grant made it possible for the Library, in an arrangement with the Museum of Modern Art, to screen, select and store motion pictures.

The seven films selected as representative of outstanding performances were: "National Velvet," "Going My Way," "Meet Me in St. Louis," "Two Girls and a Sailor," "Wilson," "A Tree Grows in Brooklyn" and "None But the Lonely Heart" which was characterized by the reviewers as "the year's most distinguished and dignified failure at the box office."

Selected Features Listed

The complete list of feature pictures selected follows:

An American Romance, MGM; And the Angels Sing, Para.; Arsenic and Old Lace, WB; Attack! RKO;

Battle of Britain, The, War Dept.; Battle of China, The, War Dept.; Battle of San Pietro, The, War Activities Committee;

Colonel Blimp, UA;

Dangerous Journey, 20th-Fox; Double Indemnity, Para.;

Enchanted Cottage, The, RKO;

Fighting Lady, The, 20th-Fox; Forty-eight Hours, AFE Corp.;

Going My Way, Para.;

Hail the Conquering Hero, Para.; Heavenly Days, RKO; Hitler Gang, The, Para.; Hymn of the Nations, OWI, Overseas;

I'll Be Seeing You, UA;

Main Street After Dark, MGM; Man From 'Frisco, Repub.; Man Who Walked Alone, The, PRC; Meet Me in St. Louis, MGM; Murder, My Sweet, RKO;

National Velvet, MGM; Negro Soldier, The, War Activities Committee; None But the Lonely Heart, RKO; Nothing But Trouble, MGM;

Princess and the Pirate, The, RKO;

Reckless Age, Univ.;

Salute to France, OWI, Overseas; Seventh Cross, The, MGM; Since You Went Away, UA;

Tall in the Saddle, RKO; Thirty Seconds Over Tokyo, MGM; Three Caballeros, The, RKO; Thunder Rock, English Films, Inc.; Tomorrow the World, UA; Tree Grows in Brooklyn, A, 20th-Fox; Two Girls and a Sailor, MGM;

War Comes to America, Part I, Army Pictorial Service; Welcome to Britain, British Ministry of Information and U. S. OWI; Western Approaches, British Information Service; Wilson, 20th-Fox;

Yellow Rose of Texas, Republic.

Shorts of Varied Types

Entertainment shorts selected included: "The Disillusioned Bluebird," Columbia; "Groovie Movie," MGM; "Hot Lips Jasper," Paramount; "How to Play Football," RKO; "Jammin' the Blues," Warner Bros.; "Lulu's Birthday Party," Paramount; "Mouse Trouble," MGM; "She-Sick Sailors," Paramount; "Sliphorn King of Palaroo," Universal, and "Who's Who in Animal Land," Paramount.

War and documentary shorts included: "The Battle for the Marianas," Warner Bros.; "British Imperialism," 20th Century-Fox; "The Enemy Strikes," Army Pictorial Service; "Inside China Today," 20th Century-Fox; "Inside France," United Artists; "Invasion—Nazi Version," Industrial Incentive Division of the U. S. Navy Department; "The Liberation of Paris," a non-theatrical release; "On Guard," RKO; "Return to Guam," the U. S. Navy's Industrial Incentive Division; "What to Do With Germany," 20th Century-Fox, and "When Asia Speaks," United Artists.

Cut War Agency Appropriations

Washington Bureau

The "beginning of the end" for a score of eme gency agencies set up to deal with wartime problems was marked at the end of last week by a appropriation bill submitted to the House of Re resentatives by its Appropriations Committee, cu ting their funds for the fiscal year which begi July 1 to $206,848,880 less than they received fo the current year.

With the exception only of the Office of Ec nomic Stabilization and the Office of War Mobili ation and Reconversion, which will encounter ne problems during the months to come, all of th agencies' budgets were slashed ruthlessly by th committee.

The Office of Inter-American Affairs was cu $3,693,000 from its present $17,693,000 fund, t receive $14,000,000, while the Office of War Information was cut from $53,875,367 to $35,000,00 the Alien Property Custodian from $4,000,000 t $2,500,000, the Office of Scientific Research an Development from $102,000,000 to $70,000,000, th War Production Board from $63,500,000 to $35,000,000, the Office of Censorship from $24,593,00 to $13,000,000, and the Office of Strategic Service from $43,000,000 to $20,000,000.

"This bill marks the beginning of the end o those agencies established during the war to develop and maintain the war production machine, t furnish the necessary civilian assistance to th armed forces, and to adjust the civilian economy t wartime necessity," the committee commented i reporting its recommendations.

Both the OIAA and the OWI are curtailing their film operations, the former planning to reduce its activities by about one-fourth, while the latte will undertake no new production after June 30 although a number of documentaries now in proces will not be completed until the coming fiscal year

United Artists Names Bekeris Manager for Argentina

Sam Bekeris has been named general manager for United Artists' offices in Argentina. He succeeds Sam Seidelman, who will devote all of his time to his duties as Latin-American supervisor. Recently West Coast supervisor for Warner Brothers, Mr. Bekeris was 20th Century-Fox's home office representative in Argentina from 1942 to 1944. He previously had represented MGM in Europe.

Warner Bros. Set Two July-August Releases

Warner Brothers releases for July and August have been set by Ben Kalmenson, general sales manager, as follows: "The Corn Is Green," starring Bette Davis, for July 21 and "Christmas in Connecticut," starring Barbara Stanwyck, Dennis Morgan and Sydney Greenstreet, for August 11. Warners released "Pillow to Post" Friday, June 9, and will release "Conflict" June 30.

Bogeaus Announces New Unit

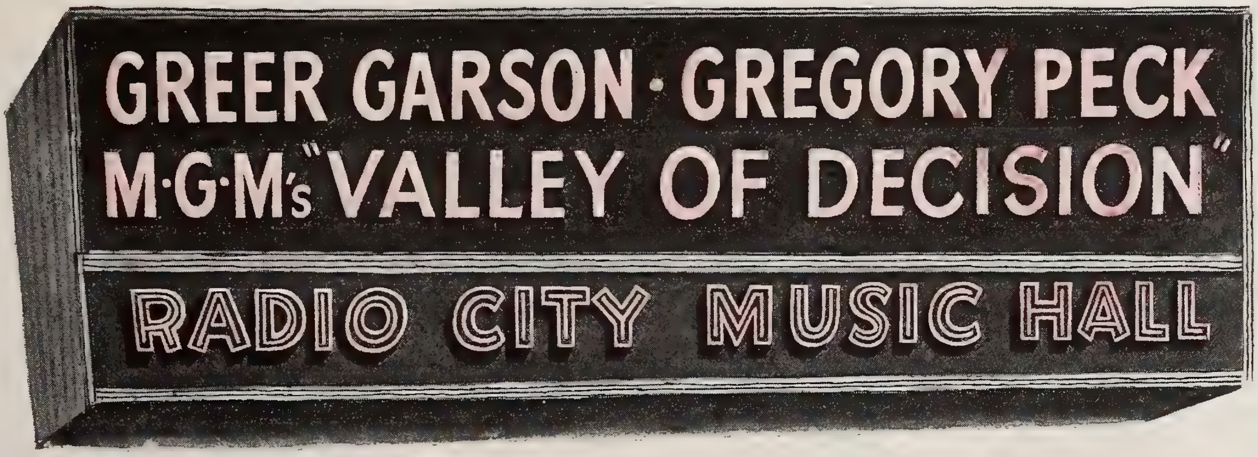
Benedict Bogeaus, producer of "Captain Kid," United Artists release, has announced the formation of a new producing organization which will begin work as soon as "The Diary of a Chambermaid" which Mr. Bogeaus is making in association with Burgess Meredith, is completed. The new organization includes Paulette Goddard, Lewis Milestone, Jean Renoir, Mr. Bogeaus and Mr. Meredith.

Cohen Joins Reinheimer

Irving Cohen became associated with Howard E. Reinheimer, theatrical attorney, June 3. Mr. Cohen resigned last week from the Paramount legal department. He had been with Paramount for 15 years and with the legal department for 12 years, handling distribution, production, non-theatrical, arbitration and anti-trust matters. In his new association he will handle motion picture, stage and radio work.

ONE!
TWO!
THREE!
FOUR!

It never happened before!


GREER GARSON · GREGORY PECK
M·G·M's "VALLEY OF DECISION"
RADIO CITY MUSIC HALL

M-G-M sets new Music Hall Record!
Second week tops the First!
Third week tops the Second!
Fourth week tops the Third!
And it keeps rolling merrily along to
Another Music Hall Long-Run Record
For Leo, The Long-Run King!

(Sixth Week and going very strong!)

MAKE YOUR "DECISION" FOR EXTRA PLAYING TIME NOW!

With all your might! Mighty 7th War Loan!

THIRD OF A CENTURY FOR PARAMOUNT

"PARAMOUNT MONTH" will celebra the company's 33rd anniversar Charles Reagan, vice - president charge of distribution, announced la week. Below, at the 21 Club, New Yor where fellow executives honored M Reagan on his own 25th anniversar are Oscar A. Morgan, C. J. Scollar William Erbb, Robert M. Gillham, M Reagan, Hugh Owen, G. B. J. Frawle

Month Celebration Starts August 26; Reagan 25 Years with Company

Paramount Month, which traditionally inaugurates the company's new film season, this year will be celebrated nationwide from August 26 to September 29, it was announced last Thursday at a press luncheon in New York by Charles M. Reagan, vice-president in charge of distribution.

He also announced that "Incendiary Blonde," in Technicolor, starring Betty Hutton, had been selected as the release for the celebration, and it is planned to have it open in 350 situations over the Labor Day weekend. The film was to be tradeshown in all exchanges Friday.

The month-long observance, which is planned as the greatest in the company's history, would mark a third of a century of service to the film industry, Mr. Reagan said.

Plan Elaborate Promotion

He said that more than $250,000 would be spent to advertise the film, with an elaborate advertising and promotion campaign prepared by Robert M. Gillham, advertising and publicity director. Theme slogan to the public, tying in all Paramount advertising and campaigns of participating theatres, will be: "Entertaining the World for One-Third of a Century."

The luncheon signalized a double celebration, with the press and home office executives honoring Mr. Reagan on the completion of his 25th year with the company. He started as a salesman at the Cincinnati exchange in May, 1920.

The sales drive in connection with Paramount Month will be headed by Allen Usher, Chicago district manager, and M. R. Clark, Dallas district manager. They will make a tour of the country in July, visiting all exchanges, and will be accompanied by Adolph Zukor, chairman of the board; Cecil B. DeMille, producer-director, and some of the more important Paramount players.

Discuss Preliminary Plans

At present Mr. Usher and Mr. Clark are meeting with the sales and booking personnel of each exchange to discuss preliminary plans for the celebration. Mr. Reagan has divided the country into two sections with Mr. Usher covering Western exchanges, and Mr. Clark touring the south and east.

In addition to "Incendiary Blonde," Mr. Reagan said, other films to be released during the period would be Hal Wallis' second production for Paramount, "You Came Along," "Out of This World" and "One Exciting Night." Two reissues also to be released during this period are Cecil B. DeMilles' Technicolor film, "Northwest Mounted Police" and "This Gun for Hire."

"Incendiary Blonde" will have its world premiere in New York the latter part of July and will not play elsewhere until the Labor Day weekend. Of the amount to be spent in advertising the film, about $100,000 will be devoted to four-color advertising, featured in large-circulation media. There also will be institutional advertising.

On the "One-Third of a Century," Paramount will stress trade paper advertising, leading with a large insert in trade publications either the last week in June or the first week in July. There will be stickers, stationery imprints, etc., for the use of the home office and the sales force; banners and displays for the exchanges and special accessories for theatres.

A special trailer for theatres, of which 350 prints will be made, will stress the awards Paramount productions and personalities have won during the year, and will list the features the company will release during the following months.

Radio Campaign Set

An extensive promotional campaign to the public is now in preparation, Mr. Reagan explained. The radio campaign will inaugurate the period with two or three coast-to-coast broadcasts during the latter part of August. As an important feature of the campaign to the public, all national magazine advertising will carry special copy on the celebration during July, August and September.

At the luncheon, G. B. J. Frawley, executive of the distribution department, welcomed Mr. Reagan to Paramount's "Quarter Century Club."

Among the Paramount executives attending the luncheon were William Erbb, eastern division manager; Oscar Morgan, general sales manager of short subjects; Hugh Owen, New York and Southern division manager; Mr. Gillham; C. J. Scollard, executive assistant to Mr. Reagan; Al Wilkie, publicity manager; Alec Moss, exploitation manager; Stanley Shuford, advertising manager, and Mr. Frawley.

Paramount Sets Tradeshow For "You Came Along"

The second Hal B. Wallis production for Paramount, "You Came Along," will be tradeshown in all exchange centers, Friday, July 6, it was announced this week as Paramount completed the tradeshowing of two pictures in its sixth block and two reissues. The sixth block pictures, shown Thursday, June 7, were "Out of This World," starring Eddie Bracken, Veronica Lake and Diana Lynn, and "One Exciting Night," a Pine-Thomas production. The reissues, tradeshown the previous day, were Cecil B. DeMille's "Northwest Mounted Police" and "This Gun for Hire."

Reopen Kentucky House

Chakeres Theatres, Springfield, Ohio, have reopened the 600-seat Shelby theatre, Shelbyville, Ky., which they recently added to the circuit.

Elect Paramount Board June 19

The reelection of all 16 of the present Paramount board of directors has been asked in the proxy statement sent to stockholders June 4 calling for an annual stockholders meeting to be held in New York June 19. However, a substitution will have to be made for the late John W. Hicks, Jr., who died June 1.

The other directors proposed for reelection are: Barney Balaban, Stephen Callaghan, Y. Frank Freeman, Harvey D. Gibson, Leonard H. Goldenson, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, Austin C. Keough, Earl I. McClintock, Maurice Newton, E. V. Richards, Edwin L. Weisl and Adolph Zukor.

Salaries of officers of the corporation were listed in the statement as: Mr. Balaban, $156,000 plus $20,800 for expenses; Walter B. Cokell, treasurer, $23,400; Mr. Freeman, vice-president in charge of production, $130,000; Henry Ginsberg, vice-president and general manager in charge of studio operations, $145,316; Mr. Goldenson, vice-president in charge of theatres, $44,200; Mr. Hicks, late vice-president in charge of foreign sales, $41,600; Jacob Karp, assistant secretary, $46,200; Mr. Keough, vice-president, chief counsel and secretary, $78,000; Fred Mohrhardt, comptroller, $26,990; Charles M. Reagan, vice-president in charge of domestic sales, $77,491, and Mr. Zukor, chairman of the board, $109,000. Neil F. Agnew, former vice-president in charge of domestic sales, was paid $41,531. Mr. Callaghan, Mr. Gibson, Mr. Goodyear, Mr. Harris, Mr. Hertz, Mr. McClintock, Mr. Newton and Mr. Weisl received $5,000 each.

Other remuneration listed includes $634,660 paid to Ross Federal Service for checking services; $92,500 for legal fees and $48,050 for auditing fees. Nineteen executives and others were paid in excess of $100,000 in salaries and other fees for a total of $3,292,335; 28 were paid in excess of $50,000 but not more than $100,000 for a total of $1,914,326 and 102 were paid in excess of $20,000, but under $50,000 for a total of $3,047,131.

Paramount to Retire 3% Debenture Issue

The executive committee of the board of directors of Paramount Pictures, Inc., last week authorized the immediate prepayment of the money necessary to effect the present retirement at par of $1,250,000 of its outstanding 3 per cent debentures due 1952 to 1958. This prepayment is in anticipation of future sinking fund obligations. Based on 1944 earnings the sinking fund paid May 15, 1945, was $475,000.

Film Executives to Visit Europe on Inspection Tour

A group of industry representatives was expected to receive invitations this week from Supreme Headquarters, Allied Expeditionary Forces, to visit the European theatre of operations, according to Francis Harmon, executive vice-chairman of the War Activities Committee, through whose office the project was channeled by Army Public Relations and the Office of War Information.

Recently, two similar junkets were conducted, one for several members of Congress, and the other for a group of editors and journalists, in order to acquaint them with the German atrocities.

The latest trip, to be made by plane, will take about three weeks, starting about June 15. Major Stuart Palmer, of the War Department's public relations staff, will be liaison officer.

The industry group includes the following: Barney Balaban, president, Paramount; Sidney Buchman, Columbia studio head; Harry Cohn, president, Columbia Pictures; Lester Cowan, Lester Cowan Productions; S. H. Fabian, chairman, Theatres Division, WAC; Russell Holman, alternate for Henry Ginsberg of Paramount studio; Francis Harmon, executive vice-Chairman, WAC; Charles W. Koerner, studio head, RKO-Radio; Sol Lesser, Sol Lesser Productions; E. J. Mannix, studio head, MGM; Taylor M. Mills; N. Peter Rathvon, president, RKO; Jack L. Warner, studio head, Warner Brothers; R. B. Wilby, chairman program committee, theatres division, WAC, Atlanta; Clifford P. Work, studio head, Universal; Darryl F. Zanuck, studio head, 20th Century-Fox.

The industry leaders will be guests of the British Government in London in accordance with arrangements worked out between the British Army under SHAEF and the British Government. The purpose of the trip, as outlined in recent conferences with Army officers, is to acquaint industry leaders with problems in which the U. S. Army is involved.

Subjects to be specially studied include redeployment of the American Army of Occupation, American Military Government, displaced persons, prisoners of war, food, transportation and reconstruction in both the liberated and conquered territories, insofar as these subjects are the concern of SHAEF.

The itinerary is expected to include visits to various liberated capitals such as Copenhagen, Brussels, The Hague, Paris, and perhaps also Rome and Prague. Visits to the Rhine and Ruhr Valleys, with stops at Cologne and Supreme Headquarters at Frankfort, are contemplated.

National Film Carriers See Better Conditions

The fourth war convention of the National Film Carriers Association was held Monday, Tuesday and Wednesday, at the Hotel Astor, New York. The delegates discussed wartime problems.

The situation was much better than last year, Clint Weyer, secretary, said Monday. Parts and more trucks are available; and the latter are being manufactured.

Distributors' representatives met with the carriers at luncheon Tuesday. Stressed throughout the discussions was the theme that despite wartime difficulties, service had been maintaind. Also cited was the need for conserving film containers and prints.

Legion of Merit Awarded To Col. Augustin Rudd

Colonel Augustin G. Rudd, vice-president of the Newsreel Theatres, Inc., has been awarded the Legion of Merit for "outstanding service" in organizing and directing the activities of the Army Emergency Relief and the Personal Affairs Division of the Second Service Command. The decoration was presented by Major General T. A. Terry, Commanding General, Second Service Command, at Governors Island.

LATE REVIEW

A Thousand and One Nights

***Columbia*—Technicolor Fantasy for Fun**

This all-out excursion into the field of fantasy, undertaken primarily for fun and winding up in a gale of laughter, rates with the best of its kind on all points and above the previous best as to humor. It tells again, with all the opulence money and coloration can achieve and with the wit and imagination most undertakings in kind have grievously lacked, the old story of Aladdin and the lamp, still a hit among hits and all new, bright and shiny as produced by Samuel Bischoff and directed by Alfred E. Green. It's a property that can be depended upon to thrive as it plays and the good news about it gets around.

Cornel Wilde plays Aladdin, making a neat job of it, and Evelyn Keyes is a feast for the eye and a tonic for tired spirits as the obedient but emotionally rebellious genie who makes things happen for the possessor of the lamp and finally, for herself. Phil Silvers, as Aladdin's companion, given to thieving and addicted to jive talk a la 1945, carries the comedy burden and collects a thousand laughs without seeming to try. Adele Jergens supplies as much blonde beauty as any princess ever dreamed up by a screen writer.

Wilfrid H. Pettit supplied the original story and collaborated with Richard English and Jack Henley on the script, which roundly kids the Aladdin tale without ever quite doing violence to the basic idea. It contains such items as a gin rummy game and a radio broadcast, but these liberties are taken with the discretion of artistic integrity, and they enrich rather than cheapen the enterprise. It's a grand writing job, superbly performed.

There is much in the box office records concerning fantasies, beginning back there with the first "Thief of Bagdad" and coming on down, to warrant confidence that this one will establish gross statistics that read like the serial numbers on greenbacks. It's no secret that several studios have thrown odds and ends together in front of a Technicolor camera in recent times, termed the resultant footage a fantasy and collected fat profits unearned by merit. That this intelligently conceived, skilfully executed and brilliantly packaged fantasy will delight theatre customers and cashiers wherever and whenever it's shown appears as certain as sunrise.

Previewed at the Pantages theatre, Hollywood, where a midweek audience revelled in it. Reviewer's Rating: Excellent.—William R. Weaver.

Release date, July 19, 1945. Running time, 95 minutes. PCA No. 10541. General audience classification.

Aladdin	Cornel Wilde
The Genie	Evelyn Keyes
Abdullah	Phil Silvers
Princess Armina	Adele Jergens

Dusty Anderson, Dennis Hoey, Philip Van Zandt, Gus Schilling.

Christy Walsh Promoting "Captain Eddie" Film

Christy Walsh, sports promoter, has begun a tour of 15 cities in the west and midwest as part of the national publicity campaign planned for "Captain Eddie," biographical film based on the life of Captain Eddie Rickenbacker. Fred MacMurray has the title role. Mr. Walsh, who is associate producer of the film, began his tour June 2 at Oakland, Cal., and will complete his initial campaign in Lincoln, Neb., June 20. "Captain Eddie" was produced by Winfield R. Sheehan for Eureka Pictures, Inc., and is soon to be released through 20th Century-Fox.

Sells Washington Theatres

W. G. Ripley of Longview, Wash., has announced the sale of the Longview and Columbia theatres there, and the Kelso theatre, Kelso, Wash., to Sterling Theatres of Seattle. The reported price was $250,000. Mr. Ripley has retired after 20 years in the industry.

GPE Votes 25-Cent Dividend

Directors of General Precision Equipment Corporation May 22 declared a dividend of 25 cents per share on the company's capital stock, payable June 15 to stockholders of record June 4.

Strand and Reed Jointly Celebrate 30th Anniversary

The celebration of the 30th anniversary of the Strand theatre, Providence, R. I., which began Monday, running the entire week, was punctuated by many notable exploitation and publicity highlights, in which a governor and a mayor participated.

Edward L. Reed

It was a double celebration, in that it also marked the 30th anniversary of Edward L. Reed's association with the operating company and the theatre as managing director.

With Paramount's "The Affairs of Susan" selected as the attraction to inaugurate the anniversary week, special ceremonies were held on the stage Monday night in which Governor J. Howard McGrath of Rhode Island and Mayor Dennis J. Roberts of Providence took part.

All kinds of tieups were made. A 15 by 30-foot banner was strung across the street at City Hall, two blocks from the Strand. The huge banner tied in with the Seventh War Loan. Radio time was purchased on all the four stations in the city and newspaper lineage was increased to an extent that threatens the theatre's quota for the remainder of the month.

Congratulatory window cards were placed in stores, newsstands and other locations.

Twenty-five thousand copies of an illustrated souvenir program in six colors were distributed to theatre audiences and placed in libraries, doctors' waiting rooms, and other places. The souvenir book, featuring "The Affairs of Susan," contained testimonials, autographs of Paramount stars, a special story on the Strand theatre, and other features.

Mr. Reed, who has managed the house since it was built, recalled that the first picture shown was "The Shooting of Dan McGrew," exhibited June 12, 1915. Ever since the opening day, the house has played every Paramount film released.

Started Shows for Children

The Strand, under his promotion and with the cooperation of various women's organizations, was the first theatre in the country to conduct special Saturday morning shows for children. Many Paramount pictures were specially requested by the organizations in connection with these special shows.

At Christmas time, Mr. Reed inaugurated toy matinees with special Paramount releases for the occasion. Admission was by toy only and the truckloads collected were distributed among the city's needy youngsters.

Mr. Reed's career in the theatre covers three decades. He is a member of the War Activities Committee and has sold millions of dollars worth of Bonds.

The Strand has operated through two World Wars, has survived two hurricanes. The first hurricane closed the theatre for six weeks, during which time Mr. Reed never went home, never left the theatre. He supervised every piece of reconstruction. When the job was finished, he sat down. A workman asked: "Why don't you go home?"

"Home?" he replied. "Why, this is my home."

Piper Leaves Warners

Arthur Piper, assistant contract manager and a member of the office staff of the Warner theatre circuit in Philadelphia for the past 16 years, has resigned to enter in business with John Lawson, also a former member of the circuit office, who has charge of a war plant in Bridgeton, N. J.

"WILL PAY OFF!" —*Variety*

"DESTINED FOR RICHES AT THE BOX-OFFICE!" —*Film Daily*

"HAS EVERYTHING!" —*Boxoffice*

"WILL WIN CUSTOMERS APLENTY!" —*Motion Picture Daily*

"HAS RARELY BEEN MATCHED!" —*Motion Picture Herald*

"SHOULD THOROUGHLY ENTERTAIN THE MASSES!" —*Showmen's Trade Review*

Directed by **GREGORY RATOFF** • Produced by **WILLIAM PERLBE**

Story by Morrie Ryskind and Sig Herzig •

THE REVIEWS... THE BUSINESS AT THE ROXY... THE DATES THAT ARE POURING IN... CLINCH THE CLAIM THAT

Fred lacMurray · Joan Leslie · June Haver

in

VHERE DO WE GO FROM HERE?

IN TECHNICOLOR

IS THE FUNNIEST MUSICAL EVER MADE BY

20th CENTURY-FOX

30th ANNIVERSARY

Screen Play by **Morrie Ryskind**

Music by Ira Gershwin and Kurt Weill

SPEED TOTAL VICTORY!
THE MIGHTY 7th WAR LOAN!

OVERTIME BAN HITS BRITISH PRODUCERS

ACT - Laboratory Dispute Serious as Union Puts Pressure on Studios

by PETER BURNUP

in London

Dreaming of halcyon times ahead, Britain's producers once more have been pulled up with a short, sharp jolt. For more than a year a wages dispute has dragged on between the Association of Film Laboratory Employers and the Association of Cine-Technicans. Originally just a matter of the ACT demanding an all-over pay increase for its members working in process plants, the hub-bub has been allowed to escape into unanticipated arenas of embittered accusation and counter-charge.

Moreover, what was once regarded as a completely sectional, minor parochial matter has developed suddenly characteristics of a sore-thumb affecting the whole of the industry's production.

For the ACT, determined to bring matters to a head, has now imposed an overtime ban in all branches of production.

Too Early to Assess Effect

It's early yet to arrive at a statistical appraisal of what the ban will add up to, not only in increased budget costs but in the more important consideration of delayed delivery of negatives. The point is that the ban has been imposed; is loyally accepted by the work people in every studio; will continue, it is reasonable to suppose, until the laboratory employers tender some sort of compromise suggestion in the original dispute, or until the Ministry of Labor intervenes.

The ACT, in its new tactic, has delivered an uncommonly shrewd blow. On paper, the loss of an hour's shooting at the end of an orthodox day's work may not appear a matter of particular moment. In reality, it frequently implies another day's work in striking a set on which work has been completed; further consequential delay in building the ensuing set. Also, Saturday afternoon—immemoriably cherished by British labor as its time of relaxation; devoted often, nevertheless, at special overtime rates, to catching up on a production schedule —is "out" from now on. As are night work and prolonged spells on location.

Has Added Three Weeks' Shooting

Authoritative estimates are to hand showing that the ban has already added at least three weeks' shooting time to every production now on the studio floors. It's an irony that production units—they've had more than a share of their own labor troubles in the last two years —were in no way concerned with the original quarrel; have been dragged into the foray willy-nilly and in a spirit of considerable resentment.

Certainly, the time seems over-ripe for the exercise of discretion in certain quarters; for a little less concern with an exaggerated sense of dignity.

Two years ago the ACT received an undertaking from the Laboratory Employers' Association to commence negotiations for a new wage agreement. Discussions were started and eventually the negotiating committees of the two organizations reached a basis of settlement. Difficulties arose, however, when ratification of the draft agreement came before the main body of the employers.

Alleges ACT—and objective reporting must concede that the allegation is supported by the facts—the employers, refusing to endorse the action of its own negotiators in certain fundamental respects, wilfully tore up the result of six months' conciliatory endeavor. Points then at issue were the establishment of a "normal" working day (with payment of overtime thereafter), and proposed increases in six of the 50 different working grades in the laboratories. The employers maintained and continue to maintain their right to alter the normal working day from week to week, or, in the case of newsreels, from day to day.

Support Not Universal

That a deadlock should persist, to the detriment of the whole industry, over matters so manifestly susceptible to conciliation is one of those things the outsider looking in fails to understand. It's a bewilderment shared, moreover, by sections of the disputants themselves.

The considerable Kay group of laboratories, for example, do not support the Employers' Association position. Kay operates two plants in London and one in Glasgow; works in close concert with British Movietonews, the 20th Century-Fox affiliate on this side. Kay has signed the new agreement, retroactive to February 1, 1945. The overtime ban, accordingly, does not operate in their instance.

There's a recalcitrant attitude, contrariwise, in other plants. One of the London laboratories seeks to bust the ban by dismissing employees who refuse to work overtime. ACT counters this gambit by pressing for the prosecution in the police courts of the employer concerned; alleging that the high-handed action directly infringes the provisions of the Emergency Powers Orders designed to ensure smooth working in industry during the war and in the peace-time carryover period.

Raftery Again Heads UA; All Officers Reelected

Edward C. Raftery, president, and all other officers of United Artists were reelected at a meeting of directors Monday in the New York office. The other officers are Gradwell L. Sears, vice-president in charge of distribution; George L. Bagnall, vice-president in charge of production; Harry J. Muller, treasurer; Loyd Wright, secretary; Charles E. Millikan, Paul D. O'Brien, Harry D. Buckley and Mr. Muller assistant secretaries, and Herbert A. Weimer, assistant treasurer.

Stockholders also elected directors as follows: Mr. Raftery, Franklin Cole, Isaac Pennypacker, Neil F. Agnew, Milton A. Kramer, Phillip F. Siff, Sidney Chaplin, E. Claude Mills and Rex Dennant.

J. Arthur Rank, British miller and film executive, visited with the directors at the close of the meeting.

F. W. Allport's Son Safe

Second Lieutenant Alexander W. Allport, son of F. W. Allport, London representative of the Motion Picture Producers Distributors of America, who had been reported missing by the Army in the European area, was found in a German prison camp and is in good health, MPPDA headquarters in New York has been advised.

Universal Drive Honors Blumberg

Nate Blumberg, Universal president, will b honored by the Universal sales force in a Na Blumberg testimonial drive to begin June 1 William A. Scully, general sales manager, has announced. The drive will continue through October 27.

Some of the new product that will be availab during the drive will include "That's the Spirit" starring Jack Oakie and Peggy Ryan; the ne Abbott and Costello show, "The Naughty Nineties"; "Uncle Harry", starring George Sander Geraldine Fitzgerald and Ella Raines; "Lady o a Train", starring Deanna Durbin, with Ralp Bellamy and David Bruce, and "On Stage Everybody", starring Jack Oakie, Peggy Ryan an Johnny Coy. Current product, such as "Salom Where She Danced", "Patrick The Great", "Sudan", "Here Come The Co-Eds" and "Frisc Sal" will be included in the drive.

The sales force has been divided into thre groups for the drive, with the eastern group to b known as the Pilgrims, the southern group to b known as the Planters and the western group t be known as the Pioneers. The competition wi be among these three groups on a national basi and also within each group on a divisional basis with prizes to be awarded not only to the winning branch managers, bookers and salesmen, bu also to office employees, shippers and film inspectors.

Additional prizes have been set up for the district managers who come in first, second and thir in the national drive.

National Screen Realigns Sales

Four new districts have been established by National Screen Service. Charles Lester, now Atlanta branch manager, will govern that area, Memphis and Charlotte. Lou Patz will supervise Minneapolis, Des Moines, Omaha, Kansas City, Denver and Salt Lake City. Bernie Wolf, now Lo Angeles branch manager, will operate the exchanges there, in San Francisco, Portland an Seattle. And Leo Abrams, now New York manager, will head the New York, New Haven, Albany, Buffalo and Boston exchanges.

The plan was announced at the annual convention, which began at the Hotel Waldorf-Astoria New York, Thursday, and was to continue unti next Wednesday. Presiding at the conference ar Herman Robbins, president; George F. Dembow sales vice-president, and William Brenner, i charge of service.

In the realignment, which is expected to result in seven districts, Oscar Dizon, salesman, succeeds Mr. Patz as Des Moines manager; Benjamin Ashe, salesman, succeeds Mr. Wolf as Los Angeles manager, and Harold Bennett, salesman, succeeds Mr. Abrams in New York. Jack Cohn in whose unit the New York and New England exchanges were, will now continue to manage Philadelphia, Washington, Pittsburgh, Cleveland and Detroit. William Bein continues to manage Cincinnati, Indianapolis, St. Louis, Chicago, and Milwaukee. A manager will be named for Dallas, Oklahoma City and New Orleans. Robert Conway, resigned, will be succeeded by Al Rothschild in Memphis.

RKO Elects Nine Directors At Stockholders' Meeting

Directors were elected at the annual meeting of the stockholders of Radio Keith Orpheum Corporation at Dover, Del., Wednesday. The directors are Ned E. Depinet, L. Lawrence Green, N. Peter Rathvon, Harry M. Durning, L. Boyd Hatch, George H. Shaw, Frederick L. Ehrman, Floyd B. Odlum and J. Miller Walker. Mr. Walker replaces Richard C. Patterson on the board. Mr. Patterson is now Minister to Yugoslavia.

THE HOLLYWOOD SCENE

COMPLETED

COLUMBIA
I Love a Bandleader
Powder River

MGM
Abbott and Costello in Hollywood

MONOGRAM
Sunbonnet Sue

PRC
Club Havana
Checkmate

UNIVERSAL
Lady on a Train
On Stage, Everybody

STARTED

MGM
Letter for Evie

RKO RADIO
Dick Tracy

20TH CENTURY-FOX
The Spider

SHOOTING

COLUMBIA
The Kansan
Some Call It Love
Pardon My Past (Mutual Productions)

MGM
This Strange Adventure
She Went to the Races
They Were Expendable
For Better, for Worse
Early to Wed

MONOGRAM
Shanghai Cobra
Song of the Border

PARAMOUNT
Too Good to Be True
Stork Club
Blue Dahlia

PRC
Buster Crabbe No. 7

REPUBLIC
Love, Honor and Goodbye
Mexicana

RKO RADIO
Wanderer of the Wasteland
Deadline at Dawn
Tomorrow Is Forever (International Pictures)

20TH CENTURY-FOX
Leave Her to Heaven
Enchanted Voyage
Now It Can Be Told
Fallen Angel
Kitten on the Keyes

UNITED ARTISTS
Young Widow (Stromberg)

UNIVERSAL
Frontier Gal
Uncle Harry

WARNERS
Two Mrs. Carrolls
Janie Gets Married
Time, the Place and the Girl
Stolen Life

34 Pictures in Work; Eight Finished as Three Start

Hollywood Bureau

Production dropped again last week, as the shooting index fell to 34 from the preceding week's total of 39. Eight pictures were completed, and only three—an unusually small number—were started.

"A Letter for Evie," described by the studio as "a comedy of war-inspired correspondence romance," went before the cameras at MGM. Marsha Hunt has the title role, with John Carroll opposite her, and Hume Cronyn, Pamela Britton, Spring Byington and Norman Lloyd in the supporting cast. John Dassin is directing William H. Wright producing.

At 20th Century-Fox, work started on "The Spider," a film version of the stage play by Fulton Oursler and Lowell Brentano, which ran for many years on Broadway. Ben Silvey is producing; Robert Webb directing. The cast includes Richard Conte, Faye Marlowe, Martin Kosleck, Harry Seymour and Charles Tannen.

RKO Radio launched "Dick Tracy," an action picture based on the comic strip character of the same name. Morgan Conway, recently signed to a term contract by the studio, is in the title role. Others in the cast are Anne Jeffreys, Mike Mazurki, Mickey Kuhn and Edmund Glover. Herman Schlom produces; William Berke directs.

Personnel Intelligence About Hollywood

John Farrow, who directed Alan Ladd and William Bendix in "China," and "Two Years Before the Mast," is to direct the two stars for a third time in Paramount's "Calcutta," a story of the young American aviators who pioneered the air route over the Himalayas. . . . Sol Lesser has left for Paris, where he will spend several weeks making arrangements to shoot part of his forthcoming production, "Paris Canteen," in that city. United Artists will release the film.

Al Rogell, currently directing "Love, Honor and Goodbye" at Republic, has signed a two-year contract to produce and direct two pictures a year for that studio, with an option of a third picture each year. . . . Frank Pope, veteran trade paper editor and publicist, has joined Don McElwaine's publicity department at PRC. . . . William Nigh has been signed to direct "Allotment Wives," Monogram's next Kay Francis vehicle to be produced by Jeffrey Bernerd and Miss Francis.

Barbara Stanwyck and Robert Cummings will co-star in "The Bride Wore Boots," a comedy which Seton I. Miller will produce for Paramount. Irving Pichel has been signed to direct. . . . RKO Radio has acquired the screen rights to "Die Gently, Stranger," by the modern Russian writer, David Tutaeff. . . . Angela Lansbury will have one of the two feminine roles opposite William Powell in "The Hoodlum Saint," which Norman Taurog has been assigned to direct for MGM.

Republic Acquires New Borden Chase Story

Republic has acquired the screen rights to "That Man Malone," a story by Borden Chase. Frank Borzage will make it as his second production for Republic, following completion of "Concerto." . . . Leslie Fenton has signed Academy Award winner Dimitri Tiomkin to write the musical score for Mutual Productions' "Pardon My Past," which Columbia will release. . . . Robert Cummings' next assignment for Hal Wallis Productions at Paramount will be the starring role in "Dishonorable Discharge."

Pandro Berman has been assigned to produce "Green Mansions" for MGM. . . . Frank Wisbar, noted European director, has been signed by PRC to write and direct Leo McCarthy's initial production for the studio, "Strangler of the Swamp." . . . Columbia has promoted Mel Ferrer, dialogue director, to full director status. His first assignment will be the screen adaptation of Gene Stratton Porter's "The Girl of the Limberlost."

Paramount has purchased "I Married Them," current best seller by Janet Duyn. Lou Harris will produce it under the title of "Home, Sweet Home." . . . Jimmy Lloyd and Conrad Janis have been chosen for the two male leads in Columbia's film version of the Broadway play, "Snafu." . . . Buster Keaton will have a featured role in Universal's "Once Upon a Dream," third film to be made by the producer-writer team of Michael Fessier and Joseph Pagano.

Loew and Lewin to Film De Maupassant Novel

Guy de Maupassant's novel, "Bel Ami," will be brought to the screen by David Loew and Albert Lewin, with George Sanders in the title role. . . . "Even Steven," an original story by Paul Gangelin, has been purchased by Columbia, and will be used as the basis for one of four Western musicals which the studio will produce next season. . . . Dan Seymour has been signed for an important role in the forthcoming Warner production, "Confidential Agent."

Oscar Hammerstein II has arrived in Hollywood to work with Otto Preminger on 20th Century-Fox's "Romance with Music." . . . Ray Nazzaro has been assigned to direct Columbia's "Burning the Trail," which co-stars Charles Starrett and Smiley Burnette. . . . Chester Conklin, old-time favorite of the silent screen, will have a role in MGM's "Abbott and Costello in Hollywood."

James Dobbs, of the hat-manufacturing family, has been signed to a term contract by Warners. . . . Ann Savage and Tom Neal will be co-starred in "Detour," which Leon Fromkess will produce personally for PRC. . . . Paramount has acquired the screen rights to "Golden Earrings," forthcoming novel by Yolande Foldes. . . . Craig Reynolds has been added to the cast of "Uncle Harry," which Joan Harrison is producing for Universal.

Barbara Hale Gets Lead Role in "Tomorrow"

Barbara Hale, former Chicago fashion model, has been assigned the top feminine role in "Tomorrow Is Here," RKO's post-war story of medically discharged service men. . . . Hume Cronyn has been chosen for a key role in MGM's "The Postman Always Rings Twice," which will co-star Lana Turner and John Garfield. . . . The King Brothers have returned to Hollywood from the east to start work on their next production, "Suspense."

Samuel Goldwyn has engaged Walter Abel for a featured role in "The Kid from Brooklyn," Danny Kaye's next starring vehicle. . . . Jean Rogers has been signed for the principal feminine role in "Gregory," which Louis Berkoff will produce for Monogram.

Harold Hopper Resigns as MGM Studio Manager

Harold Hopper resigned May 31 as general manager of Metro-Goldwyn-Mayer. Mr. Hopper accepted the post a year ago on the request of Nicholas M. Schenck and Louis B. Mayer. He plans to devote his entire time to his own business interests, which include the Cinema Mercantile Corporation and financing of productions. He retained the presidency of the Motion Picture Society for the Americas throughout his affiliation with MGM. No successor has been named for the MGM post.

Botsford Leaves Lyons Agency

A. M. Botsford, vice-president and general manager of the A. and S. Lyons Agency since October, 1942, has resigned. Mr. Botsford formerly had been an associate producer with Paramount and director of advertising and publicity for Twentieth Century-Fox.

EVE

Exhibitors are urged to watch the box-offic

A VERY GR

VICTORIA THEATRE

G. C.

DAVID

THE WAY

GRIPPING DRAMA! FINE, STIRRING, MOVING!" —Liberty Magazine

REAL! COMPELLING! VIVID! DAVID NIVEN IS SUPERB!"—Look Magazine

EXCITING! THE MOST EXCITING FILM I HAVE EVER SEEN!"
—Adrienne Ames, Radio Commentator

A PICTURE THAT DOES IMPORTANT THINGS TO YOUR HEART!"
—Louis Sobol, Famous Columnist

THRILLING EXPERIENCE!" —Ted Husing

with Raymond Huntley · Bill

Foreword by **Quentin Reynolds**

Screen Play by Eric Ambler, Peter Ustinov

A Two

SPEED TOTAL VICTORY!
THE MIGHTY 7th WAR LOAN!

NT!

esults at the first engagement of

T PICTURE!

ew York City—NOW!

esents

NIVEN *in*

AHEAD

artnell · Stanley Holloway

Directed by Carol Reed

duced by Norman Walker, John Sutro

Cities Film

Released by 20th Century-Fox

30th ANNIVERSARY

Boycott of Stars Is Weighed as New Strike Move

Stars working for studios picketed by the Conference of Studio Unions, may be named by the CSU strategy committee in letters to unions throughout the country, and union members be requested to boycott pictures in which such stars appear. This appeared to be the latest tactic developed by the CSU in the strike's 13th week.

Herbert Sorrell, CSU president, Monday wrote the Screen Actors Guild that stars would be allowed until the week's end to observe picket lines. The CSU strategy committee also decided to have members and sympathetic unions wire Congressmen, asking why the producers and the International Alliance of Theatrical Stage Employees are "allowed to flout the laws of the land," and also wire the National Labor Relations Board demanding a decision by next week in the studio election whereby set designers are to decide whether to affiliate with the CSU union or the IATSE union.

Last week, CSU business agents asked their international presidents to insist that the American Federation executive council force the IATSE president, Richard Walsh, to rescind charters he issued to studio workers in categories usually filled by CSU workers. IATSE executives meanwhile denied Mr. Walsh already had withdrawn the charters.

In New York, the Screen Publicists Guild is discussing with companies individually merit increases for members. The IATSE Laboratory Technicians Union, Local 702, there, was to reach a new contract agreement this week with some 20 laboratories.

Export Company Ready for Action

Final decisions have been made by executives of the major companies concerning the industry's Export Association chartered Wednesday under the Webb Act, it was announced this week by N. Peter Rathvon, chairman of the committee. With attorneys having filed the charter in Delaware, it is believed that the corporation will be completed and ready for business next week, at which time the board of directors will be named.

At midweek no choice had been made of a president for the organization nor had any territory been designated in which the organization will function.

While only six companies are members of the association at present, independents will be eligible and the Society of Motion Picture Producers has been invited to arrange for the selection of one member of the board. The board in turn will select officers for the new corporation.

It is believed that the company now being formed may be a parent company and that subsidiaries will be organized as required for entry into individual foreign territories.

Philippine Service Ribbon Awarded to Joe E. Brown

Joe E. Brown, currently on his fourth overseas tour, was awarded the Philippine Service Ribbon by General Douglas MacArthur at Manila May 12 "in appreciation for meritorious service and invaluable assistance to troops in the field." The ceremony, with General MacArthur pinning the ribbon on the film comedian, marked the first time that a civilian had received the award.

Wins Exploitation Contest

Jack Matlack of the Broadway theatre, Portland, Ore., has been awarded the first prize, a $500 silver trophy, in Universal's "Eagle vs. Dragon" exploitation contest. The second prize, a $100 War Bond, went to Red Waggoner, Wallace theatre, Tahoka, Tex.

FROM READER

COMMENDATION FOR AN EDITORIAL

To Terry Ramsaye:

Your editorial "Blood and Guts" is so admirably done that it calls for superlative commendation. You should have the twentieth century prize for civilized decency.

Just one more thought, cheap and trashy radio commentators, a considerable portion of newsreels and full length features to a marked degree are spreading wide and deep a subversive propaganda —radicalism of the grossest kind. Those who are responsible for this condition are sowing the wind and will reap the whirlwind.

Your editorial should be reprinted and enough copies supplied "Charles Atlas," with instructions to take a sledge hammer and railroad spikes and drive it in. — *Joseph Gray, Gray Theatre, Spangle, Pa.*

Associates Honor George Schaefer

George J. Schaefer, chairman of the War Activities Committee and chairman of the board of Lester Cowan Productions, was honored by the Motion Picture Associates, Wednesday, June 6, when he was awarded a plaque for distinguished service in the industry. The award, first of a series to be given annually, was made at the Associates dinner dance at the Waldorf-Astoria Hotel. Mr. Schaefer is a prominent figure in many charitable and service organizations and since the beginning of the war he has given much of his time to patriotic and fund-raising drives.

Proceeds of the dinner went to the Motion Picture Associates' Charity Fund.

The joint honorary and award committee of Motion Picture Associates included: Jack Alicoate, Joseph Bernhard, Nate Blumberg, Harry Brandt. Colvin Brown, H. D. Buckley, G. L. Carrington, Max A. Cohen, J. Cheever Cowdin, Ned E. Depinet, J. J. Donohue, Oscar Doob, Jay Emanuel, Louis Frisch, Leonard Goldenson, Abel Green, Hal Horne, Austin Keogh, Malcolm Kingsberg, M. L. Kussel, Irving Lesser, Charles Lewis, Harold Mirish, S. B. McCormick, C. C. Moskowitz, Lee Newberry, Louis Nizer, J. J. O'Connor, E. K. O'Shea, Hugh Owen, Martin Quigley, N. Peter Rathvon, Charles Reagan, H. M. Richey, Sam Rinzler, Herman Robbins, Harry A. Ross, Nicholas M. Schenck, Louis Schine, A. W. Schwalberg, Fred J. Schwartz, William A. Scully, Charles P. Skouras, George Skouras, A. W. Smith, Jr., N. B. Spingold, Leo Spitz, Joseph J. Unger, J. R. Vogel and Albert Warner.

Officers of Motion Picture Associates are Morris Sanders, president and Jack Ellis, vice-president.

Cromwell Reelected Head of Screen Directors Guild

The Screen Directors Guild has reelected John Cromwell as president, Mervyn LeRoy, first vice-president; Edward Dmytryk, second vice-president, and Tay Garnett, Rouben Mamoulian, William A. Seiter and Norman Taurog, members of the board of directors. Newly elected were Delmer Daves, secretary; A. Edward Sutherland, treasurer, and David Butler, George Cukor, Howard Hawks, Norman McLeod, Richard Wallace and William Wellman, directors.

"Way Ahead" Nets Large Pre-Opening Press

The British Two-Cities film, "The Way Ahead," received a large weekend press prior to its opening on June 2 at the Victoria theatre, New York. The New York publicity department of 20th Century-Fox, which released the film in this country, got approximately 1,500 lines of feature story and picture breaks, largest of which were the half-page story in the *Sunday Mirror* and the 505-line feature story in the Sunday *Herald Tribune*. The picture stars David Niven.

U. S. Answers to Trust Suit Query List No Witnesses

Answers to interrogatories from eight distributors, defendants in the Government's New York anti-trust case were filed Monday in New York Federal Court, by the U. S. Department o Justice. The answers occupy 74 pages, but fai to list witnesses.

The answers state that the Department will reply at the trial, which is to begin October 8. Th reply will be on the information furnished by order of the court February 2, and November 29 1940.

Distributor counsel this week had no commen on the Government reply, beyond saying it was "complicated". If they find the new informatio unsatisfactory, they will be permitted to ask Federal Judge Henry Goddard to force the Government to answer several hundred other interrogatories now withheld.

Trial of the Leader theatre, New York, suit against Twentieth Century-Fox and the Randforce Circuit, was assigned last week to a New York Supreme Court judge by Judge Morris Eder. The plaintiff is attempting to force the distributor to return a product franchise given to a theatre in the circuit after the Leader was sold to its present owner, Leopold Storch.

Last week, in St. Louis Federal Court, Judge Richard Duncan received a motion asking that Universal and Republic be named defendants in the injunction and damage suit by Harry Arthur, Jr., against the American Arbitration Association and several film companies.

St. Louis Theatre Decision Appealed to Washington

Both the St. Louis local of the IATSE and St. Louis theatres have appealed to the National War Labor Board in Washington a ruling of the Regional War Labor Board in Kansas City which denies the request of both parties for modification of the regional board's decision regarding wage increases for stagehands. The theatres allege that the board's ruling that the wage increase of 15 per cent for stagehands be made retroactive is unfair. If this ruling is enforced, the theatres will ask that the order reducing the number of stagehands by one at each of five first run houses also be made retroactive with the union returning the salaries paid to the dropped stagehands since January 15, 1944. The union has asked for a review of the regional board's decision increasing the hours of stagehands at first run theatres from 49 to 56 per week.

March of Time Subjects Admitted to Argentina

Richard de Rochemont, March of Time producer, has received word that Spanish versions of March of Time's "What to Do With Germany". "Underground Report" and "Portugal — Europe's Crossroads" have been admitted to Argentina, it has been announced.

RCA Declares Dividend

Following the meeting of the board of directors of the Radio Corporation of America, held June 1 in New York, Brigadier General David Sarnoff, president, announced that a dividend of 87½ cents per share had been declared on the outstanding shares of $3.50 cumulative first preferred stock for the period from April 1, 1945, to June 30, 1945. The dividend is payable July 2 to holders of record June 11.

Hunt to Rebuild Theatre

William C. Hunt, head of Hunt Enterprises, has announced that priorities have been obtained, and the Grand theatre, Cape Court House, N. J., will be rebuilt in the autumn. In Wildwood, N. J., Hunt Enterprises will show motion pictures in Convention Hall this summer.

That RKO BRAND OF *Showmanship*

...The biggest simultaneous area opening of em all arranged for a gigantic opening in more than 100 New England and New York State theatres on June 26...

•

The blanketing Yankee Network and additional powerful stations beamed for the most concentrated mass coverage in history...

•

...Pages and pages of promotion in all Hearst Boston newspapers...

...Mammoth Night of Spectacle at Boston Garden to 18,000 people on Sunday, June 26, a Hearst-sponsored Prelude to a Premiere getting top priority promotion all along the line.

...Important persons from all walks of life at dozens of affiliated affairs...

...All wrapped up in showmanship's most extensive and intensive campaign of seat-selling exploitation on record!

•

To be followed by like treatment throughout the territory served by WLW, "The Nation's Station," Cincinnati.

...to launch

RKO'S MIG
OF A HA
OF H
AND
DATE
DEST

BACK TO

starring **JOHN WA**

with **ANTHONY QUINN • BEULAH BONDI**

Executive Producer ROBERT FELLOWS • Directed

RKO RADIO PICTURES

Y DRAMA

DFUL

ROES

EIR

WITH

TY!

The inside story of the invisible army of the Philippines. A great drama of helpless fury and inspired courage . . . told on a flaming canvas of mighty action and thundering thrill — to live forevermore in the hearts of all who want to be free!

BATAAN

See THE MARCH OF DEATH! • JAP BRIDGE OF DEAD!
CABANATUAN PRISON RAID! • BATTLE OF BATAAN!
BOLO KNIVES VS. GUNS! • DARING GUERRILLA RAIDS!
YANK LANDING AT LEYTE! • *and more, and more, and MORE!*

LET'S TOP THEM ALL IN THE MIGHTY 7th WAR LOAN

NE

Y FRANQUELLI • LEONARD STRONG

ARD DMYTRYK • Screen Play by BEN BARZMAN and RICHARD LANDAU

Hicks, Paramount Foreign Chief, Dies in New York

John W. Hicks, Jr., 58, president of Paramount International Films, Inc., and vice-president of Paramount Pictures, Inc., died at Memorial Hospital, New York, June 1, following an operation performed April 17.

John W. Hicks, Jr.

Mr. Hicks was a resident of New Rochelle, N. Y., where he was a member of the First Presbyterian Church and the Men's Club.

Funeral services were conducted at Campbell's Funeral Church, New York, Monday. The body was taken to Sedalia, Mo., for burial in the family plot.

A veteran industry executive, Mr. Hicks has been identified with the screen for a third of a century, having operated two theatres in Missouri in 1912. In 1914 he became a film salesman and branch manager for General Film Company in Oklahoma and Missouri, and later became Minneapolis branch manager for Goldwyn Pictures Corporation.

He joined Paramount in 1919 as a branch manager for Paramount Publix Corporation, and in 1920 transferred to the company's home office in New York as assistant to the late Sidney R. Kent, who was then sales manager for the corporation.

He became identified with foreign activity in March, 1921, when he was sent to Australia as managing director for Paramount. Following 11 years in Australia, he returned to the home office again and in 1932 became manager of the company's English division.

In 1933 Mr. Hicks became acting manager of Paramount International Corporation. A year later he was named manager of the foreign department of Paramount Pictures, Inc. In 1936 he was elected vice-president of Paramount, and in 1938 became a member of the corporation's board of directors. He also was a director of Famous Players Canadian Corporation.

When Paramount International Films, Inc., was formed in 1944, Mr. Hicks became president of the overseas subsidiary, the position he held at the time of his death.

Born in Sedalia, Mo., September 20, 1886, Mr. Hicks never forgot his home town, returning there regularly. His extensive travels as a foreign sales executive took him to nearly all countries in Continental Europe, to Great Britain, the Near East, the Orient, Australia and New Zealand and to Latin America. He flew to London in September, 1943, during the blitz to attend to company business and had post-war plans for world survey trips to be made by air.

Advocate of Free Screen

Mr. Hicks was a strong advocate of a free screen and he stood for quality pictures. He was always ready to point out that the motion picture business thrived on competition.

In looking forward to post-war activities, he viewed world distribution with a high degree of optimism. He said that an era of advancement was to be experienced by the industry in the days ahead.

Surviving are his widow Mrs. Arline Phipps Hicks; his son, John W. Hicks, 3rd, of the U. S. Army Air Force, stationed at Tonopah Field, Nevada; his twin sisters Miss Mattye and Miss Rubye Hicks, of Sedalia, and a brother, Wilson Hicks, executive editor of *Life* magazine.

Harris Goldman

Harris Goldman, 70, owner of the Fenway theatre, New York City, died Sunday, June 3. His son, Moe Goldman, owner of the President theatre, New York, survives him.

J. Louis Rome, Baltimore Circuit Operator

J. Louis Rome, circuit operator of more than a dozen Baltimore neighborhood theatres, died Monday, June 4, in the Baltimore office of Frank H. Durkee, also a circuit operator. He was 53 years old. Formerly chief barker of the Variety Club, he served last year as Maryland state chairman of the industry's Fifth War Loan Drive and had headed many charitable organizations. He had been under treatment for a heart ailment for the past year.

Jeffrey, UA Canadian Sales Manager, 45

A. J. Jeffrey, 45, United Artists Canadian sales manager, died in Toronto June 4. Mr. Jeffrey, who had been ill for the past few months, had been with United Artists for 19 years, first as a salesman, finally succeeding David Coplan as the company's Canadian sales manager. His wife, Lilla, survives.

Ferdinand Munier, Screen and Radio Actor, Was 55

Ferdinand Munier, 55, film and radio character actor, died May 27 at his home in Los Angeles. His last picture was "The Diamond Horseshoe" and at the time of his death he was appearing in "The Count of Monte Cristo," radio feature. He is survived by his widow, Charlotte Treadway, and a daughter, Mrs. Charlotte Cardwell. Mr. Munier joined a San Diego stock company and came to New York in 1910, remaining there for five years. He married Charlotte Treadway, with whom he spent the years of 1916-18 on the Orpheum circuit. After 10 additional years of stock, Mr. Munier made his first film success in the Will Rogers picture, "Ambassador Bill." He later appeared in "Babes in Toyland," "Clive of India," "Roberta," "Marriage Forbidden," "Claudia" and other productions.

T/Sgt. Joel Levy

Joel Levy, chief motion picture booker for Loew's out-of-town theatres, has been advised by the War Department that his son, T/Sgt. Joel Levy, Jr., 28, United States Signal Corps, formerly of Loew's publicity department, has been killed in action in the Philippines. Sgt. Levy was with a sound-camera unit in the forces that retook Manila. He leaves a widow and one child.

Cornelius L. Kingsley

Cornelius L. Kingsley, 61, in charge of amusement advertising of the New York *Sun*, died May 31 at his home in New Rochelle, N. Y. He joined the *Sun* 31 years ago, after associations with the old New York *Globe* and The New York *Press*. Surviving are a son, Sgt. John Kingsley; two daughters, Mrs. Lester Gates and Miss Hazel Kingsley; a brother, George E., and a sister, Mrs. Mabel Hughes.

Mrs. Marion Jourdan

Mrs. Marion Jourdan, manager of the Majestic theatre, Iuka, Miss., for the past 30 years, died May 16 of a cerebral hemorrhage at her home in Iuka. She is survived by her husband, owner of the Majestic theatre, and by a brother and a sister.

Sumer Singer

Sumer Singer, 38, motion picture advertising executive of Buchanan & Company, Inc., died suddenly Monday night at his home in New York. Surviving are his wife, Jeanne; and two children, Max and Lewis.

Pierson A. Skelton

Pierson A. Skelton, 59, senior vice-president and former general manager of the National Outdoor Advertising Bureau, Inc., died May 30 at his home in New York after a long illness.

James N. Fricke

James N. Fricke, 75, veteran member of the St. Louis local of the Stagehands Union, was killed by a hit and run driver in St. Louis June 1. Mr. Fricke, a stage doorman, retired a year ago.

Canadian Board Approves Season Contract Terms

The first new season product of a distribu company has been approved in Canada with res to contract groupings by J. R. Croft, Adminis tor of Services in the Wartime Price Boar was disclosed in Toronto last week. Thus confirmed the report that the Dominion Gov ment proposes to maintain regulation of film re contracts, although the war in Europe has ende

The authorization, moreover, is in distinct trast to the action of the Federal Governmen removing trade restrictions in other fields, the exception of price controls, which are to continued indefinitely to meet a possible inflat ary trend, it was announced.

The first 1945-46 contract groupings to be proved are those of Warner Bros. Pictures tributing Company, Ltd., Toronto, which incl a list of 25 unnamed features.

According to the authorization from the Gov ment board, five have been placed under the h ing of "specials," with others listed in four gro the lowest of which has only two features. full list of new season product has not been nounced as yet by the Toronto office of Warn but four pictures set for early release in autumn have been announced. They are "De tion," "The Big Sleep," "Saratoga Trunk" "Rhapsody in Blue." These have not been lis as part of any authorized group by the compa

Stephen Early Awarded DSM Upon Leaving White House

Stephen T. Early, Presidential secretary, ceived the Distinguished Service Medal fr President Truman last week upon his retirem after more than 12 years of service. The ci tion said that Mr. Early "was of great assista in helping to arouse the nation in the days of unpreparedness" and that "in thousands of det he lightened the daily burdens of the Chief Exe tive, leaving him free for other duties." Bef serving as President Roosevelt's secretary, Early was Washington representative for the Pa mount Publix Corporation and Paramount Ne from 1927 to 1933. He has joined the Pullm Company as vice-president.

Army Film Program Ready For Redeployment Areas

The Army's program of showing 35mm ent tainment films to soldiers stationed in redeployme areas is ready to start, Joseph Seidelman, Univer International president and civilian film consulta to the Secretary of War, reported last week to meeting of foreign managers in New York. M Seidelman returned from a tour of England a France where he inspected 35mm pictures shov to the troops, under the Army's new program. T condition of the projectors and of the prints w good, he said. Mr. Seidelman said that the Gover ment would pay three cents per person for t 35mm films in inactive combat zones, while charge would be assessed for active combat areas.

Decency Legion Reviews Seven New Pictures

This week the National Legion of Decency r viewed seven new films, approving all. In Cla A-1, unobjectionable for general patronage, ar "Both Barrels Blazing," "Oregon Trail," "Scotlar Yard Investigator," "The Silver Fleet," "Si Your Way Home." In Class A-2, unobjectionab for adults: "Song of Mexico," "Ten Cents Dance."

Fourth "E" Star Won by RCA

A fourth star for continued outstanding achiev ment in the war effort has been added to t Army-Navy "E" flag won in 1943 by RCA Labor tories at Princeton, N. J. The renewal is for year instead of the usual six months.

sserman Says lajors Should uild in Brazil

orty-four million Brazilians, possessing a idly expanding, wealthy country, nevertheless e few first class, air conditioned first run atres—and American film companies should take antage of the situation, in the belief of Jack erman, RKO manager there, who is in New rk conferring with home office executives. He remain approximately three months.

Ir. Osserman, formerly RKO district manager Chicago, and for the past 20 months in Brazil, RKO was examining the situation. He said t MGM, he understood, would build five more ises. That company, he pointed out, had two ises in Sao Paulo, and three in Rio de Janeiro, he believes it is wise to build in every one the 12 key cities of the country.

razil's economy is extremely fortunate, he observed. Steel for the theatres, for automobiles, and like, is now produced in the country; and le construction has always been slow, it probwill be speeded now. Employment is at an aralleled peak, he said.

merican companies need not fear their product decline in popularity, Mr. Osserman believes. Contrary to the general belief, I firmly predict re will be no 'invasion' of French, Italian, and glish pictures to replace American. We have ned the tremendous friendship of Brazilians, everywhere there is a tremendous desire to n English.

In general, American product is better protected Brazil than in any other Latin-American coun- Spanish pictures, regarded as competition elsere, just trickle into Brazil. Brazilian production lf is negligible."

ecognition by Brazil of Soviet Russia eight ks ago, and relaxation of the censorship at war's end, together with a change in censorship ninistration recently and the declaration for a press some three months ago, has allowed O to bring in "North Star," which, last week, in its fifth week and a tremendous success, ording to Mr. Osserman. The picture opened ultaneously at seven theatres.

KO also will bring in "Days of Glory," which not barred, but which the company hesitated mport during the anti-Russian period.

o July Releases End th-Fox's Season

Nob Hill" and "Within These Walls," final luctions of the 1944-45 season, will be released 20th Century-Fox during July. "Nob Hill," luced in Technicolor by Andre Daven, was died by Henry Hathaway with a cast headed George Raft, Joan Bennett, Vivian Blaine and gy Ann Garner. "Within These Walls," a on melodrama, was produced by Ben Silvey and cted by H. Bruce Humberstone. Leading roles played by Thomas Mitchell, Mary Anderson Edward Ryan.

anch Head Transferred, nother Named by RKO

he appointment by RKO Radio Pictures of two branch managers was announced last weekend Robert Mochrie, general sales manager. Lou nan was transferred from manager of the Des ines branch to head the Milwaukee office, ceeding the late Arthur Schmitz, effective June Seymour Borde, Chicago salesman for six rs, was promoted to succeed Mr. Elman at Moines, effective June 11.

wrence Brown Joins MPSA

awrence K. Brown, formerly with the Produc- Code Administration staff, has joined the Mo- Picture Society for the Americas as assistant Harold Hopper, president, and C. Merwin vis, secretary. He is also a consultant on in American subjects in films.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 79—Battle for Okinawa. . . . Britsh Navy joins American fleet in Pacific. . . . Welcome home for General Clark. . . . Food Administrator Jones appeals for aid to farmer. . . . Motor daredevils put on thrilling show. . . . Mercy planes.

MOVIETONE NEWS—Vol. 27, No. 80—Defeated Nazi war leaders rounded up. . . . American generals return from Europe. . . . Stolen Nazi loot seized by Allies. . . . Bathing beauties in Florida. . . . Water display at Grand Coulee Dam. . . . Pipe line under Channel aided victory.

NEWS OF THE DAY—Vol. 16, No. 277—Yanks plow through mud in Okinawa. . . . Gen. Clark home. . . . More G.I.'s home. . . . Setttinius predicts success for World Security parley. . . . Farmers need help. . . . Hospital planes christened by Mrs. Truman at capital. . . . Jeeps wins Kentucky Derby preview.

NEWS OF THE DAY—Vol. 16, No. 278—Goering taken with criminals. . . . Home coming for U. S. generals. . . . Soviet army honors Patton. . . . West Point's sky salute. . . . Honors for F.D.R.'s aides. . . . Victory miracle now revealed.

PARAMOUNT NEWS—No. 80—Lest we forget—nation honors heroic dead—Americans in Europe and on Okinawa honored. . . . Farm help wanted. . . . Pacific shipping crisis. . . . Stubborn bottle delays christening hospital planes.

PARAMOUNT NEWS—No. 81—10,000 Yanks come home. . . . Germany after defeat. . . . Steve Early honored.

RKO PATHE NEWS—Vol. 16, No. 82—Stettinius reports on San Francisco. . . . Battle rages on Okinawa. . . . General Clark hailed in Chicago. . . . Navy Yard tackles big repair job. . . . Jones asks crop corps volunteers.

RKO PATHE NEWS—Vol. 16, No. 83—Allies capture Goering, Kesselring, Von Rundstedt. . . . Philadelphia welcomes Bradley and Spaatz. . . . Yanks visit Hitler's Berchtesgaden home. . . . Undersea oil line fed invasion. . . Truman honors Early with D. S. M.

UNIVERSAL NEWS—Vol. 18, No. 403—Memorial Day observance. . . . The valiant U.S.S. Laffey. . . . Mrs. Truman christens ship. . . . Farm workers needed. . . . R.C.A.F. rescues. . . . Gen. Clark in Chicago. . . . Iraq prince welcomed.

UNIVERSAL NEWS—Vol. 18, No. 404—Alllies seize German loot and criminals. . . . Victory pipe line. . . . Mid-ocean victory garden. . . . War chiefs return to U. S. . . . War bonds launch new flat-top.

ALL AMERICAN NEWS—Vol. 3, No. 137—Yanks set up radio station in Burma. . . . Craigen serves in capital-labor dispute. . . . Cleveland's Karamu House does notable job. . . . Nation honors fallen heroes with parade. . . . First Yanks back from European war theatre. . . . On to Tokyo.

New Republic Production Budget at $20,000,000

Republic Productions, now observing its 10th anniversary, has set a budget of $20,000,000 for new production and $2,000,000 for studio expansion, it has been reported. Herbert J. Yates, president and founder, said that during 1945 he planned to establish equipment for Technicolor and intended to produce two films in Technicolor during the year. It also was announced that "The Uninvited Guest" replaced "Strange Obsession" as the title for the forthcoming big-budget production starring Vera Hruba Ralston.

Renewal of the franchise agreement between Republic Pictures Corporation and Empire-Universal Films, Ltd., covering the exclusive distribution of Republic product in Canada, has been announced by James R. Grainger, its president and general sales manager, and Empire-Universal president, A. W. Perry.

The agreement marks the continuance of an association which began when Republic was organized in 1935. Empire-Universal is joining Republic in its current celebration of its 10th Anniversary, and Mr. Perry reports widespread exhibitor support of its playdate drive.

"Flame of Barbary Coast," flagship picture of the anniversary, is scheduled to open in mid-June at Loew's Uptown in Toronto, and has been booked in all the "A" houses of the Odeon and Famous Players Canadian circuits. "Earl Carroll Vanities" has opened at the Famous Players Capitol theatre in Montreal.

"Valley" in Sixth Week

Metro-Goldwyn-Mayer's "Valley of Decision" began its sixth week at the Radio City Music Hall, New York, Thursday, June 7, after attracting more than 745,000 persons during the first five weeks.

Mexican Union Gets Raw Stock For Production

by LUIS BECERRA CELIS

in Mexico City

Although raw stock is so scarce in Mexico this year that producers have had to streamline their programs, and Jose Macip has had to quit distribution because he cannot obtain stock for prints, the Ministry of the Interior has allowed the National Cinematographic Industry Workers Union, Mexico's original film labor organization, raw stock for an ambitious production undertaking.

The union has been weakened in membership, with the resignation of six sections, dominated by the players, but seemingly not in strength. The union told the Ministry that it needed this raw stock for the production of a series of pictures of great artistic value, that will initiate a new era in the production of motion pictures in Mexico.

The union announced that the program would be executed with the best and most modern elements for producing and developing pictures; that it has three studios lined up for the proposition, and that "numerous producers, able and willing to invest millions of pesos, have pledged their cooperation."

The Union has said nothing about when this program will start, but it is presumed that it will be soon, now that it is assured of raw stock.

▽

The film censors have lost the fight of several weeks that Films Mundiales waged for the lifting of their exhibition ban on the "Las Abandonadas" ("Abandoned Girls"), featuring Dolores del Rio and Pedro Armendariz, banned on the ground that it contains objectionable sequences and slights the Mexican Revolution.

The production is the leading one here now, doing record business at the Cine Chapultepec, the newest first run theatre.

▽

The seven local stage theatres have resumed performances after being closed 13 days, resulting from the National Actors' Union resenting the objection by an element of film laborites, to Jorge Negrete, popular picture actor and singer, making a personal appearance in one of the houses. Mr. Negrete is a leader of the new film workers' union organized by the players. The theatres reopened when President Manuel Avila Camacho intervened to settle the dispute.

The houses, however, face another closing. The stagehands are demanding a 25 per cent pay increase, which the employers say they cannot afford to grant. The stagehands threaten to strike unless they get what they demand.

▽

Six subsequent run exhibitors here made labor peace at heavy cash cost. Five of them, the Cines Principal, Hipodromo, Estrella, Roxy and Alarcon, granted the demanded 15 per cent wage raise, which gives their attaches the highest pay for their work in this city—$3 to $4 a day each. The other, the Cine Tacuba, agreed to pay its employees' claim for $3,500 for overtime and other extra services, paying half on account and agreeing to settle the rest in weekly installments of $250 each.

The attaches' case was fought before the Federal Board of Conciliation and Arbitration by the National Cinematographic Industry Workers Union, of which theatre attaches are now members.

Frank Stanton Is Named CBS General Manager

Frank Stanton, vice-president of the Columbia Broadcasting System, has been named general manager and elected to the board of directors of the company, it was announced this week. Joseph H. Ream, vice-president and secretary, and Frank K. White, vice-president and treasurer, also were elected to the board. Commander Mefford R. Runyon, recently elected executive vice-president and a director of the Columbia Recording Corporation, CBS subsidiary, has resigned as a director.

Action on the Furlough Front!

. . . in RKO's brilliant new romantic topper . . . an all-out battle in this war called love, between a kiss-and-run hero, and a girl with only marriage on her mind! . . . Solid shooting for important box-office money!

★

NATIONALLY ADVERTISED
TO 25,150,475 CIRCULATION
—in Life—Ladies' Home Journal—
Woman's Home Companion—True
Story—Liberty—Pic—Look and Fan List.

LET'S TOP THEM ALL IN
THE MIGHTY 7th WAR LOAN

ROBERT YOUNG ♥ LARAINE DAY

IN

"Those Endearing Young Charms"

with

ANN HARDING

and Introducing

BILL WILLIAMS

. . . Sensational in his first big RKO comedy role.

Produced by BERT GRANET **Directed by** LEWIS ALLEN **Screen Play by** Jerome Chodorov

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

CAROLINA BLUES: Kay Kyser, Ann Miller, Victor Moore—Played with a Western. Everybody liked it. Business average.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

COWBOY FROM LONESOME RIVER: Charles Starrett, Vi Athens—Nice Western. Played on double bill to average business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

DOUGHBOYS IN IRELAND: Kenny Baker, Jeff Donnell—This proved to be a poor picture. Too much singing. —Chris Caporal, Bison Theatre, Oklahoma City, Okla.

EADIE WAS A LADY: Ann Miller, Joe Besser, Hal McIntyre—Good little one-day picture, but why don't they let Ann Miller dance more. She draws them for her good looks and dancing and then they disappoint the patrons. Business fair. Played Sunday, April 29.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

TOGETHER AGAIN: Irene Dunn, Charles Boyer—This is a good comedy that keeps the interest of the average patron. Good story, also entertaining enough for the kids. The young people in this one are tops. Played Monday, Tuesday, May 21, 22.—F. D. Fowler, Princess Theatre, Mocksville, N. C. Rural patronage.

TONIGHT AND EVERY NIGHT: Rita Hayworth, Lee Bowman—Many good comments from my patrons. Technicolor good, story fair and the box office good. Played Wednesday, Thursday, April 25, 26.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

TONIGHT AND EVERY NIGHT: Rita Hayworth, Lee Bowman—Lovely Technicolor, but it did not do business. Business below average.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Metro-Goldwyn-Mayer

AMERICAN ROMANCE, AN: Brian Donlevy, Ann Richards—This one clicked here. I thought it could have been shorter without losing anything, but what the customers like also agrees with me. Played Sunday-Tuesday, May 6-8.—Elmer Bohlig, Lake Theatre, Big Lake, Minn. Small town and rural patronage.

AMERICAN ROMANCE, AN: Brian Donlevy, Ann Richards—Business about normal. The picture was interesting but too long and something very important seemed to be lacking. Played Wednesday, Thursday, May 16, 17. —A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

BARBARY COAST GENT: Wallace Beery, Binnie Barnes—This was not supposed to be an outstanding production but it did well for us and there were no complaints. Played Sunday, Monday, May 13, 14.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

BETWEEN TWO WOMEN: Van Johnson, Lionel Barrymore—A good solid program picture which has dynamic pull at the box office. Everyone enjoyed it. Best Friday and Saturday business in 1945 so far. Played May 18, 19. —Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

KISMET: Ronald Colman, Marlene Dietrich—A very well produced picture which pleased some. But it is too heavy for a small town. Played Thursday-Sunday, May 10-13.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

KISMET: Ronald Colman, Marlene Dietrich—Very pretty color and costumes, but it had no appeal and many walked out. Would rather have had all this film used for Traveltalks and cartoons. Skip it. Played Sunday, Monday, May 6, 7.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

LOST IN A HAREM: Bud Abbott, Lou Costello—This was good entertainment for the children but some adults complained of it being too silly. Played Friday, Saturday, May 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MAIN STREET AFTER DARK: Edward Arnold, Selena Boyle—One of the juvenile pictures that was good for a one-day play. Patrons like this type of picture occasionally. Business fair. Played Sunday, April 22.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

MEET ME IN ST. LOUIS: Judy Garland, Margaret O'Brien—Although I did not have a trailer to advertise this picture and the weather was awful both days, it was well received by the patrons. Many good comments and business good. I sometimes wonder how the public seems to know the good ones and comes out to see them even though the picture is not well advertised. On the other hand when you advertise some feature which is boosted by the distributor as a great grosser you sometimes wonder what picnic the patrons are attending. Played Wednesday, Thursday, May 2, 3.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

L. V. BERGTOLD

Westby Theatre
Westby, Wis.

For the past 12 years Mr. L. V. Bergtold has been a regular contributor to the "What the Picture Did for Me" department. Until 1939 his reports were from the Opera House, Kasson, Minn. Now Mr. Bergtold owns the Westby theatre, Westby, Wis., and for the past five years he has reported on audience reaction and picture performance at the Westby theatre. He also has interests in theatres at Strawberry Point and Coogon, Iowa.

This theatreman, who has been in the business 20 years, is a graduate of the University of Minnesota and served overseas in World War I. He is the Commander of his local Legion Post.

Mr. Bergtold is on the board of the Wisconsin Independent Theatre Owners Association.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—This was the third time we have played this picture in nine years and I am happy to say we did outstanding business on it this time. Played Wednesday, May 23.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

THIN MAN GOES HOME, THE: William Powell, Myrna Loy—Was well received by the "Thin Man" patrons but I was disappointed at the box office. I find that my patrons do not like William Powell so very much. Played Wednesday, Thursday, May 16, 17.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

THIS MAN'S NAVY: Wallace Beery, Jimmy Gleason—Wallace Beery is very good and popular here and his pictures always please my customers. This is one of his best roles to date. A timely and very appealing picture. Played Sunday, May 20.—J. C. Balkcom, Jr., Gray, Ga. General patronage.

Monogram

MR. MUGGS STEPS OUT: East Side Kids—An old picture that pleased everyone, both young and old. Played Saturday, May 19.—Garland C. Lamb, Rex Theatre, Minden, La. Small town and rural patronage.

Paramount

AND NOW TOMORROW: Alan Ladd, Loretta Young—This one did business, but surprisingly Loretta got as many sighs as Alan. Played this on Mother's Day, with Mothers over 55 admitted free. We would welcome more pictures with these stars. Played Sunday-Tuesday, May 13-15.—Elmer Bohlig, Lake Theatre, Big Lake, Minn. Small town and rural patronage.

BRING ON THE GIRLS: Veronica Lake, Sonny Tufts—We didn't do well with this Technicolor musical picture. Comments were mixed. Some liked it, others panned it. Personally I didn't think it had anything more than beautiful photography until I saw the Spike Jones outfit come in at the last 10 minutes of the picture to save it from total failure. Played Sunday, Monday, May 13, 14.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

FOR WHOM THE BELL TOLLS: Gary Cooper, Ingrid Bergman—Unusual comment. Some said one of the best and others said it was the worst picture they had ever seen. It was about 60 minutes too long. Beautiful Technicolor and very excellent acting on the part of everyone. Played Monday, Tuesday, May 14, 15.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

FOR WHOM THE BELL TOLLS: Gary Cooper, Ingrid Bergman—Good acting. Picture too long. Business fair. The trouble with this picture, I think, as is the case with so many others of its kind, is that it has been released so long that our small town patrons loose interest before we play it. Played Wednesday, Thursday, May 9, 10.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

FRENCHMAN'S CREEK: Joan Fontaine, Arturo de Cordova—Good enough picture in Technicolor, but these costume pictures never do business in a small town. I was lucky to get film rental back. Played Wednesday, Thursday, May 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOING MY WAY: Bing Crosby, Rise Stevens—One of Paramount's classics. Bing puts out a swell job. Good for de luxe runs, but it is no good for small towns. We had eight walkouts. The picture is well made and well acted. Played Monday, Tuesday, April 30, May 1.—F. D. Fowler, Princess Theatre, Mocksville, N. C. Rural patronage.

HERE COME THE WAVES: Bing Crosby, Betty Hutton, Sonny Tufts—Why not let Betty Hutton play a serious part once in a while? I was afraid of this picture after hearing so many comments from outsiders that it was no good, but the box office said O.K. However, the comments from the public reported that the film was not as good as they expected. Played Wednesday, Thursday, April 18, 19.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

I LOVE A SOLDIER: Paulette Goddard, Sonny Tufts—I have reported on this picture once when we played it two days. My patrons liked it so much I brought it back for a one-day play and it was well received again. Good picture and good business. Played Sunday, May 6.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

PRACTICALLY YOURS: Claudette Colbert, Fred MacMurray—While business was not any too good the patrons who did come were satisfied. Played Monday, Tuesday, April 23, 24.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

PRACTICALLY YOURS: Claudette Colbert, Fred MacMurray—A full house of pleased patrons is practically yours when you play this. Everyone said, "It is really a swell show." Played Wednesday, Thursday, May 16, 17.—Garland C. Lamb, Rex Theatre, Minden, La. Small town and rural patronage.

RAINBOW ISLAND: Dorothy Lamour, Eddie Bracken—Very good. Lots of comedy. Should do well in any theatre. Played Monday-Wednesday, May 7-9.—M. Baily, Strand Theatre, Dryden, Ont., Can. Small town patronage.

SO PROUDLY WE HAIL: Claudette Colbert, Paulette Goddard—Truly a swell picture. A must for every American.—Chris Caporal, Bison Theatre, Oklahoma City, Okla.

RKO Radio

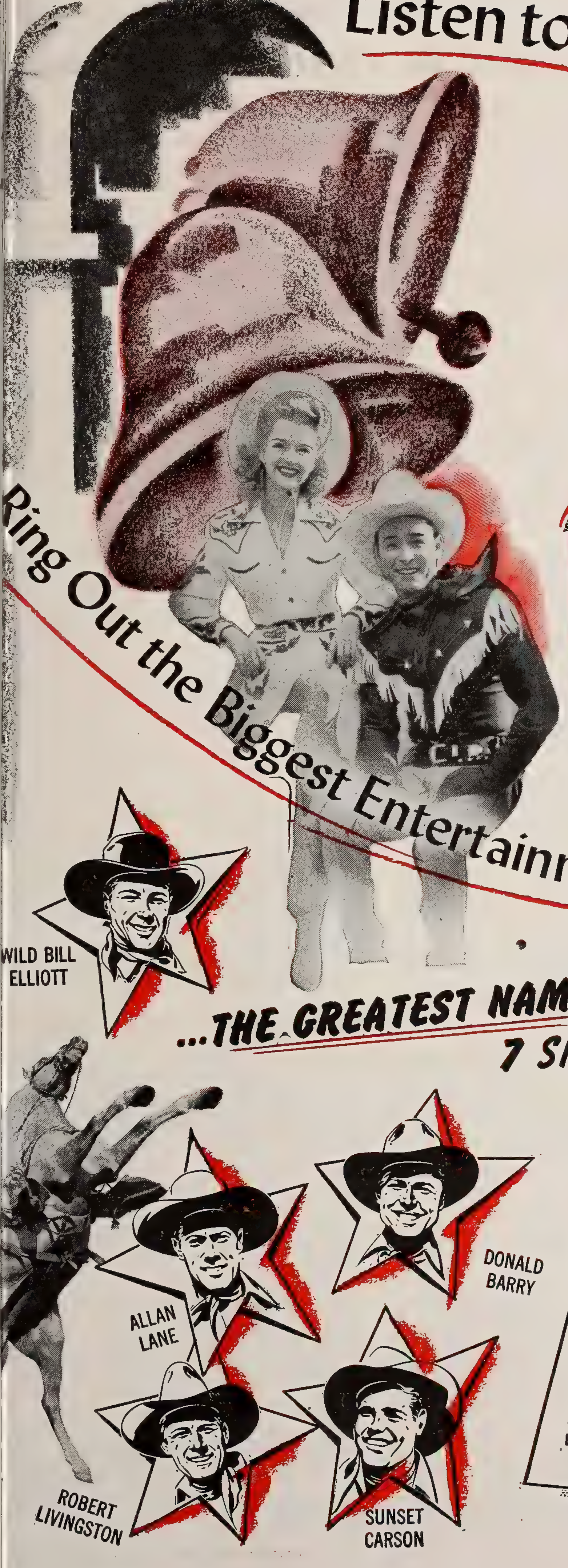
AROUND THE WORLD: Kay Kyser, Joan Davis, Mischa Auer—Played this in place of one of the bigger ones that would be a flop in this locality and got a surprise at the box office. If your followers like Kay Kyser, it is a good single program. Double bills are out here any time. Played Wednesday, Thursday, May 9-10.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

(*Continued on page* 48)

Listen to the Profits Jingle... As

BELLS OF ROSARITA

Ring Out the Biggest Entertainment News of the Season!


WILD BILL ELLIOTT
DONALD BARRY
ALLAN LANE
ROBERT LIVINGSTON
SUNSET CARSON

...**THE GREATEST NAMES** in *Western Screen History*

7 Shooting Stars

in one ***SURE-FIRE HIT!***

ROY ROGERS ★ **TRIGGER**
KING OF THE COWBOYS
THE SMARTEST HORSE IN THE MOVIES
featuring GEORGE "GABBY" HAYES and DALE EVANS
with ADELE MARA • GRANT WITHERS • JANET MARTIN • ROBERT MITCHELL BOYCHOIR
and BOB NOLAN and The Sons of the Pioneers
and Republic Guest Stars
WILD BILL ELLIOTT • ALLAN LANE • DONALD BARRY • ROBERT LIVINGSTON • SUNSET CARSON
Directed by FRANK McDONALD • Original Screen Play by Jack Townley
A REPUBLIC PICTURE

Short Product in First Run Houses

NEW YORK—Week of June 4

ASTOR: Clock Watcher	***RKO***
On to Tokyo	***WAC***
Feature: The Enchanted Cottage	RKO
CAPITOL: Hollywood Scout	***MGM***
Mouse Comes to Dinner	***MGM***
Feature: Thrill of a Romance	MGM
CRITERION: On to Tokyo	***WAC***
Crow Crazy	***Universal***
Feature: That's the Spirit	Universal
GLOBE: On to Tokyo	***WAC***
Ain't We Got Fun	***Vitaphone***
Feature: Flame of Barbary Coast	Republic
HOLLYWOOD: On to Tokyo	***WAC***
Unruly Hare	***Vitaphone***
It Happened in Springfield	***Vitaphone***
Musical Mexico	***Vitaphone***
Feature: The Corn Is Green	Warner Bros.
MUSIC HALL: On to Tokyo	***WAC***
Feature: Valley of Decision	MGM
RIALTO: Plastics Inventors	***RKO***
Feature: The Body Snatcher	RKO
RIVOLI: On to Tokyo	***WAC***
Boogie Woogie	***Paramount***
Jasper's Booby Trap	***Paramount***
Feature: A Medal for Benny	Paramount
ROXY: The Silver Streak	***20th Cent.-Fox***
March of Time, Spotlight on Congress	***20th Cent.-Fox***
To the Shores of Iwo Jima	***WAC-UA***
Feature: Where Do We Go From Here?	20th Cent.-Fox
STRAND: Cuba Calling	***Vitaphone***
On to Tokyo	***WAC***
Feature: Pillow to Post	Warner Bros.

CHICAGO—Week of June 4

APOLLO: Sikhs of Patala	***20th Cent.-Fox***
Rippling Romance	***Columbia***
On to Tokyo	***WAC***
Feature: A Song to Remember	Columbia
GARRICK: Water Babies	***Vitaphone***
Scrappily Married	***Paramount***
On to Tokyo	***WAC***
Feature: Thunderhead	20th Cent.-Fox
GRAND: On to Tokyo	***WAC***
Features: The Brighton Strangler	RKO
The Body Snatcher	RKO
ORIENTAL: Odor-able Kitty	***Vitaphone***
On to Tokyo	***WAC***
Feature: It's in the Bag	United Artists
PALACE: On to Tokyo	***WAC***
Features: See My Lawyer	Universal
Patrick the Great	Universal
ROOSEVELT: On to Tokyo	***WAC***
Feature: I'll Be Seeing You	United Artists
STATE LAKE: On to Tokyo	***WAC***
Feature: Salty O'Rourke	Paramount
UNITED ARTISTS: On to Tokyo	***WAC***
Blue Winners	***Paramount***
Ain't That Ducky	***Vitaphone***
Feature: Without Love	MGM
WOODS: Lowe, Hite and Stanley	***Columbia***
On to Tokyo	***WAC***
Features: The Vampire's Ghost	Republic
The Phantom Speaks	Republic

(Continued from page 46)

BAMBI: Disney Cartoon Feature—One of the best Disneys yet. Tied it in with the school activities and it did very well. The grownups also came. It will do all right on a single bill where this type of cartoon is liked. This is old but it was never played in this situation. Played Wednesday, Thursday, May 1, 2.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

ENCHANTED COTTAGE, THE: Dorothy McGuire, Robert Young—Marvellous acting by both leads. This McGuire girl is a star. Advertise the angle that this will be happening in every community now as the boys return. Played Sunday, Monday, May 13, 14.—Guy S. Abbott, Arlington Theatre, Arlington, S. D.

GIRL RUSH: Frances Langford, Wally Brown—Played this one on a double feature bill and it made quite a hit. Very good musical and good entertainment for the entire family. Played Friday, Saturday, May 18, 19.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

IT'S A PLEASURE: Sonja Henie, Michael O'Shea—Most elaborate ice spectacle ever made. It is in Technicolor. Sonja is still tops on skates. It is a pleasure to show this film. Played Saturday-Monday, April 21-23.—Guy S. Abbott, Arlington Theatre, Arlington, S. D.

MY PAL, WOLF: Jill Esmond, Sharyn Moffett—You don't have to go out and push them in the theatre when you play this film. A good dog story. The little girl is lovely. Play it by all means and you don't have to hide when it is over. Played Monday, Tuesday, April 23, 24.—F. D. Fowler, Princess Theatre, Mocksville, N. C. Rural patronage.

WOMAN IN THE WINDOW, THE: Edward G. Robinson, Joan Bennett—If your patrons like mystery dramas, they will like this one. They seem to go pretty well with me. My patrons said, "Real good." Business only fair. Played Monday, Tuesday, April 16, 17.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

WOMAN IN THE WINDOW, THE: Edward G. Robinson, Joan Bennett—Many favorable comments on this one. Business good. It should suit most exhibitors. Played Monday-Wednesday, May 14-16.—M. Bailey, Strand Theatre, Dryden, Ont., Can. Small town patronage.

Republic

BRAZIL: Virginia Bruce, Tito Guizar—A good picture that did not have any drawing power. It was a flop for us. Played Monday, Tuesday, May 14, 15.—Garland C. Lamb, Rex Theatre, Minden, La. Small town and rural patronage.

EARL CARROLL VANITIES: Dennis O'Keefe, Constance Moore—Fairly good show which lacked star power. Business was fair. It was a disappointment. It has a money-getting title. Played Sunday, Monday, May 13, 14.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GRISSLEY'S MILLIONS: Virginia Gray, Paul Kelly—Entertaining mystery which pleased average business. Played Tuesday, May 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

THOROUGHBREDS: Tom Neal, Roger Pryor, Adele Mara—For a small town rural section this is a good picture for a double bill on Friday and Saturday. Business good. Played Friday, Saturday, April 27, 28.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

UTAH: Roy Rogers, Dale Evans—Just what the boys and girls in a small town want. Business was good. If Roy Rogers stays out of the Army we can keep our doors open a while longer. Played Friday, Saturday, May 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Twentieth Century-Fox

CIRCUMSTANTIAL EVIDENCE: Michael O'Shea, Lloyd Nolan—Just a fair picture. We doubled this with "Dangerous Journey" and did average business. O'Shea should have better material than this. He sold for us in "Eve of St. Mark" but this won't do him justice. Played Thursday-Saturday, May 3-5.—Elmer Bohlig, Lake Theatre, Big Lake, Minn. Small town and rural patronage.

CIRCUMSTANTIAL EVIDENCE: Michael O'Shea, Lloyd Nolan—A good little picture that thrilled the hearts of the Lloyd Nolan lovers. So many ask why he does not make more pictures. Business good. Played Friday, Saturday, May 18, 19.—Miss Cleo Manry, Buena Visto Theatre, Buena Vista, Ga. Small town and rural patronage.

FRONTIER MARSHAL IN PRAIRIE PALS: William Boyd—We substituted this in place of an English production and it went over big. Used on double bill with "Lost in a Harem" and it turned out to be the more satisfying of the two. Played Friday, Saturday, May 18, 19.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

IRISH EYES ARE SMILING: Monty Woolley, Dick Haymes, June Haver—Played this one on Easter and in was tops in entertainment. It was not too long and we had many good comments. We would like more like them with a swell box office. A natural for any spot. Played Sunday, Monday, April 1, 2.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. City and rural patronage.

THUNDERHEAD: Roddy McDowall, Preston Foster—If they love horses they will come out in big crowds for this one. It is among the top pictures of 1945 for this house. It has beautiful photography and a very pleasing story with a capable cast of players. Played Sunday, Monday, May 20, 21.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

United Artists

ABROAD WITH TWO YANKS: William Bendix, Dennis O'Keefe—Do you like to hear your house roar with laughter and to see the satisfied smile of the patrons when they leave the theatre. If you do, play this one. Give us more like this. Played Monday, Tuesday, May 7, 8.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

GUEST IN THE HOUSE: Anne Baxter, Ralph Bellamy—My patrons like Ann Baxter but they did not like her in this type of picture. Now I have to try and build her up again with the patrons. Nothing to brag about. Business a disappointment to the manager. Picture a disappointment to the patrons. Played Monday, Tuesday, April 30-May 1.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

SINCE YOU WENT AWAY: Claudette Colbert, Monty Woolley, Shirley Temple, Joseph Cotten—You fellows with little theatres, lay off this one. The picture is too long and we had too many walkouts. Not liked by rural class. As for the picture it is tops for de luxe runs. As for small towns it is poison. Played Thursday, Friday, May 10, 11.—F. D. Fowler, Princess Theatre, Mocksville, N. C. Rural patronage.

Short Features

Columbia

COMMUNITY SING: No. 13—With the war ending in Europe this made quite a hit here as it is mostly patriotic songs.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga.

FILM VODVIL—These shorts are good fillers, but one act will be good and the next awful. Why not make them all good and make that applause sound natural?—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Paramount

OUT FISHIN': Sportlights—Our people liked this sports reel. There is some poetry recited in it. The scenes are very well done.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SHE-SICK SAILORS: Popeye the Sailor—Good Popeye cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

FLICKER FLASHBACK: No. 3—These are all laugh-getters and are good on any program. If you think your picture or sound is not so hot, run one and you will be better satisfied.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

HARRIS IN THE SPRING: Headliner Revivals—Picked this up due to the scarcity of shorts. The old gags and ideas are not so hot. Some are good and the others are not.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Twentieth Century-Fox

ANTS IN YOUR PANTRY: Terrytoons—A lively cartoon with an off-screen voice explaining the action.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

CANYON OF THE SUN: Movietone Adventures—A dandy short. As they come out they say give us more of them. Why not? They should cut some of the film they are hanging on these long drawn-out features.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

POST-WAR INVENTIONS: Terrytoons—Good Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE UNKNOWN BATTLE: March of Time—An interesting two-reel short about the German Air Force and its whereabouts on the invasion of the continent at Normandy. Well received here by an audience watching "Naughty Marietta."—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

United Artists

MASK OF NIPPON: World in Action—A very timely two-reel film with lots of pre-war scenes of Japan and her people. Impressively watched here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

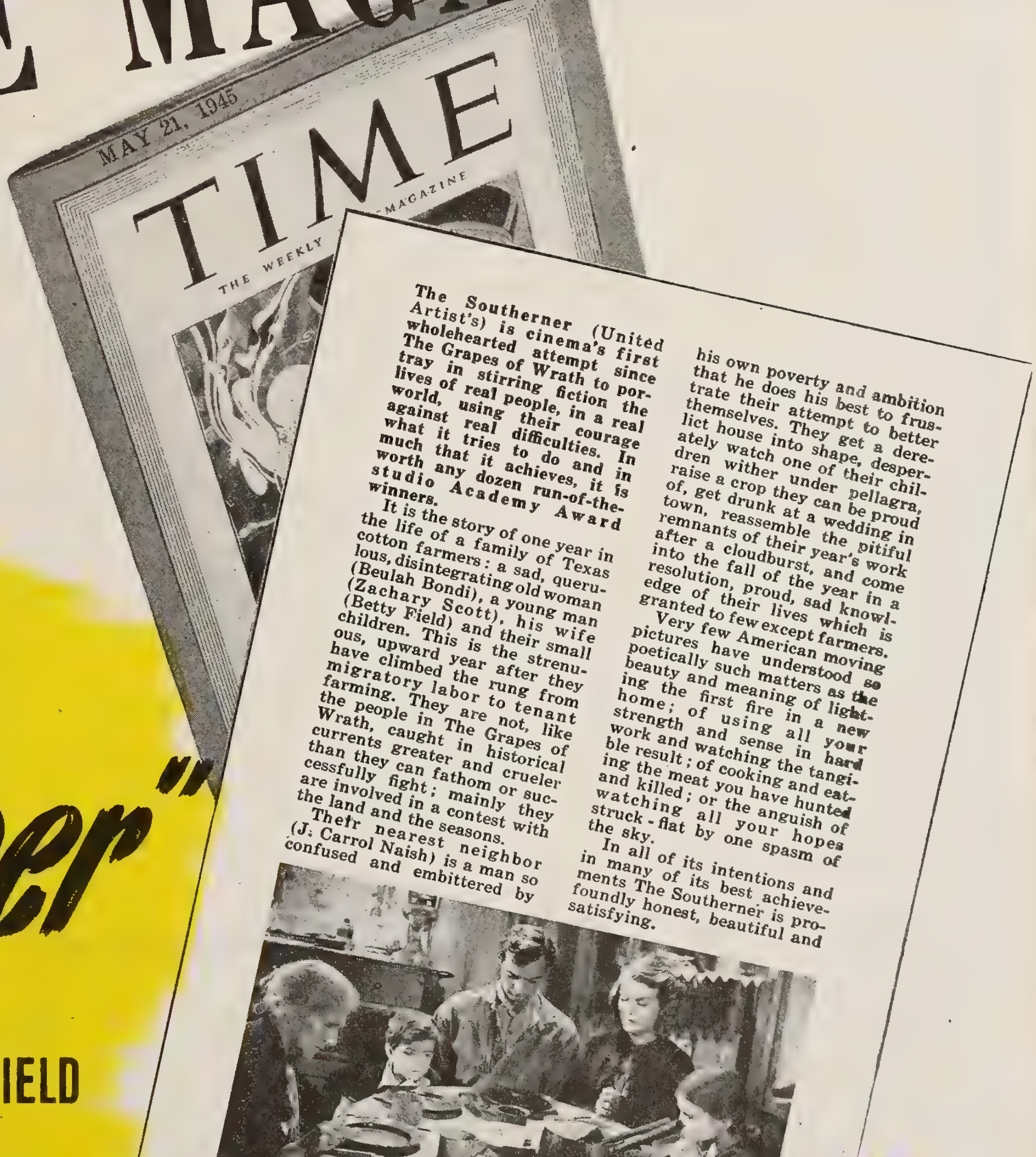
Universal

WHITE TREASURE: Variety Views—An interesting visit to a salt mine in Nova Scotia which pleased everyone who came to see "Thunderhead."—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

YOUR NATIONAL GALLERY: Variety Views—Routine Traveltalk.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

..."IT IS WORTH ANY DOZEN RUN-OF-THE-STUDIO ACADEMY AWARD WINNERS!"

says TIME MAGAZINE


MAY 21, 1945
TIME
THE WEEKLY NEWSMAGAZINE

The Southerner (United Artist's) is cinema's first wholehearted attempt since The Grapes of Wrath to portray in stirring fiction the lives of real people, in a real world, using their courage against real difficulties. In what it tries to do and in much that it achieves, it is worth any dozen run-of-the-studio Academy Award winners.

It is the story of one year in the life of a family of Texas cotton farmers: a sad, querulous, disintegrating old woman (Beulah Bondi), a young man (Zachary Scott), his wife (Betty Field) and their small children. This is the strenuous, upward year after they have climbed the rung from migratory labor to tenant farming. They are not, like the people in The Grapes of Wrath, caught in historical currents greater and crueler than they can fathom or successfully fight; mainly they are involved in a contest with the land and the seasons.

Their nearest neighbor (J. Carrol Naish) is a man so confused and embittered by his own poverty and ambition that he does his best to frustrate their attempt to better themselves. They get a derelict house into shape, desperately watch one of their children wither under pellagra, raise a crop they can be proud of, get drunk at a wedding in town, reassemble the pitiful remnants of their year's work after a cloudburst, and come into the fall of the year in a resolution, proud, sad knowledge of their lives which is granted to few except farmers.

Very few American moving pictures have understood so poetically such matters as the beauty and meaning of lighting the first fire in a new home; of using all your strength and sense in hard work and watching the tangible result; of cooking and eating the meat you have hunted and killed; or the anguish of watching all your hopes struck-flat by one spasm of the sky.

In all of its intentions and in many of its best achievements The Southerner is profoundly honest, beautiful and satisfying.

BONDI, GILPIN, SCOTT, FIELD, VANDERWILT
They have the pious, proud, sad knowledge of farmers

David L. Loew presents

"The Southerner"

A Jean Renoir Production
starring
ZACHARY SCOTT · BETTY FIELD
with J. Carrol Naish
Beulah Bondi · Percy Kilbride
Directed by Jean Renoir
Produced by DAVID L. LOEW and ROBERT HAKIM

RELEASED THRU U. A.!

FLASH! Hedda Hopper says "Treat of the Week!"

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

ENCHANTED COTTAGE (RKO)

Final Report:

Total Gross Tabulated	$653,500
Comparative Average Gross	620,800
Over-all Performance	105.2%

BALTIMORE—Hippodrome (SA) Vaudeville	103.2%
BOSTON—Memorial, 1st week (DB) Song of the Sarong (Univ.)	129.0%
BOSTON—Memorial, 2nd week (DB) Song of the Sarong (Univ.)	124.4%
BOSTON—Memorial, 3rd week (DB) Song of the Sarong (Univ.)	69.1%
BUFFALO—20th Century, 1st week (DB) Oh, What a Night (Mono.)	128.0%
BUFFALO—20th Century, 2nd week (DB) Oh, What a Night (Mono.)	80.0%
CHICAGO—Palace, 1st week (DB) Song of the Sarong (Univ.)	110.6%
CHICAGO—Palace, 2nd week (DB) Song of the Sarong (Univ.)	90.8%
CHICAGO—Grand, MO 1st week (DB) Song of the Sarong (Univ.)	91.0%
CHICAGO—Grand, MO 2nd week (DB) Song of the Sarong (Univ.)	90.9%
CINCINNATI—RKO Albee	129.6%
CINCINNATI—RKO Capitol, MO 1st week	82.3%
CINCINNATI—RKO Grand, MO 2nd week	60.0%
KANSAS CITY—Orpheum, 1st week	121.9%
KANSAS CITY—Orpheum, 2nd week	85.3%
LOS ANGELES—Hillstreet	102.5%
LOS ANGELES—Pantages	113.0%
MILWAUKEE—Warner	101.4%
MINNEAPOLIS—State, 1st week	131.5%
MINNEAPOLIS—State, 2nd week	70.7%
MINNEAPOLIS—Lyric, MO 1st week	83.3%
NEW YORK—Astor, 1st week	142.3%
NEW YORK—Astor, 2nd week	128.1%
NEW YORK—Astor, 3rd week	112.1%
NEW YORK—Astor, 4th week	106.7%
NEW YORK—Astor, 5th week	106.7%
OMAHA—Brandeis (DB) Eve Knew Her Apples (Col.)	116.4%
PHILADELPHIA—Mastbaum, 1st week	106.2%
PHILADELPHIA—Mastbaum, 2nd week	66.0%
PROVIDENCE—Albee	125.9%
SAN FRANCISCO—Golden Gate, 1st week (SA) Vaudeville	112.6%
SAN FRANCISCO—Golden Gate, 2nd week (SA) Vaudeville	92.4%
SEATTLE—Fifth Ave.	73.4%
SEATTLE—Music Box, MO 1st week	98.3%
ST. LOUIS—Ambassador (DB) What a Blonde (RKO)	103.5%
ST. LOUIS—Shubert, MO 1st week (DB) What a Blonde (RKO)	86.0%

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IT'S A PLEASURE (RKO)

Final Report:

Total Gross Tabulated	$572,800
Comparative Average Gross	616,300
Over-all Performance	92.9%

BALTIMORE—Hippodrome, 1st week (SA) Vaudeville	99.4%
BALTIMORE—Hippodrome, 2nd week (SA) Vaudeville	99.4%
BOSTON—Memorial, 1st week (DB) The Crime Doctor's Courage (Univ.)	110.6%
BOSTON—Memorial, 2nd week (DB) The Crime Doctor's Courage (Univ.)	115.2%
BUFFALO—20th Century, 1st week (DB) Grissly's Millions (Rep.)	80.0%
BUFFALO—20th Century, 2nd week (DB) Grissly's Millions (Rep.)	80.0%
CHICAGO—Woods, 1st week	93.3%
CHICAGO—Woods, 2nd week	80.0%
CHICAGO—Woods, 3rd week	86.6%
CINCINNATI—RKO Albee	98.7%
CINCINNATI—RKO Capitol, MO 1st week	82.4%
CINCINNATI—Keith's, MO 2nd week	71.4%
CLEVELAND—Warner's Hippodrome	90.0%
DENVER—Orpheum, 1st week (DB) The Great Mike (PRC)	124.0%
DENVER—Orpheum, 2nd week (DB) The Great Mike (PRC)	57.9%
KANSAS CITY—Orpheum, 1st week	130.0%
KANSAS CITY—Orpheum, 2nd week	93.4%
LOS ANGELES—Pantages, 1st week (DB) The Crime Doctor's Courage (Col.)	107.1%
LOS ANGELES—Pantages, 2nd week (DB) The Crime Doctor's Courage (Col.)	71.3%
LOS ANGELES—Hillstreet, 1st week (DB) The Crime Doctor's Courage (Col.)	102.0%
LOS ANGELES—Hillstreet, 2nd week (DB) The Crime Doctor's Courage (Col.)	78.3%
MILWAUKEE—Riverside (DB) My Gal Loves Music (Univ.)	100.6%
MINNEAPOLIS—Radio City	96.2%
MINNEAPOLIS—Century, MO 1st week	91.2%
MINNEAPOLIS—Lyric, MO 2nd week	71.2%
NEW YORK—Palace, 1st week	110.5%
NEW YORK—Palace, 2nd week	78.3%
OMAHA—Brandeis, 1st week (DB) Rough, Tough and Ready (Col.)	113.3%
OMAHA—Brandeis, 2nd week (DB) Rough, Tough and Ready (Col.)	113.3%
PHILADELPHIA—Mastbaum, 1st week	82.3%
PHILADELPHIA—Mastbaum, 2nd week	56.9%
PHILADELPHIA—Keith,'s, MO 1st week	100.0%
PROVIDENCE—Albee (DB) House of Fear (Univ.)	114.0%
SAN FRANCISCO—Golden Gate, 1st week (SA) Vaudeville	109.2%
SAN FRANCISCO—Golden Gate, 2nd week (SA) Vaudeville	95.5%
SAN FRANCISCO—Golden Gate, 3rd week (SA) Vaudeville	60.0%
ST. LOUIS—Ambassador	103.4%
ST. LOUIS—Missouri, MO 1st week (DB) Thunderhead (20th-Fox)	84.5%
WASHINGTON—Keith's	101.4%

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FLAME OF BARBARY COAST (Rep.)

First Report:

Total Gross Tabulated	$151,100
Comparative Average Gross	150,100
Over-all Performance	100.6%

BALTIMORE—Mayfair, 1st week	110.1%
BALTIMORE—Mayfair, 2nd week	93.2%
CHICAGO—Woods, 1st week	100.0%
CHICAGO—Woods, 2nd week	93.3%
CHICAGO—Woods, 3rd week	86.6%
CHICAGO—Woods, 4th week	86.6%
CLEVELAND—Loew's State	78.8%
CLEVELAND—Loew's Stillman, MO 1st week	74.2%
DENVER—Denver (DB) Eve Knew Her Apples (Col.)	119.3%
DENVER—Esquire (DB) Eve Knew Her Apples (Col.)	121.4%
DENVER—Aladdin, MO 1st week (DB) Eve Knew Her Apples (Col.)	113.4%
PHILADELPHIA—Stanton	152.1%

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THE PICTURE OF DORIAN GRAY (MGM)

First Report:

Total Gross Tabulated	$552,700
Comparative Average Gross	541,900
Over-all Performance	101.9%

BALTIMORE—Century	98.9%
CINCINNATI—RKO Capitol	134.1%
LOS ANGELES—Egyptian, 1st week	130.1%
LOS ANGELES—Egyptian, 2nd week	71.9%
LOS ANGELES—Egyptian, 3rd week	63.0%
LOS ANGELES—Los Angeles, 1st week	123.9%
LOS ANGELES—Los Angeles, 2nd week	86.8%
LOS ANGELES—Los Angeles, 3rd week	64.0%
LOS ANGELES—Ritz, 1st week	120.0%
LOS ANGELES—Ritz, 2nd week	76.0%
LOS ANGELES—Ritz, 3rd week	68.0%
NEW YORK—Capitol, 1st week (SA) Xavier Cugat's Orch., Lena Horne, Robt. Walker	122.4%
NEW YORK—Capitol, 2nd week (SA) Xavier Cugat's Orch., Lena Horne, Robt. Walker	126.8%
NEW YORK—Capitol, 3rd week (SA) Xavier Cugat's Orch., Lena Horne, Robt. Walker	110.7%
NEW YORK—Capitol, 4th week (SA) Xavier Cugat's Orch., Lena Horne, Robt. Walker	90.6%
NEW YORK—Capitol, 5th week (SA) Xavier Cugat's Orch., Lena Horne, Robt. Walker	94.7%
WASHINGTON—Palace	117.6%

Loew's Officers' Stock Split Share Reported by SEC

Washington Bureau

A long list of transactions in film stocks by officers and directors of the companies involved was made public late Friday by the Securities and Exchange Commission, headed by official announcement of the purchase last December of $2,000,000 worth of Paramount Pictures 2½ per cent convertible notes by Barney Balaban, president.

(The transaction by Mr. Balaban was in line with approval by the stockholders at their annual meeting in June, 1944. The information was generally published in the trade last year, and the SEC report is official confirmation that Mr. Balaban effected the deal authorized by the stockholders.)

The April summary of security transactions showed also what officers and directors of Loew's, Inc., received in the recent common stock splitup. The individual share and resulting holdings of each were as follows: David Bernstein, vice-president and treasurer, through the corporation, 38,100 shares of which he disclaimed any beneficial ownership, making the total so held 57,150 shares; Howard Dietz, vice-president, 30 shares, total 45; Leopold Friedman, vice-president, 1,424 shares, total 2,136; Eugene W. Leake, director, 200 shares, total 300; Charles C. Moskowitz, vice-president, 1,000 shares, total 1,500; William A. Parker, director, 1,200 shares, total 1,800; J. Robert Rubin, vice-president, 4,130 shares, total 6,195; Nicholas M. Schenck, president, 3,826 shares, total 5,739; Joseph R. Vogel, vice-president, 600 shares, total 900; David Warfield, director, 14,000 shares, total, 21,000; Henry R. Winthrop, director, 200 shares, total 300.

Report Columbia Trades

A third report showed the returns to officers and directors of Columbia Pictures from the recent common stock dividend and distribution of warrants, as follows: Harry Cohn, president, 2,395 shares, giving him a total of 98,217 shares; Jack Cohn, vice-president, 796 shares direct (of which he disposed of 175 shares by gift), total 32,496 shares, and 50 shares through the Ralph Cohn Trust, total 2,050; 65 shares through the Joseph Cohn Trust, total 2,669; 145 shares through the Robert Cohn Trust, ttoal 5,947, and five shares through the Jeanette Cohn Trust, toatl 205; Joseph A. McConville, vice-president, two shares, total 103; Abraham Montague, vice-president, 50 shares, total 2,086, and 97 warrants, total 3,977; Abraham Schneider, treasurer, 40 shares, total 1,677, and 197 warrants, total 8,077; Charles Schwartz, counsel, through a partnership, three shares, total 143; Nate B. Spingold, 254 shares for a trust through a holding company, total 10,432, and two shares in joint ownership, total 102; Donald S. Stralem, director, 15 shares, total 615.

A number of smaller transactions also were reported by the commission, among them the following:

Consolidated Film Industries; sale of 600 shares of part preferred stock by Herbert J. Yates, Jr., officer, New York, leaving him with 1,582 shares.

Loew's Boston Theatres: Purchase of 50 shares of common stock by Loew's, Inc., giving it 121,455 shares.

List Griffis Transfer

Paramount Pictures: Transfer in March of 2,600 shares of common stock held by Stanton Griffis, New York, through the W. E. Griffis Trust, to the beneficiary, reducing its portfolio to 1,400 shares.

Monogram Pictures: Purchase of 666 shares of common stock by William B. Burlbut, director, giving him a total of 4,029 shares, and sale of 2,000 shares held through Monogram Pictures of Michigan, wiping out the account; purchase of 100 shares of convertible preferred stock in March by W. Ray Johnston, president, making his holdings 245 shares.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Heard That Before

Exploitation is considered vital as a sales key to business in the post-war era, according to Dr. Harry N. Wright, president of the City College of New York.

Speaking before the first annual conference on radio and business, sponsored by the college's School of Business and Civic Administration, recently, Dr. Wright observed that the scale of buying would be largely determined by the effectiveness of sales development programs in which newspapers, radio and television, magazines and their media will play an important part.

Maybe there is something to this exploitation, after all.

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Things to Come

We have been told that one of the major radio networks is contemplating the inauguration of a field exploitation staff to function like those in the motion picture industry.

Up to the present, exploitation and promotional advertising in connection with radio programs has been confined to the efforts of the individual sponsors.

The new plan calls for the establishment of capable exploiteers in key centers which are used as bases for various polls. Promotion of the network and local outlets will be the main objective.

The wonder is that radio has so long delayed adoption of the more aggressive salesmanship methods usually prescribed for merchandising intangibles.

Since the idea will include the exploitation of special or outstanding programs, it is readily apparent that the radio will have much more in common with the motion picture.

For many years the theatre has been developing a constantly expanding market for cooperative advertising. Radio is likely to find a ready-made audience of businessmen who are friendly to this form of promotion.

As an illustration, a program like "The Lone Ranger" offers opportunity for local tieups with merchants dealing in wearing apparel, toys, books, and novelties which take their trade name from the broadcast. Music and record promotions are a natural. Forums of the air, civic functions and all types of educational programs are made to order for school tieups.

The theatre, too, is not beyond being helpful, especially if the network gets around to the point where it is willing to satisfy the desire of radio listeners who would like to see a broadcast. Such a plan would be warranted, in view of the favor the "Dr. I. Q." and "Double or Nothing" programs have found with theatre audiences.

As the foremost proponent of exploitation, the theatre has proved the value to better grosses. With television scheduled to make its appearance some time in the future, radio would be making a progressive step toward eventual association and alliance of the two fields in an important branch.

△ △ △

Melchior Hits a High Note

By way of suggestion, wonder if M-G-M couldn't get out a few supplementary ads on "Thrill of a Romance"?

It is highly probable that the men are going to come away from the theatre with pleasant memories of Esther Williams. Also, Van Johnson is sure to delight the bobby-soxers.

But there is an extra margin of revenue obtainable through the fact that Lauritz Melchior registers with a sterling performance on everyone, regardless of age, sex or predilection.

A follow-up campaign, immediately after the picture opens, might do considerable to start word-of-mouth advertising the like of which made "Going My Way" so popular through Barry Fitzgerald's fine performance.

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Modern Goliath

Theatre managers in England are having the same difficulties with juvenile delinquents which we have here, and getting at least equal cooperation from the authorities.

A news report from Pontefract relates the incident of a 12-year-old who was hailed into Juvenile Court by the local theatre manager for putting five holes through the picture screen with a slingshot.

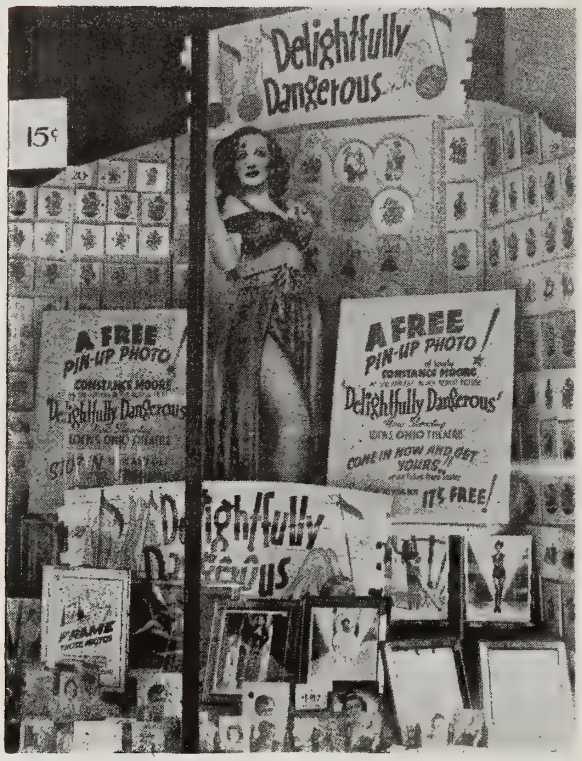
"Anything to say for yourself, Albert?" asked the judge, sternly.

Albert gulped and said, "When it got to the part where the police were fighting the Germans, I took out my slingshot and fired a couple of pebbles at the Germans. I just don't like Germans."

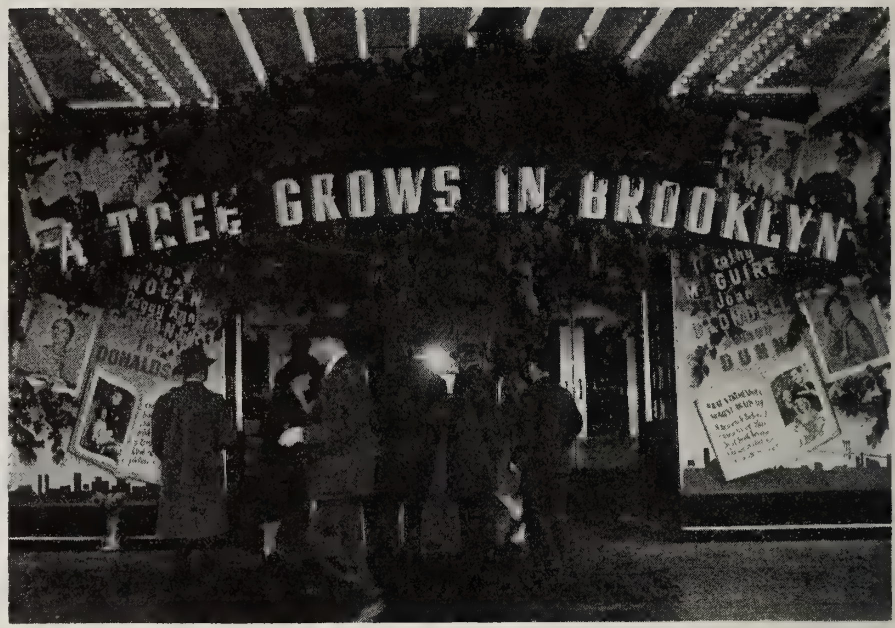
"Case dismissed," said the judge, restoring the slingshot to its youthful owner.

—CHESTER FRIEDMAN

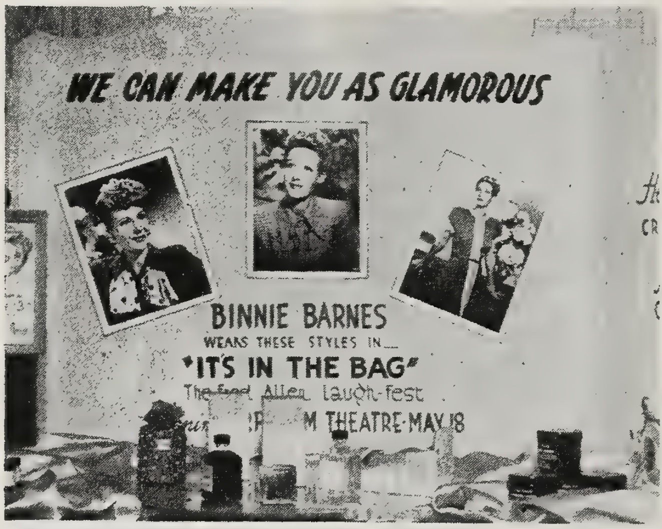
RECENT THEATRE PROMOTIONS


Delightfully Dangerous
15¢
A FREE PIN-UP PHOTO
CONSTANCE MOORE
Delightfully Dangerous
COME IN NOW AND GET YOURS
IT'S FREE!
FRAME

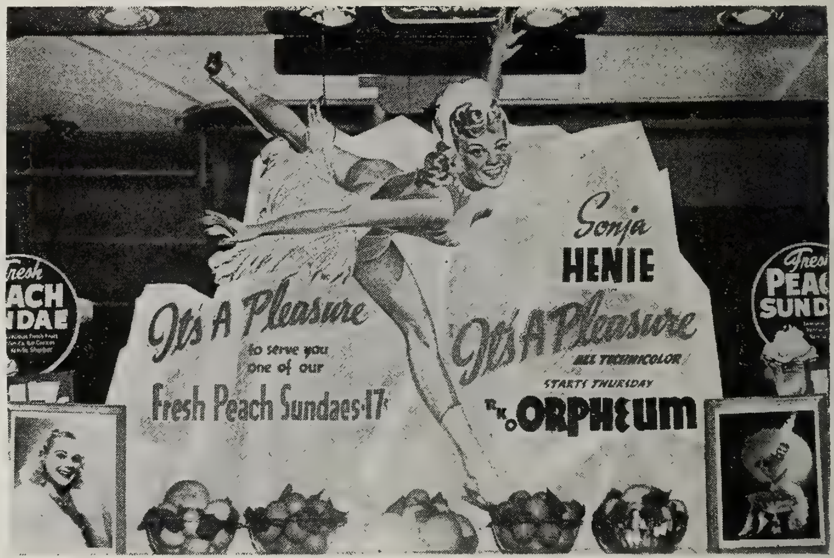
Gertrude Tracy, manager of the Ohio theatre in Cleveland, put on an extensive exploitation campaign in behalf of "Delightfully Dangerous", highlight of which was window tieups.


A TREE GROWS IN BROOKLYN
McGUIRE
DUNN
DONALDSON

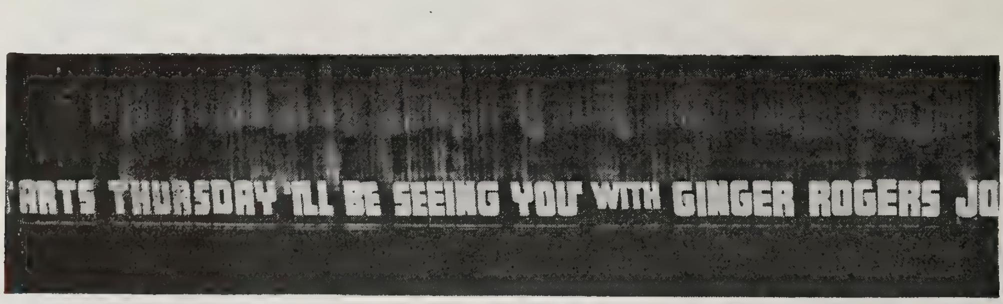
Murray LeBoss, of the Cinema Circuit, New York, arranged this novel theatre front at the Amsterdam during the run of "A Tree Grows in Brooklyn". Live foliage was used.


WE CAN MAKE YOU AS GLAMOROUS
BINNIE BARNES
WEARS THESE STYLES IN
"IT'S IN THE BAG"
The Fred Allen laugh-fest
M THEATRE MAY 18

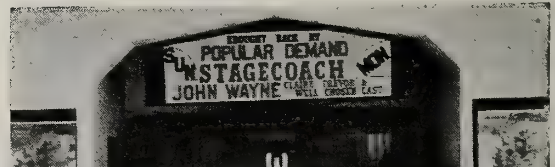
"It's In the Bag" - cosmetic soap tieup was promoted by Bill Sears, manager of the Orpheum theatre in Minneapolis.


It's A Pleasure
to serve you one of our
Fresh Peach Sundaes 17¢
Sonja HENIE
It's A Pleasure
ALL TECHNICOLOR
STARTS THURSDAY
RKO ORPHEUM
Fresh PEACH SUNDAE

To exploit "It's A Pleasure" at the Orpheum, Des Moines, manager W. H. Ahrens set this and similar displays in restaurants and behind soda fountains.


ARTS THURSDAY I'LL BE SEEING YOU WITH GINGER ROGERS JO

Cutout letters stretched across stage apron and illuminated by footlights proved effective advance plug for manager Don Shane's date on "I'll Be Seeing You" at the Paramount, Omaha.


BROUGHT BACK BY POPULAR DEMAND
SUN
STAGECOACH
JOHN WAYNE
NOW

Ted Waggoner, city manager for Wallace theatres in Tahoka, Tex. builds, paints and hangs his own fronts because of manpower shortage. The work is frequently done between midnight and dawn.

L. & J. Features "Lucky Seven" Stage Show

A total of $364,915 in Series "E" War Bond purchases was realized through two performances of "The Lucky Seven Varieties," an all-service stage show presented under auspices of the Lucas and Jenkins Theatres, at the Grand theatre, Macon, Ga.

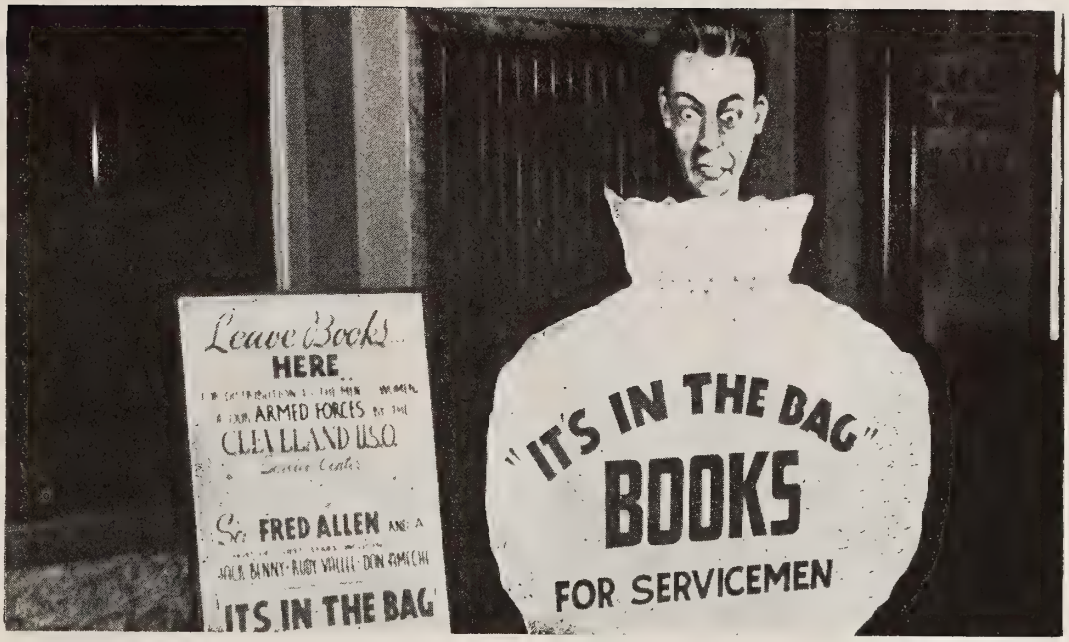
Lamar Swift, city manager of the L. & J. operation, and also special events chairman for the Bibb County Seventh War Loan committee, arranged for the show through special service branches of three local military posts. Capt. Wayne Scrivener, special services officer of Cochran Field, staged the two performances, which included former professional talent from nearby army and navy installations.

Featured on the program were Pvt. John Hubbard, former Hollywood leading man, now an infantry trainee at Camp Wheeler, Ga., Chief Petty Officer Graham Jackson, USNR, Negro musician who recently gained nationwide recognition as the last man to play for the late President Roosevelt, Pvt. Clayton Behee, former aerialist with Ringling Brothers Circus, Pvt. Myer Rosen, former harpist with NBC, and the New York Philharmonic Orchestras, and many others.

Scout Cooperation Enlisted

One week prior to the show, Swift engaged the efforts of the Macon Boy and Girl Scouts in an intensive house-to-house canvass for War Bond purchases. With each bond sold, a ticket to the Varieties was given. This neighborhood drive resulted in the Boy Scouts totaling $170,850 in bond sales and the Girl Scouts, $28,000. The Lucas and Jenkins organization awarded a $25 War Bond to the Boy and Girl Scout selling the greatest number.

Swift also received the co-operation of three local radio stations, the city's two newspapers, and other bond issuing agencies in promoting "The Lucky Seven Varieties." Members of the Beta Sigma Phi sorority staffed a War Bond booth outside the theatre the night of the show, and in the lobby during the campaign.



Above is photo of lobby display utilized by Gertrude L. Tracy, Loew's Ohio, Cleveland, for her tieup with the local USO to collect books for servicemen. In addition, tack cards were placed throughout the city on newsstands and store windows.

Holds "Flicka" Essay Contest

Manager Lou Cohen, Loew's Poli, Hartford, Conn., arranged for a special essay contest to plug "Son of Flicka," his forthcoming film, in conjunction with the *Hartford Times* newspapers. Contestants were asked to write a 100-word essay on "Why I Would Like To Own a Puppy." The prize was a live puppy, which manager Cohen secured from a local kennel, and runner-ups will receive theatre guest tickets.

Stein Makes Speech

Lou Stein, manager of the Branford theatre, Newark, N. J., recently received an invitation from the Board of Education to address the student body of Weequahic High School during its Career Day Conference. Stein proved prolific and convincing on the subject of dramatic art, screen activities. His coverage of the subject received approval from both the student body and school heads and proved a goodwill builder for the theatre.

"LET'S FINISH THE JOB"
10%
20%
30%
40%
50%
60%
70%
80%
90%
7th WAR LOAN DRIVE

Display above was designed by W. F. Brown, Florida theatre, Vero Beach, Fla. The statue is 25 feet tall, the ship 18 feet in length, the waves 50 feet long and a floodlight in Miss Liberty's hand. The sign was dedicated May 12, with the local high school band providing the music.

Bombsight In Lobby Attracts

America's bombsight will be on public display in Minneapolis for the first time in connection with the Seventh War Loan Drive, Minneapolis-Honeywell Regulator Company announced.

Part of an exhibit of war products, the bombsight, mounted in a realistic setting of a bomber's plastic nose, will be on view at Radio City theatre for two weeks. Army approval has been obtained so that the public will be able to look through the sight's telescope and see a photograph of Tokyo below.

The exhibit, which also includes Honeywell's famous electronic Autopilot, tank periscopes, gunsights and other weapons, was arranged by John J. Friedl, Chairman of the War Activities Committee, Motion Picture Industry.

For the opening of the exhibit, which dominates the lobby of Radio City, heads of local government offices including the War Production Board, War Finance Office, War Manpower Commission, Army, Navy, and State Guard officers, Honeywell officials and others attended.

State Guard personnel under Colonel Harold Rogers will guard the exhibit during its entire stay at Radio City, Friedl stated. Two War Bond booths are provided at each end of the mezzanine floor.

Included in the exhibit of fire control instruments is the M-10 tank periscope which has been coming off Honeywell production lines for some time, but which never before has been released for public showing, it was said.

Major motion picture company requires film technician, preferably one with experience on foreign versions. Thorough knowledge of laboratory routine necessary. State experience, education, salary, age and all pertinent information.

BOX 252
MOTION PICTURE HERALD
1270 SIXTH AVENUE, NEW YORK 20, N. Y.

Peffley Accords "Wingmen" Date Feature Break

Extra added attraction!
Universal
WING MEN of TOMORROW

Displays like these were used by Roy Peffley, Paramount, Middletown, Ohio, in hotels, bus stations, department stores, etc., in advance of "Wingmen of Tomorrow".

Roy Peffley of the Paramount, Middletown, Ohio, directed a whirlwind campaign for the world premiere of Universal's short subject, "Wingmen of Tomorrow."

Because the picture was made there with the cooperation of the Aeronca Aircraft Corp. Roy tied them into the campaign. Universal supplied free dodgers and Peffley used 4,000, distributing them house-to-house, in stores, and at schools.

A radio program was arranged through Station WKRC, Cincinnati, in which six of the youngsters who appear in the picture were interviewed together with Al Bennett, their instructor, and John Friedlander, president of the Aeronca Aircraft Corporation.

The Aeronca Corporation took an ad in the paper the day of the broadcast, calling attention to the fact that local youngsters would be heard on the air. The theatre trailer a week in advance pointed out that the picture was made in Middletown with Middletown youngsters and that it had a national interest as well because of the unusual nature of the subject. Principals of all local schools gave a complete resume of the picture, recommending attendance, at assemblies.

For the opening night, Captain Don Gentile, who is stationed at nearby Wright Field, appeared on the stage to introduce the youngsters who appeared in person. His presence was extensively advertised.

Two days in advance stores carried ads in the *Middletown Journal* hailing the opening of this locally made subject, and two nights before the opening the Aeronca Aircraft Corporation tendered a dinner in the local hotel to the youngsters who appeared in the picture and their parents and the press. This was reported in out of town papers as well.

Co-op Tieups Aid Sparrow On "Song to Remember"

Cracking one of the larger department stores in Indianapolis for a three-column cooperative ad, Boyd Sparrow for his date on "Song to Remember," at Loew's theatre, secured in addition window displays, which featured the "George Sand" hat. A local jeweler also came through with a series of cooperative ads, each of which carried thumbnail cuts of Oberon and Wilde, or Oberon and Muni.

Boyd also promoted a full three-column cooperative ad from Rost, local jeweler, on "Keep Your Powder Dry." In this ad, a large cut was used of Lana Turner, together with picture copy and playdates.

George Sand Memorial Talent Search Sponsored by KRNT

The highlight of Walter H. Ahrens' campaign on "Song to Remember" at the RKO Orpheum, Des Moines, was a "George Sand Memorial Talent Search" which was sponsored by Station KRNT and the theatre.

The contest was plugged by spots and programs, and 47 applicants were boiled down by auditions to five. These five competed in finals on the opening night of the picture on the theatre stage, the winner being judged by the audience. Prizes promoted for the winner consisted of a dress, photograph taken, hair-do, $25 War Bond, entertainment and other prizes donated by local merchants.

Other radio coverage included daily announcements over Opal Foods program on Station KSO. Special window displays were had in Katz Drug Store, City Library and special Revlon tieup cards were used in 20 beauty parlors, while 5,000 tinted bookmarks were distributed in city schools.

Hynes Distributed Heralds Promoting Personal Letter

J. B. Hynes, who operates the Community theatre, Conde, South Dakota, made effective use of the letter he received from Harry M. Warner, president of Warner Bros., in connection with "It Happened in Springfield," two reeler dealing with the teaching of race tolerance and good citizenship in public schools.

Hynes had the entire letter reproduced and distributed copies of it to all schools, educators and civic leaders throughout his territory. At the foot of the letter, Hynes added playdates.

War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid the W effort. Their material is eligible for consideration by the Judges for the Quigley War Sho manship Award.

JOSEPH BOYLE
PoliBroadway, Norwich, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

W. F. BROWN
Florida, Vero Beach, Fla.

CHRIS CHAMALES
Roxy, Delphi, Ind.

MARLOWE CONNER
Capital, Madison, Wis.

LARRY COWEN
Fabian, Troy, N. Y.

TED DAVIDSON
Sigma, Lima, Ohio

JAMES H. ESHELMAN
Paramount, St. Paul, Minn.

JACK FOXE
Loew's Columbia, Washington, D. C.

FRANCIS GOOCH
Houlton, Houlton, Maine

J. M. GOW
Capitol, Nanaimo, B. C., Can.

GUY GRAVES
Fabian, Schenectady, N. Y.

THOR HAUSCHILD
Arcade, Cambridge, Md.

PHIL KATZ
Kenyon, Pittsburgh, Pa.

L. R. LEVY
Loew's Colonial, Reading, Pa.

LOUIS LISS
Tiljou, Brooklyn, N. Y.

ABE LUDACER
Loew's Park, Cleveland, Ohio

P. E. McCOY
Miller, Augusta, Ga.

CHARLES PINCUS
Utah, Salt Lake City, Utah

LESTER POLLOCK
Loew's, Rochester, N. Y.

HARRY A. ROSE
Majestic, Bridgeport, Conn.

JOSEPH SAMARTANO
Loew's State, Providence, R. I.

S. L. SORKIN
Keith's, Washington, D. C.

MACK SHAPIRO
Berkshire, Brooklyn, N. Y.

MOLLIE STICKLES
PoliPalace, Meriden, Conn.

MICHAEL STRANGER
Loew's State, White Plains, N. Y.

EVAN THOMPSON
Strand, Plainfield, N. J.

GERTRUDE TRACY
Loew's Ohio, Cleveland, Ohio

NATE WISE
RKO, Cincinnati, Ohio

CHARLES ZINN
State, Minneapolis, Minn.

Motorola Spends $3,800 on Ad For "Burma" Holdover

In a three-way tieup involving the Paln State theatre in Detroit, the U. S. Army Sign Corps and the Motorola Company, the latt firm through its Detroit distributor spent $3 800 in newspaper and radio advertising i which "Objective, Burma," was featured. M torola makes the Handie-Talkie combat radi which figure in the film story, and the Sign Corps is interested in the picture because graphically portrays the actual fighting cond tions in the Burma theatre of war.

Lieut. Col. John Niehaus, regional labor o fice in Chicago, who has been utilizing "Bu ma" tieups for recruiting manpower in critic areas, also brought four veterans of the Burm fighting to Detroit for personal appearances the theatre and before various club groups an organizations. These G.I.'s also gave theat lobby demonstrations of fighting equipme which attracted favorable comment to th picture.

Six windows in the J. L. Hudson store, biggest in Detroit, were devoted to "Burma" displays. Other campaign activity included a trailer run by the theatre telling about the Sign Corps work, appearance of Col. Niehaus in si 15-minute radio programs on three leading local stations, special newspaper stories an other breaks.

Unusual aspect of the $3,800 advertising expenditures by Motorola was the fact that it wa used during the second week of the "Objective Burma," run.

WE SAY
You Can't Beat
FILMACK
FOR
SPECIAL TRAILERS
Try Us
On Your Next Order and See
1327 S. WABASH AVE. CHICAGO 5, ILL

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

FLAME OF BARBARY COAST

A "John Wayne Silver Dollar" bar erected in the lobby of Loew's State theatre in Cleveand, Ohio, in advance of the showing of "Flame of the Barbary Coast," highlighted promotion on the picture.

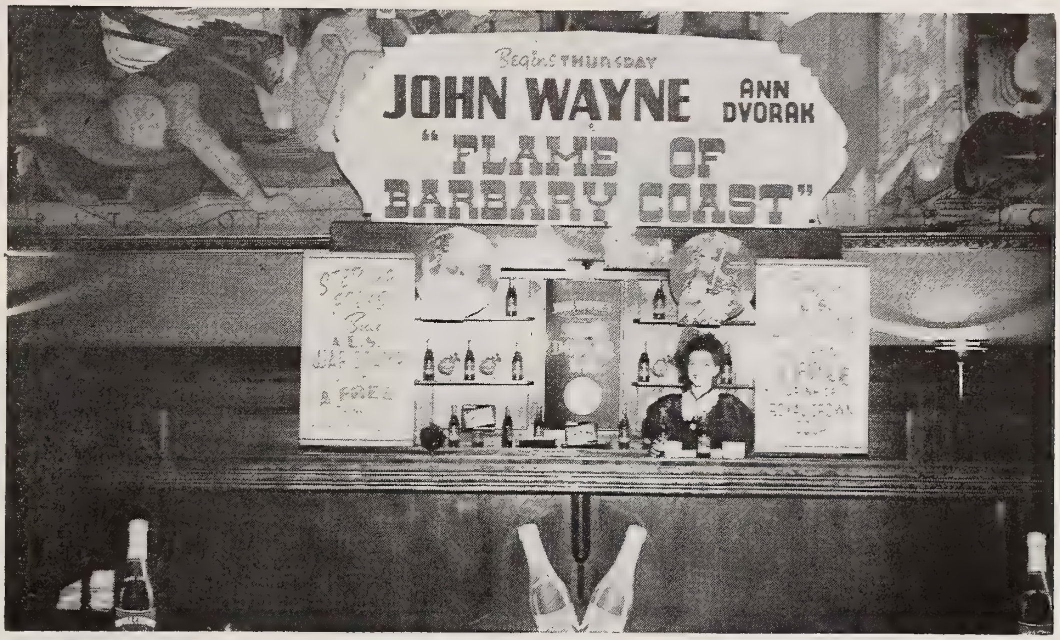
Ed Fisher, publicity director for Loew's Cleveland theatres and Howard Burkhardt, manager of the State handled the campaign.

Through tie-up with Royal Crown Cola, free drinks of this beverage were offered to all purchasers of a War Stamp. The bar was manned by an attractive girl, garbed in the era of the film, and signs called attention to the offer of a free drink of Royal Crown Cola. An overhead sign highlighted "Flame of Barbary Coast," and its co-stars, John Wayne and Ann Dvorak. The bar proved an attention-getting display.

Car cards also heralded the opening, as did several display pieces utilizing a clinch pose of Wayne and Dvorak and 11 x 14 stills from the production. The copy line was "You'll Never Forget the "Flame." . . . Exciting, Dangerous, but So Lovable."

The newspaper campaign included display advertisements in the *Press, Plain Dealer,* and *News,* supplemented by teaser ads on the front pages, highlighting copy such as "Flaming With Adventure," "Burning With Danger," "Alive With Romance."

Radio coverage included spot announcements and five-minute shows on Stations WHK, WJW, WGAR, and WTAM.



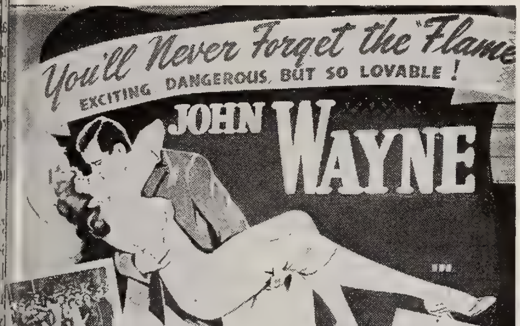
"John Wayne Silver Dollar Bar" was set up in lobby of the State, Cleveland, through tieup with Royal Crown Cola. Patrons who purchased a War Stamp were given free drink. Device plugged "Flame of Barbary Coast".

Matlack Sparks Portland Campaign

Jack Matlack, manager and advertising director of the J. J. Parker theatres, Portland, Ore., backed his opening of "Flame of Barbary Coast" at the Broadway theatre with an excellent campaign.

Advance displays in the lobby of the theatre called attention to the film and to the fact that it is Republic's 10th Anniversary picture. Special attention was given the theatre-front, which employed still boards and 40 x 60's. Two sets of 11 x 14 photos of scenes from the picture were displayed in frames.

A broadcast from the stage of the theatre on opening night, devoted to the Seventh War Loan, mentioned the picture and was heard in the Pacific Northwest area.


You'll Never Forget the Flame
EXCITING DANGEROUS, BUT SO LOVABLE!
JOHN WAYNE
Flame of Barbary Coast
SILVER DOLLAR

One of the attractive displays designed by Norman Kassel of Essaness theatres, Chicago, to exploit "Flame of Barbary Coast" date at the Woods theatre.

Newspaper and Radio Coverage

Three leading department stores used windows plugging "Flame of Barbary Coast." "What My Lady Wanted" in clothes and accessories "Then And Now" was the theme of one display, which contrasted the costumes of the era of San Francisco's famed Barbary Coast with modern wardrobes.

Added effort gained additional news coverage in both local newspapers. Large display advertisements were used in the *Oregon Journal* and the *Oregonian,* with coverage also in the *Nob Hill Shoppers Guide.* Radio stations KGW, KOIN, and KALE called attention to the opening through spot announcements and five-minute radio shows.

Harry Goldstein, publicity head at the Globe theatre in New York, who handled the campaign for the opening at the Globe, used effective display material, including an overhead sign, a lobby display, wall pieces, and cut-outs above the marquee of John Wayne and Ann Dvorak, co-stars of the picture.

The overhead sign utilized a full-length star figure, and the film title. One of the side panels of the lobby display was devoted to a 12-foot cutout in full color; the other to action scenes from the picture, with such catchlines as "Action As Exciting As The Bolt Of An Earthquake," "Brawling, Colorful Story Of The Queen Of Hearts And The Ace Of Gamblers," and "Two-Fisted Sock Entertainment In The Hot Spot Of The World." The overhead panel of the lobby display used a clinchshot of Wayne and Dvorak in a rococo frame, with a similar frame balancing the right-hand cast listing, and the title centered.

Two glass frames were also used, one a scene montage made up as the underflap of a lifted page which carried the billing. A wall piece utilized a clinch shot, the figure, and scenes. Silhouetted heads of Wayne and Dvorak were set on either side of the marquee.

Newspaper advertising began well in advance and covered all dailies and several foreign language publications.

Radio coverage employing one-minute spot announcements and five-minute shows heralded the opening on WMCA, WOR, WEAF, WABC, WOV, WJZ, WINS, WHN and WNEW.

Contest Spurs Bond Drive for Zorn

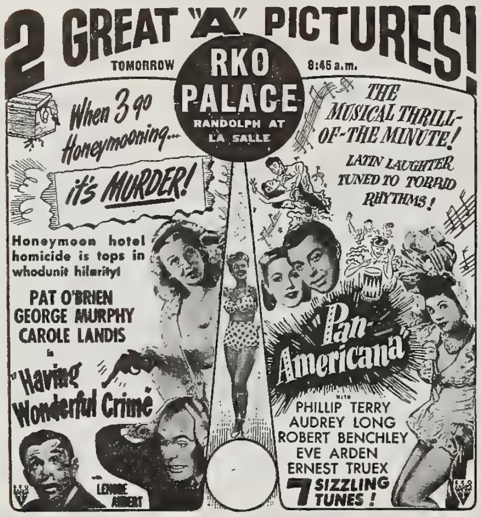
Ed Zorn, downstate Illinois, Springfield, Ill., Theatre Association, jumping the Seventh War Loan gun, ran a full-page cooperative ad in both dailies, offering a free trip to Washington, D. C., for students selling the most Bonds, in a three-week Bond-selling contest. Theatre tickets for a special show at the Orpheum Theatre were given all students making a quota of $75 in Bonds.

Bunchez Hands Out Money

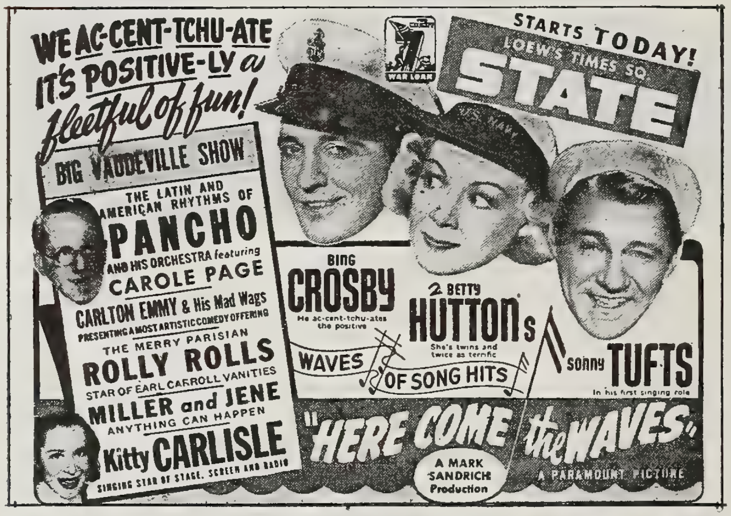
Gertrude Bunchez of Loew's Century in Baltimore supplied the town's patrons with money to bet on "National Velvet". She had $500 stage bills stamped "This is National Velvet—you can't use it, but you can see it." Distributed on a heavy shopping day, the promotion received a good deal of attention.

NEWSPAPER ADS

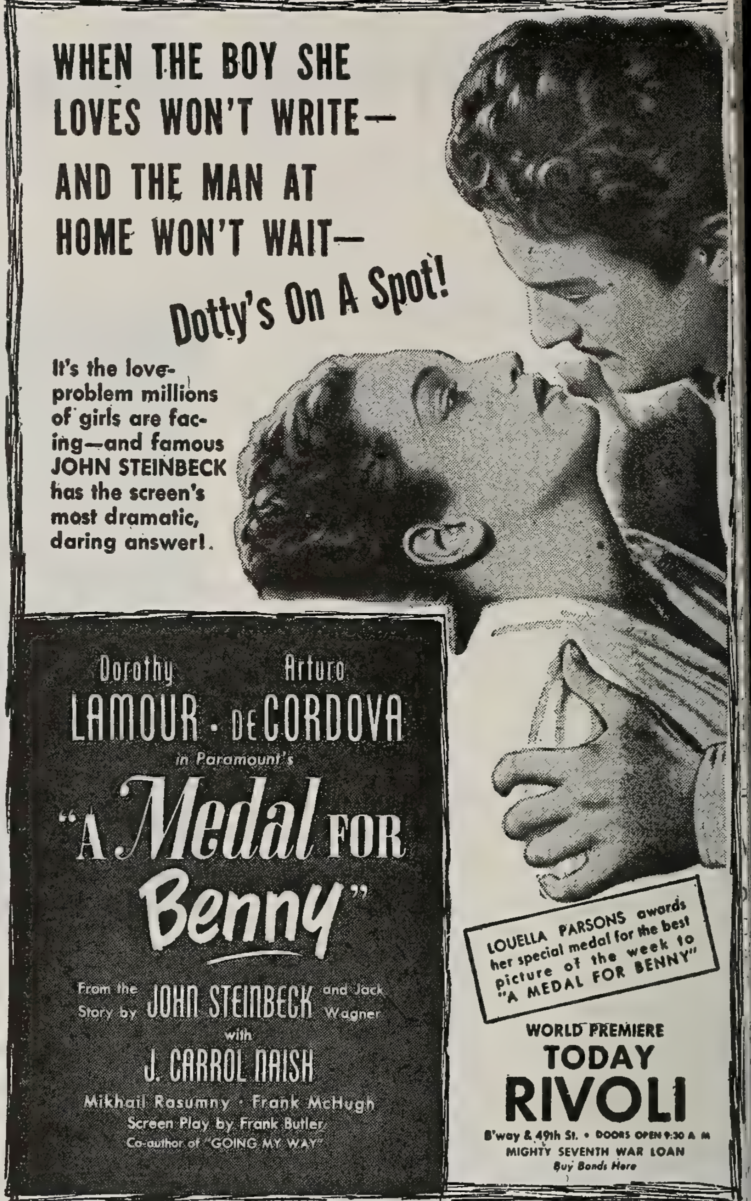
Reproduced at right, opening day newspaper ad for premiere of "A Medal for Benny" at the Rivoli, New York, is aimed at women's patronage with stress on romantic background.

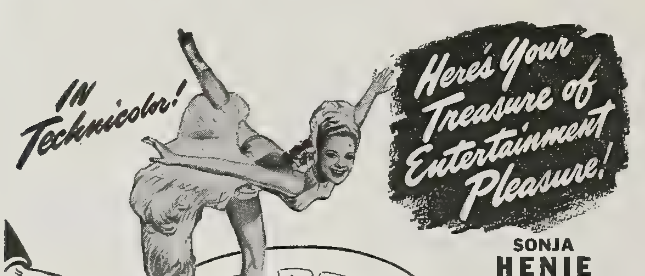

2 GREAT "A" PICTURES!
TOMORROW RKO PALACE RANDOLPH AT LA SALLE 8:45 a.m.
When 3 go Honeymooning... it's MURDER!
Honeymoon hotel homicide is tops in whodunit hilarity!
PAT O'BRIEN
GEORGE MURPHY
CAROLE LANDIS
in
"Having Wonderful Crime"
with LENORE AUBERT
THE MUSICAL THRILL-OF-THE-MINUTE!
LATIN LAUGHTER TUNED TO TORRID RHYTHMS!
"Pan-Americana"
with
PHILLIP TERRY
AUDREY LONG
ROBERT BENCHLEY
EVE ARDEN
ERNEST TRUEX
7 SIZZLING TUNES!

Left, manager Lou Mayer and publicist Cy Woodward of the Palace, Chicago, are giving both features equal billing in advertising. "B" picture was formerly played down.

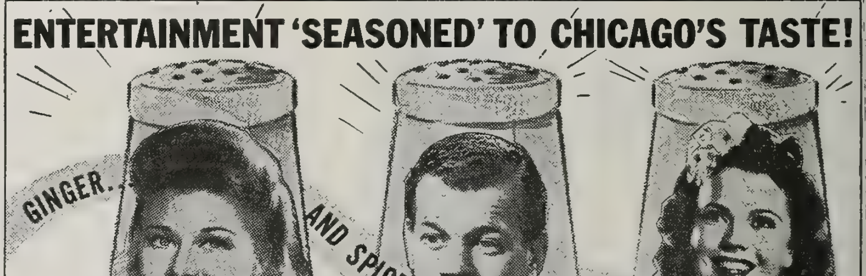

WE AC-CENT-TCHU-ATE IT'S POSITIVE-LY a fleetful of fun!
BIG VAUDEVILLE SHOW
THE LATIN AND AMERICAN RHYTHMS OF
PANCHO
AND HIS ORCHESTRA featuring
CAROLE PAGE
CARLTON EMMY & His Mad Wags
PRESENTING A MOST ARTISTIC COMEDY OFFERING
THE MERRY PARISIAN
ROLLY ROLLS
STAR OF EARL CARROLL VANITIES
MILLER and JENE
ANYTHING CAN HAPPEN
Kitty CARLISLE
SINGING STAR OF STAGE, SCREEN AND RADIO
WAR LOAN
STARTS TODAY!
LOEW'S TIMES SQ. STATE
BING CROSBY
He ac-cent-tchu-ates the positive
2 BETTY HUTTON's
She's twins and twice as terrific
SONNY TUFTS
In his first singing role
WAVES OF SONG HITS
"HERE COME the WAVES"
A MARK SANDRICH Production
A PARAMOUNT PICTURE

This attractive ad, selling combination program, was recently used by Loew's State, New York.


WHEN THE BOY SHE LOVES WON'T WRITE—AND THE MAN AT HOME WON'T WAIT—
Dotty's On A Spot!
It's the love-problem millions of girls are facing—and famous JOHN STEINBECK has the screen's most dramatic, daring answer!
Dorothy LAMOUR · Arturo DeCORDOVA
in Paramount's
"A Medal FOR Benny"
From the Story by JOHN STEINBECK and Jack Wagner
with
J. CARROL NAISH
Mikhail Rasumny · Frank McHugh
Screen Play by Frank Butler
Co-author of "GOING MY WAY"
LOUELLA PARSONS awards her special medal for the best picture of the week to "A MEDAL FOR BENNY"
WORLD PREMIERE
TODAY
RIVOLI
B'way & 49th St. • DOORS OPEN 9:30 A M
MIGHTY SEVENTH WAR LOAN
Buy Bonds Here


IN Technicolor!
Here's Your Treasure of Entertainment Pleasure!
SONJA HENIE
MICHAEL O'SHEA
MARIE ('The Body') McDONALD
IN THE SCREEN'S MOST EXCITING HIT!
"IT'S A PLEASURE"
OPENS 7:45 A.M.
WOODS
RANDOLPH at DEAR.

Norman Kassel, ad head for Essaness theatres in Chicago, is noted for his novelty display ads. Here is a recent effort for the "It's a Pleasure" date at the Woods.


ENTERTAINMENT 'SEASONED' TO CHICAGO'S TASTE!
GINGER... AND SPICE ...AND ALL THAT'S NICE!
Ginger ROGERS · Joseph COTTEN · Shirley TEMPLE
SELZNICK INTERNATIONAL presents
"I'LL BE SEEING YOU"
RELEASED THRU UNITED ARTISTS
3rd SMASH WEEK!
The strangest holiday of love ever shared by strangers!
ROOSEVELT
BALABAN & KATZ · STATE NR. WASHINGTON

Jimmy Savage, publicist for the Roosevelt theatre, Chicago, used this ingenious layout to advertise "I'll Be Seeing You". Idea is original and adaptable in other situations.

SHOWMEN PERSONALS

In New Posts: Nicholas Tsoukalas, operator, ighland Park theatre, Highland Park, Mich. Gil ubinagas, operator, Martha Washington theatre, amtramck, Mich. Ray W. Bonner, operator, Joy eatre, Detroit. Mickey Gross, RKO Orpheum eatre, Denver, Colo. Sidney Hunt, Harper thea-e, Detroit.

Jack Quirk, exploiteer, RKO Pictures, Detroit. Villiam Graner, Hilltop and Capitol, Pittsburgh, a.

Morgan Ames, Fox West Coast Loma theatre; scar Peck, Cabrillo; Louis Grim, Fox Beverly; eonard Howard, Boulevard; George Henderson, mbassy; Paul Steinmueller, Larchmont; Cather-e Orr, Belmont; Manuel Abrams, Marquis and lvina Peers, La Brea, all in Los Angeles.

James Riggs has purchased the Gay theatre, allas, Tex. Mrs. W. S. Graham has purchased e Rio, Collinsville and Texas theatres, Dallas, om L. C. Dennis.

Assistant Managers: Gale Russell, Orpheum eatre, Omaha, Neb. Eugene Straub, RKO Pal-ce, Rochester, N. Y. Wilbur Sandford, Para-ount theatre, Omaha, Neb. Howard C. Craven, uxedo, Highland Park, Mich. Ray Brecken-aker, Roosevelt, Chicago. Howard Willard, Vestown, Detroit. Joe Dorband, Granada, Chicago.

Happy Birthday: Charles L. Epler, Edward Amsden, LaMar R. Keen, Leon B. Scott, L. S. Bach, Erik Paulson, W. Ray McCormack, Charles F. Deane, Robert Heekin, Vernon H. Everroad, Abraham I. Perlman, William Sage, Roy O. Prytz, Christopher W. McHale, Henry C. Earle, Stewart R. Martin, Louis Stone, George Feder.

William D. Yeakle, Charles E. Simpson, William H. Romanoff, Russell A. Bovim, Edmund E. Gentes, L. Vaughan, Jim B. Dougherty, H. P. Thompson, Gene Basle, James E. McAllister, Cecil B. Rosson, Mac Krim, Samuel J. London, Thomas N. Pyke, Albert Livermore, Jimmie Fisher, Charles Channon, James L. Baffes.

William Messer, H. W. Reisinger, Paul M. Ketchum, Phillip Lerner, Bob Watson, Howard Simerson, Paul A. Fiset, Merrill I. Cowan, Clyde Young, Ernest F. Ingram, George A. Damon, Jr., Dominick M. Valotta, J. Stoner Hadden, Charles H. McKinney, J. Dillard Hill, Allan Kahn, George Littman, George West, Robert D. McGraw.

Showmen's Calendar: July 1, Battle of Gettysburg 1863, Dominion Day in Canada, First Air Mail Chicago to New York 1919; 3rd, Idaho Admitted to Union 1890; 4th, Independence Day; 10th, Wyoming Admitted to Union 1890; 15th, St. Swithin's Day; 24th, Pioneer Day, Utah; 25th, Occupation Day, Puerto Rico.

Vas Former Animal Trainer, Now Manages Theatre

Clayton Peterson, who manages the Mission eatre in Georgetown, Seattle, Wash., for the terling Theatres Chain, was born in Bottineau, N. D., May 17, 1909, is married and the father of two children.

Our new Round Tabler reports that he has been in showbusiness all his life, in some form or other. Clayton was with the Johnny J. Jones Exposition shows for two years as elephant, zebra, lion, monkey and dog trainer, also weight uesser and Bingo operator. Subsequently he pent five years with Ringling Brothers Circus.

From the circus, Peterson then became doorian and assistant manager of the Beacon theare in Seattle; thence to the Rivoli theatre, here, a burlseque house, and also managed the Madrona theatre.

Kassel Started as Artist, Now Essaness Ad Head

Norman Kassel, advertising director of Essaness Theatres Corporation, in Chicago, was born in that city on June 21, 1904. He tarted in showbusiness as an artist, and later ook charge of an advertising department. He eft to open his own office, but gave this up n order to take over advertising for Andrew Karzas.

His next connection was with Warner Bros. s a field exploiteer. Twelve years ago he oined Essaness as an assistant in the adverising group, eventually taking charge of that department.

Rises from Cashier to Manager

Helen Boesel, who is the manager of the Downer theatre, Milwaukee, Wis., one of the Fox Wisconsin Amusement theatres, was born December 28, 1912, at Kenosha, Wis. Helene started in theatre work September 1933 as a theatre cashier and later as bookkeeper in the office doing secretarial work for the district manager. In April of 1942 Miss Boesel became assistant manager at the Shorewood theatre and after a few months became manager of the house at which post she remained until September, 1944 when she received a transfer to her present post.

Tiede's Entire Theatre Career Spent in Ontario

Ralph G. Tiede, who manages the Community theatre in Welland, Ontario, Canada, is twenty-five years old and has been in the theatre business for the past eight years in the employ of Twentieth Century Theatres.

Ralph started in as an usher at the Centre theatre in London, Ontario, which is also his home town, in 1937, and was promoted from usher to doorman and then assistant manager over a period of four years.

In 1941, Tiede was transferred to the Centre theatre, in Chatham, Ontario, and since that time has had managerial experience in theatres in Orillia, Trenton and Welland, all located in Ontario.

Hart Holds WAC Fashion Show On "Keep Your Powder Dry"

One of the highlights of Lou Hart's date on "Keep Your Powder Dry" at the Glove theatre, Gloversville, N. Y., was a tieup with the WACs for a fashion show on opening night. A notice was also planted in the newspapers and publicity landed daily. 16 WACs participated, exhibiting different changes of uniforms and an honor roll was turned over to official city representatives for display in the Chamber of Commerce window. Twenty-five three-sheets were posted a week in advance and dedication of the picture was carried in all newspaper ads.

Available Now For Dating!

WILDFIRE
The Story of a Horse
IN Color!
Presented by
ACTION PICTURES

with
BOB STEELE
STERLING HOLLOWAY · JOHN MILJAN
WILLIAM FARNUM · VIRGINIA MAPLES
SARAH PADDEN · FRANCIS FORD
Produced by William B. David · Directed by Robert Tansey

Distributed by
SCREEN GUILD PRODUCTIONS, INC.
With exchanges in the following cities:

CHICAGO—831 So. Wabash Ave.
BOSTON—45 Church St.
PITTSBURGH—1709 Blvd. of Allies
WASHINGTON—101 New Jersey Ave.
ATLANTA—164 Walton St. N.W.
MINNEAPOLIS—1109 Currie Ave.
PHILADELPHIA—1315 Vine St.
OKLAHOMA CITY—702 W. California St.
DES MOINES—1111½ High St.
CHARLOTTE—300 West 3rd St.
DALLAS—308 S. Harwood St.
DETROIT—2310 Cass Ave.
ST. LOUIS—527 N. Grand Ave.
LOS ANGELES—323 West Sixth St.
SAN FRANCISCO—125 Hyde St.
MILWAUKEE—Write Ted Levy
1327 S. Wabash Ave., Chicago
NEW ORLEANS—218 Liberty St.

Canada
TORONTO, ONT.—277 Victoria St.

Produced by ACTION PICTURES Inc.
1069 Market St., San Francisco

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

BUSINESS OPPORTUNITIES

OWNER RETIRING—WILL SELL BECAUSE OF age. Well diversified income producing property; entire business block—fireproof construction, now renting. Post Office, Drugstore, Pool Hall, Restaurant. Owner operates. Thirty-room hotel, natural hot water baths; picture theatre, liquor store. Reasonable terms to right party. CHAS. F. RUMBAUGH, Pagosa Springs, Colorado.

WANTED—INFLUENTIAL FINANCIALLY INTERested members to organize Theatrical Animation Studio. B. G. BENNETT, 340 LaSalle Ave., Hampton, Va.

STUDIO EQUIPMENT

PROFESSIONAL DISC STUDIO RECORDING SYStem, two speeds, rack panel, complete. Originally $3,500, now $750; Debrie 35mm. Le Parvo Camera, $195; continuous contact 16mm. Printers, Picture, Track or both, $1,375; Miles 16mm. Recorder Reproducer, $195; Berndt Maurer 16mm. Recording Systems, latest improvements, $1,995. Send for Spring Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75. $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

VENTILATING EQUIPMENT

FILTER AND COOL YOUR AIR WITH NEW AIR Washers, rotary spray mat type, work with any blower—easily installed. 5,000 cfm, $115; 7,000 cfm, $140; 10,000 cfm, $170; 15,000 cfm, $200; 20,000 cfm, $230. New prewar Blowers starting at $106.50 for 5,500 cfm; also diffuser Grilles, from $21.80. AA-5 MRO Priority required. Send for Air Conditioning Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

PAIR SIMPLEX PROJECTORS REAR SHUTTER BB intermittent mechanisms with Thyde changeovers, heavy duty stands, latest RCA Sound Equipment complete, Suprex Lamps, 50/50 ampere Forest Magnesium Rectifier. $3,500. CROWN, 346 West 44th St., New York.

STILL SOME REMAINING—BUT SELLING FAST—600 American ball-bearing velour fully padded back, reupholstered box spring cushion Chairs, rebuilt like new $9.50; 522 Heywood-Wakefield 7-ply reupholstered panel back, reupholstered box spring cushion chairs, $7.50; 242 American ball-bearing (in two lots) heavy reupholstered panel back, reupholstered box spring cushion chairs, $6.50; 500 Heywood-Wakefield heavy panel back, Box spring cushion chairs, excellent condition $5.95; 300 solid Oak Auditorium Chairs, refinished, $3.95. Wire now for stock list. 600 pieces heavy green Pullman velour, 22" x 36", dry-cleaned, $1.25. S. O. S. CINEMA SUPPLY CORP., New York 18.

FOR SALE V TYPE MARQUEE, TWO-WAY ATtraction boards well lighted. D. E. BROWN, Brown's Theatre, Cabin Creek, W. Va.

OPEN A THEATRE NOW—COMPLETE SIMPLEX Booth Outfits consisting Projectors, Lamphouses, Lens, Soundheads, Motors, Amplifier, Speakers and Soundscreen. Rebuilt and guaranteed one year—$1,500 why pay more. S. O. S. CINEMA SUPPLY CORP., New York 18.

METAL CHAIRS 30-INCH WITH BACK, $5; 26-INCH, $3.50. Dark green leatherette 52", $1.35 in rolls; less $1.50 yard. Fans, pedestal, AC, 24", new AC motor $100. Generators 25/25 ampere $75. Three point stands Simplex pair $75. CROWN, 345 West 44th St., New York.

DICTAPHONE OUTFIT, DICTATOR, TRANSCRIBER, shaver—all reconditioned $149.50; Powers Rear shutter heads, good condition, $135; Reflectors, 50% off: rebuilt Simplex Mechanisms, $250; Footlights, $3.50 ft.; commercial Vacuum Cleaner, $119.50; Water Cooler, DC only, $77.50; Low-Intensity Arc Lamps, $75. Spring Catalog now ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

HELP WANTED

EXPERIENCED THEATRE, SOUND AND PROJECTion engineers. Essential industry. Starting salary $3,800 annually, plus traveling expenses. State qualifications. BOX 1862, MOTION PICTURE HERALD.

MANAGER WANTED—MARRIED, DRAFT EXempt. State salary, include snapshot. Theatre in Illinois. BOX 1866, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE SHOOTING - CHARTS, THE little book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP. 1270 Sixth Avenue, New York 20.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

SIGN PAINTING

SIGN PAINTING; EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

THEATRES

ATTENTION SMALL TOWN THEATRE OWNERS! Do you want to retire? I want to buy theatre in town 1,000 up. Write full information. R. GREEN, 51 Allison, Pontiac, Mich.

FOR SALE—THEATRE BUSINESS AND EQUIPment. Central New York. Population town 1,400, and rural. Owner overseats. Low cash price to experienced person. BOX 1865, MOTION PICTURE HERALD.

DESIRE TO LEASE THEATRE IN NEW YORK City or vicinity. BOX 1864, MOTION PICTURE HERALD.

INTERESTED IN BUYING OR LEASING MOTION picture theatre in small town in Ohio. BOX 260, R. R. #4, Tiffin, Ohio.

SERVICES

FIRE EXTINGUISHER AND DOOR CLOSERS. ALL types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

Plan New Theatre Circuit To Cover All of India

The post-war construction of a circuit of 82 theatres to be built in all of India's major cities is planned by the Famous Cine Laboratory, of Bombay. D. R. Billimoria, technical advisor to Famous Cine, who arrived in New York from Hollywood last week, said he was buying equipment, securing air-conditioning units and gathering ideas on modern theatre construction. All of this is to equip the six additional studios now being built by Cine and to get a start on the theatre circuit. Shiraz Ali Hakim, who heads the Cine Laboratory, will manage the new chain. Mr. Billimoria said India was now producing about 250 feature films a year in addition to doing considerable propaganda work for the Indian Government.

Frank M. Folsom Elected RCA Executive Vice-president

Frank M. Folsom, who has been vice-preside in charge of RCA Victor Division since Januar 1944, June 1 was elected executive vice-preside in charge of the RCA Victor Division, it wa announced by Brigadier General David Sarno president, following a meeting of the board directors. At the same time, John G. Wilson wa elected operating vice-president of the RCA Vict Division. In addition to being in charge of RCA manufacturing division, he is a director of RC and the National Broadcasting Company. Befo entering Government service, Mr. Folsom wa vice-president in charge of merchandise and dire tor of Montgomery Ward & Company. Mr. Wils has been in charge of financial administration the RCA Victor Division for the last year. Pr viously, Mr. Wilson served as assistant controll of Montgomery Ward.

Cooper Tour Arranged To Promote "Jones"

Gary Cooper is to make a series of persona appearances in Texas theatres in connection wit the world premiere of International's "Along Cam Jones" which Cooper produced and in which h co-stars with Loretta Young. A Cinema Artist production, the film will play more than 10 theatres in Texas the weeks of June 20 and 2 and 40 theatres in Oklahoma the week following Cooper will make appearances at the Majesti theatre, Dallas, Wednesday, June 20; the Metropolitan, Houston, June 21; the Majestic, Sa Antonio, June 22; the Majestic, Fort Worth June 23 and will appear on an all-South radi broadcast from Dallas Sunday, June 24. The film will have its general release through RKO Radi Pictures July 1.

NOTICE OF SALE

FOR LICENSES TO DISTRIBUTE IN THE UNITED STATES 50 GERMAN OR AUSTRIAN MOTION PICTURES

James E. Markham, Alien Property Custodian, invites sealed bids from American citizens, for licenses to distribute in the United States for a period of three years each of 50 motion pictures which have been vested by him.

Bids for licenses must provide for a royalty payment of 50% of net rental receipts (as that term is defined in the Proposed License Agreement), a satisfactory guaranty of not less than $100 for each full length picture and of not less than $50 for each short subject applied for. The bid shall be accompanied by a certified or bank cashier's check for 10% of the amount guaranteed. The deposit will be returned in case the bid is rejected. The undersigned reserves the right to reject any or all bids.

Prospective bidders are invited to make inquiry at the office of the Alien Property Custodian, 120 Broadway, New York 5, New York, for details of the terms and conditions of sale, the terms and conditions of licenses, the form of bid, the list of available titles, synopses (where available) and information as to where and under what conditions prints may be examined.

All bids shall be in duplicate and must be received by the Alien Property Custodian not later than 12:00 o'clock Noon, Eastern War Time, on July 6th, 1945, at the above address.

(signed) JAMES E. MARKHAM,
Alien Property Custodian

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

SHORT SUBJECTS CHART

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Out of This World

Paramount—Money in the Bank

About once in a month of Sundays some studio turns up with a picture that leaves no doubt in anybody's mind about its future, and this is one of those times. Here are 96 minutes of entertainment without a surplus second. The reasons why this is so are many and require extensive cataloguing if an accurate measure of the property is to be had from reading about it, which is doubtful, but no showman could sit in the same room with a screening of the picture more than a minute without knowing he's in the presence of a hit.

Disregarding the credits for a moment, it's to be reported that the story is about a crooner whose history parallels that of Frank Sinatra in his beginnings, inclusive of that business about so many people owning a piece of his contract, but the crooner is played by Eddie Bracken, and Eddie Bracken's singing is done by Bing Crosby. The Sinatra career is in itself a story as full of laughs as any picture has a right to be, and the Crosby singing—superbly coordinated with the Bracken performance and delightfully identified—comes across by a floodtide of melody. It's to be reported, too, that the four Crosby boys are in the picture for a bit, playing themselves as enrollees in an orphan's home on account of "You know Pa and his horses," which crackles with the good humor which is bedrock and superstructure of the production.

Whether a showman's at liberty to bill the vocal participation of Mr. Crosby is not quite clear, technically speaking, but the studio appears to have proceeded with complete justification on the theory that his unseen but magnificently heard presence is the kind of secret nobody is going to miss knowing. Accordingly, the billing mentions Mr. Bracken, Veronica Lake, Diana Lynn, Cass Daley and Parkyakarkus, in that order, and appends such tremendous names, musically speaking, as Carmen Cavallaro, Ted Fiorito, Henry King, Ray Noble and Joe Reichman, who play five pianos singly and collectively toward the close of the picture. A picture that can toss in a musical blockbuster like this combination without embarrassing what's gone before or comes after is a picture indeed.

The screenplay by Walter DeLeon and Arthur Phillips, based on stories by Elizabeth Meehan and Sam Coslow, opens in a small town where Miss Lynn and her girl orchestra are stranded. They play a benefit, at which Mr. Bracken, a Western Union messenger and local favorite, sings so well (with Mr. Crosby's voice) that a New York agent wires an offer of an audition. The girls sign the boy to a contract and then sell shares in it to local people to get funds for transportation to New York, discovering finally that they've sold 125 per cent of him, which is the keystone for complications after his success (fulminated by hired swooners) skyrockets. How it's all worked out is beside the point, which is that it's terrific.

Sam Coslow produced the picture, in addition to furnishing one of the basic stories, and can count it among his and the trade's brightest memories.

Hal Walker directed as if enjoying every minute of the assignment, which is also the way the players played it.

Songs by Johnny Mercer and Harold Arlen, and others by Bernie Wayne, Ben Raleigh, Felix Bernard, Eddie Cherkoss and (again) Mr. Coslow include at least two that will be monopolizing the air lanes, and production numbers are handled in a fashion to make the most of them.

The picture is, as suggested above with emphasis befitting its caliber, a hit in every sense of the word.

Previewed at studio. Reviewer's Rating: Excellent.—William R. Weaver.

Release date, July 13, 1945. Running time, 96 min. PCA No. 10296. General audience classification.

Herbie Fenton	Eddie Bracken
Dorothy Dodge	Veronica Lake
Betty Miller	Diana Lynn

Cass Daley, Parkyakarkus, Donald MacBride, Florence Bates, Gary, Phillip, Dennis and Lin Crosby, Olga San Juan, Nancy Porter, Audrey Young, Carol Deere, Carmen Cavallaro, Ted Fiorito, Henry King, Ray Noble, Joe Reichman.

The Great John L.

UA-Crosby Prod.—Also "Honest John"

The calendar rolls back here to tell the story of the rise and fall and then the recovery of John L. Sullivan, variously known as "The Boston Strong Boy" and "Honest John." The ground is extensive and the time set aside to furrow it proves dramatically sustaining. While "The Great John L." would be better off in less than 96 minutes, nevertheless it is a pleasing show that ought to deliver general satisfaction for audiences at large, and encourage the new Crosby company to further production efforts.

With the '80s as a beginning, the opportunity for production values was obvious and the obvious was seized. It was the day when a girl kissing a boy meant marriage and when pugilism was no more polite than the bare knuckles method used by its maulers. John L., played by Greg McClure, rose to skyrocket fame in this day. He fought hard and clean, he lived hard and he loved hard.

Barbara Britton, as Kathy Harkness, turns him down for vague reasons having to do with a "weakness" which later proves to be the curse of drink. On the rebound, Linda Darnell, musical comedy actress called Anne Livingstone, catches him. They marry, but the union hits the rocks in due time. Miss Darnell nobly withdraws to clear the way for Miss Britton, who actually is the undeserving one. Meanwhile, Sullivan continues drinking and smoking his way through a hectic life, climaxed by loss of the championship crown to James J. Corbett. Redemption arrives when Sullivan finally abandons drink, hits the sawdust trail, becomes a lecturer on temperance and, finally, marries Miss Britton.

"The Great John L." has plenty of action when it is in the ring. When it is not, the pace inclines to saunter. McClure, who makes his bow in this attraction, of course is endowed with the physique necessary to the part. He hasn't always got the histrionics which the role requires, but for his first major endeavor does reasonably well. Miss Darnell, photographed beautifully, is very good as the sacrificing woman and, in some ways the best performer of the entire cast. Miss Britton is wooden in a characterization which fails to offer much. Others, like Otto Kruger, Wallace Ford, J. M. Kerrigan, George Mathew and Robert Barrat, are limited by their parts but perform what is given them representatively.

James Edward Grant's script is comprehensive perhaps beyond the point that serves the best interest of the film. So, too, with Frank Tuttle's direction. Had they tightened their blueprint, the running time would have been advantageously telescoped and the pace consequently accelerated.

Unexpectedly bursting upon the screen, and the outstanding single sequence, is a Paris match between Sullivan and a French contender who turns out to be the champion of the method known as the savate. Using his stockinged feet and never his hands, he reduces Sullivan to a near shambles until the world champ manages one on the jaw. When he does, the Frenchman starts spinning like a top and comes to a halt when Sullivan lands another which sends his opponent across half a room and through all intervening furniture. It's a genuine howl and it might easily prove to be what audiences will remember most in the entire picture. Frank R. Mastroly produced in association with Grant.

Seen in the home office projection room. Reviewer's Rating: Good.—Red Kann.

Release date, May 25, 1945. Running time, 96 min. PCA No. 10440. General audience classification.

John L. Sullivan	Greg McClure
Anne Livingstone	Linda Darnell
Kathy Harkness	Barbara Britton

Otto Kruger, Wallace Ford, George Mathew, Robert Barrat, Lee Sullivan, J. M. Kerrigan.

Lone Texas Ranger

Republic—Western

There's a quality about the latest in Republic's "Red Ryder" series that lifts it from the common run of Western fare. For one thing, the story has some unusual twists; for another, the musical score is far more distinguished than is generally the case. At the same time, the picture has enough rough-and-ready action to guarantee the rapt attention of the fans.

One of the central characters in Bob Williams' screenplay, portrayed with skill by Tom Chatterton, is a sheriff who has won the love and admiration of his fellow townspeople for his honesty, courage, and straight-forward method of dealing with outlaws. Wild Bill Elliott, as a Texas Ranger, discovers that the sheriff is in reality a criminal, and is forced to kill him in self-defense.

Thereupon the Ranger is faced with a difficult choice: whether to expose the character of the dead man, thereby shattering the illusions of those who loved him, or to allow the sheriff to fill a hero's grave.

Associate Producer Louis Gray, Executive Producer William J. O'Sullivan, and Director Spencer Bennet all took pains with their material, and the results are pleasing.

Previewed at Hollywood's Hitching Post theatre, where a small audience appeared pleased. Reviewer's Rating: Good.—THALIA BELL.

Release date, May 20, 1945. Running time, 56 min. PCA No. 10640. General audience classification.

Red Ryder	Wild Bill Elliott
Little Beaver	Bobby Blake
The Duchess	Alice Fleming

Roy Barcroft, Tom Chatterton, Jack McClendon, Helen Talbot, Bud Geary, Budd Buster, Nelson McDowell, Larry Olsen.

Don Juan Quilligan

20th Century-Fox—Bendix Comedy

William Bendix, a most unlikely Don Juan, has a comedy to himself this time and a role that should be a natural for the Brooklyn bruiser with a heart of gold. He's a tugboat captain, plying his trade between Brooklyn and Utica and marrying a girl in each city who bears some resemblance to his sainted mother. Phil Silvers plays first mate, helping him in and out of the inevitable mixups, and Joan Blondell has a few good scenes as his first love, the one who can't cook.

The comedy will be familiar to Bendix fans and may seem a bit forced to others, but there's a sprinkling of surprise laughs throughout that should put the audience back into the spirit of the film.

Bendix plays Patrick Michael Quilligan, a split personality which divides itself into Pat and Mike to avoid charges of bigamy and hastens to reassemble itself to avoid charges of murder. It's all because Margie is a very attractive girl, but Lucy can cook. Both have families who engineer a marriage, and then Uncle Sam tries to put one husband in the Army and the other in the Navy. Pat arranges things so that Mike looks like a suicide, but the law insists it's murder. The judge turns out to be an understanding fellow who clears the field for the Navy and Margie.

Frank Tuttle's direction and the script by Arthur Kober and Frank Gabrielson, based on a story by Herbert Clyde Lewis, have their slow stretches. William Le Baron produced.

Seen in the home office projection room. Reviewer's Rating: Average.—E. A. CUNNINGHAM.

Release date, June, 1945. Running time, 75 min. PCA No. 10826. General audience classification.

Patrick M. Quilligan	William Bendix
Marjorie Mossrock	Joan Blondell
Mac Denny	Phil Silvers

Anne Revere, B. S. Pully, Mary Treen, John Russell, Veda Ann Borg, Thurston Hall, Cara Williams, Richard Gaines, Hobart Cavanaugh, Rene Carson, George Mccready, Helen Freeman.

Within These Walls

20th Century-Fox—Father and Son Drama

This film divides its attention between two social problems—juvenile delinquency and prison reform—without pressing its message in either case. Instead the story is told in terms of a family, consisting of a forceful father, a wayward son and a gentle daughter, and the emphasis is on personality and melodrama. But it remains a somber picture, with a romantic subplot but no relief in incidental comedy.

Thomas Mitchell has the heaviest assignment as a prison warden who is more successful in disciplining the unruly inmates than he is in understanding his son. Young Edward Ryan, however, gives the most impressive performance as the teen-aged boy in need of guidance. Mary Anderson and Mark Stevens supply the romance.

The action is built rather slowly but reaches its peak in a prison break in which the son dies like a man and the father engages his murderer in a grim gun duel. Stalking him relentlessly up the winding stairs and along the cell tiers, the warden coolly takes aim and fires, and the mutiny is over. But the man has learned a tragic lesson of the need for sympathy along with firmness.

Ben Silvey, who produced, and Bruce Humberstone, who directed, have paced their tale slowly, gaining well-rounded performances from the cast but weakening the tension necessary to melodramatic action. The screenplay by Eugene Ling and Wanda Tuchock was adapted from a story by Coles Trapnell and James B. Fisher.

Seen in the home office projection room. Reviewer's Rating: Average.—E. A. C.

Release date, July, 1945. Running time, 71 min. PCA No. 10829. General audience classification.

Michael Howland	Thomas Mitchell
Anne Howland	Mary Anderson
Tommie Howland	Edward Ryan

Mark Stevens, B. S. Pully, Roy Roberts, John Russell, Norman Lloyd, Edward Kelly, Harry Shannon, Rex Williams, Ralph Dunn, Dick Rush, William Halligan, Freddie Graham.

PARAMOUNT SETS TWO REISSUES FOR AUGUST

Included in Paramount's 1944-45 product schedule are two reissues, "Northwest Mounted Police" and "This Gun for Hire", announced for release on August 26. The first, a Technicolor feature starring Gary Cooper, Madeleine Carroll and Paulette Goddard, was produced by Cecil B. DeMille in 1940. It celebrates the heroism of the Canadian "Mounties" during the Riel Rebellion in 1885 and presents a spectacle of outdoor action and romantic rivalry. The reviewer in Motion Picture Herald, issue of October 26, 1940, said in part: "The production combines the opulence of the early DeMille spectacles with action. Photographed against backgrounds as brilliant as their costuming." The supporting cast includes Preston Foster, Robert Preston, Akim Tamiroff and George Bancroft among others.

Alan Ladd was billed as a newcomer in "This Gun for Hire", being featured along with comparative veterans like Veronica Lake, Robert Preston, Laird Cregar and Tully Marshall. The film was originally issued in 1942. The review in Motion Picture Herald, issue of March 21 of that year, said: "At bottom a study of the type of mankind that kills for hire and without compunction, this melodrama sticks to terms of action in the telling and builds up a suspense equalled by few films in its category. The performance turned in by Alan Ladd, a newcomer, who portrays the salaried assassin, is one to be talked about and remembered."

Blonde Ransom

Universal—Comedy with Music

"Blonde Ransom" is a light comedy with musical numbers and the usual romantic interests, which provides moderate entertainment. The songs by Collette Lyons and Pinky Lee are the bright spots of the film. Lyons and Lee also supply the comedy incidents which register somewhat less effectively.

Donald Cook and Virginia Grey play the leading parts. Miss Grey is Vicki, a wealthy socialite who accidentally meets Duke, played by Donald Cook, the owner of the "Paradise Gardens," a New York night club. Duke is on the verge of losing his club on a gambling debt to a gang leader, competently played by Jerome Cowan. Lyons and Lee are the principal entertainers in Duke's club. The socialite tries to save the club but her uncle refuses to give her the necessary $63,000. Vicki decides to fake a kidnapping and tries to get $63,000 as a ransom. After a mass arrest, explanations are made and the troupe is released, except Jerome Cowan and his gang of racketeers.

The musical numbers are "Musical Wedding," "The Life of the Party," "A Million Dollar Worth of Dreams" and "Hinky Dinky Pinky." The "Musical Wedding" finale sung by the entir cast, is outstanding.

William Beaudine directed from a screenplay b M. Coates Webster, which was based on an original story by Robert T. Shannon.

Seen in the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, June 15, 1945. Running time, 68 min. PCA No. 10695. General audience classification.

Duke	Donald Coo
Vicki	Virginia Gre
Pinky	Pinky Le
Sheba	Collette Lyon

George Barbier, Jerome Cowan, George Meeker, Ian Wolfe, Joe Kirk, Charles Delaney, Frank Reicher, Bill Davidso Chester Clute, Janina Frostova.

Penthouse Rhythm

Universal—Comedy with Music

A pleasing succession of songs and dance course capriciously through Frank Gross' modes production, forming its chief charm. The plot while not adroit or unusual, makes for fair fun with slapstick breaking out almost throughout its entire length.

When a few aspiring entertainers find it hard to get auditions, they decide the best strategy to set the producers after them is to play important and hard to get. Lois Collier, a friend, moves the team into the penthouse of her boss, who is being reconditioned on Maxie Rosenbloom's health farm. The basis of the story is shaped by the complications of mistaken identity which follow thick and fast, climaxed by a riotous free-for-all that winds up in the police station. Somewhere between the music and the madness a romantic angle is nudged in between Miss Collier and Kirby Grant, a lawyer with a yen to croon.

The rambunctious foursome who finally succeed in making their big-time debut consists of pretty Judy Clark, Louis Da Pron, Jimmy Dodd and Bobby Worth. Among the fairly numerous vocal numbers are "Society Numbers," "Let's Go! Americana!" "When I Think of Heaven" and "Up Comes Love."

Stanley Roberts and Howard Dimsdale did the screenplay from a story by the former and Min Selvin. Eddie Cline directed in farcical vein.

Seen at the home office projection room. Reviewer's Rating: Average.—MANDEL HERBSTMAN.

Release date, June 22, 1945. Running time, 60 min. PCA No. 10470. General audience classification.

Dick	Kirby Grant
Linda	Lois Collier

Edward Norris, Maxie Rosenbloom, Eric Blore, Minna Gombel, Edward S. Brophy, Judy Clark, Marion Martin, Donald McBride, Henry Armetta, Jimmy Dodd, Bobby Wroth, Louis Da Pron, George Lloyd, Paul Hurst, Harry Barris, Velasco and Lence.

One Exciting Night

Paramount - Pine-Thomas — Mirth and Murder

There's murder and there's mirth in this Pine-Thomas production, George Zucco attending to the former in his accustomed manner, while William Gargan, Ann Savage, Leo Gorcey and Paul Hurst share the latter responsibility with most of the others in the cast and with David Lang, who wrote the script. Mr. Gargan and Miss Savage, portraying rival reporters, also take care of the romantic requirement, and a nice pairing of personalities it is.

The picture opens with a murder by Zucco in plain view of the camera, after which the story concerns the purloining and sequestering of the *corpus delicti* by newspaper reporters and other persons who have various reasons for wanting to (1) retain and or (2) relinquish possession of it. The place is New York, the time is any time, and it all happens in one night.

Maxwell Shane served Pine and Thomas as associate producer of this item in their string of practical pictures and Mr. Thomas directed in person. The film is about par for the P-T course.

Previewed at the studio. Reviewer's Rating: Average.—W. R. W.

Release date, July 27, 1945. Running time, 64 min. PCA No. 10746. General audience classification.

Pete Willis	William Gargan
Sue Gallagher	Ann Savage

Leo Gorcey, Don Beddoe, Paul Hurst, Charles Halton, George Zucco, Robert Barron, George E. Stone.

West of the Pecos

RKO Radio—Action Plus Story

The color and adventure of Zane Grey's west unfolds in "West of the Pecos." Herman Schlom produced and Edward Killy directed this tale of the exciting, undeveloped west of the stagecoach and masked robbery era.

Norman Houston's screenplay provides the vehicle for Robert Mitchum and Barbara Hale. Miss Hale portrays Rill, the daughter of a wealthy Chicagoan, Colonel Lambeth, played by Thurston Hall. The Colonel's doctor prescribes a change of scenery and a vigorous outdoor life. Rill, the Colonel and a French maid set out for a ranch west of the Pecos, owned by the Colonel's father. The ranch has been unused by the family for many years.

On the journey to the ranch, their coach is held up and one of the drivers is killed. They meet Pecos, played by Robert Mitchum, and he assists the trio to their estate over wild and difficult trails. Pecos is being sought by a crooked group of vigilantes. Finally justice is brought to the unlawful vigilantes by the aid of the Colonel. Pecos survives his encounter with the desperadoes without a scratch and wins the affection of the Colonel's daughter.

This film is aimed to the tastes of Western fans. Plenty of action, rough and swift riding, stagecoach holdups, shootings and hand-to-hand encounters are interspersed throughout the story. Much picturesque scenery of the West is shown, and the settings are characteristic of the West in its frontier days.

Seen in a New York projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, Block 5. Running time, 66 min. **PCA No.** 10514. General audience classification.

Pecos .... Robert Mitchum
Rill .... Barbara Hale
Richard Martin, Thurston Hall, Rita Corday, Russell Hopton, Bill Williams, Bruce Woods, Perc Launders, Bryant Washburn, Philip Morris, Martin Garralaga.

Steppin' in Society

Republic—Crime Doesn't Pay

The comedy flourishes of Edward Everett Horton and a dramatic tale told in a light vein are the outstanding ingredients of this film. The main situation of the story is strong on the comedy side. Edward Everett Horton, in a characteristic portrayal of an austere, uncompromising judge, accidentally stumbles upon a gang of small-time criminals. His identity is unknown to the gang and they believe that he is a successful gangster. The gang appoints the judge as their leader and he prevents them from pulling any jobs which would result in jail sentences. He proves to them that "Crime Doesn't Pay" and meanwhile he gains for himself a more human and sympathetic attitude towards people in general.

Edward Everett Horton is the dominant figure in the cast and he has many lines which will cause chuckles. Gladys George, the wife of the judge, turns in a good performance. Ruth Terry sings a gay musical number, "If You Like Me Then I'll Like You," which gives an added entertainment sparkle to the film. Robert Livingston, Jack LaRue and Lola Lane lend capable support.

The screenplay by Bradford Ropes based on a novel by Marcel Arnac is fresh and has an unusual twist which will entertain audiences who enjoy light comedy. Joseph Bercholz was the associate producer, and Alexander Esway directed.

Seen in the home office projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, July 29, 1945. Running time, 72 min. PCA No. 10539. General audience classification.

Judge Avery Webster .... Edward Everett Horton
Penelope Webster ....Gladys George
Ruth Terry, Robert Livingston, Jack LaRue, Lola Lane, Isabel Jewell, Frank Jenks, Paul Hurst, Harry Barris, Iris Adrian, Tom Herbert.

Muggs Rides Again

Monogram—Racetrack Comedy

The unabashed East Side Kids once again are let loose by Monogram in a screenplay that gives full scope to their eruptive energies. Their hard, callous exterior always conceals an inner warmth and kindness, and this time it is a sick old lady they save from being swindled out of her two-horse stable by a crooked gambler.

Leo Gorcey, as Muggs, is disqualified as a jockey early in the film because of a frameup. Attempting to prove his innocence in time to ride in the climactic stake, he runs a nip and tuck race against the devices of gangland.

The usual supply of rowdy fun is furnished by the Kids with Nancy Brickman providing the romantic note. Wallace Fox's direction keeps things moving briskly and excitingly. Production was by Sam Katzman and Jack Dietz from Harvey Gates' original screenplay.

Seen at the New York theatre on Broadway where an afternoon audience laughed frequently. Reviewer's Rating: Fair.—M. H.

Release date, June 8, 1945. Running time, 63 min. PCA No. 10772. General audience classification.

Muggs .... Leo Gorcey
Glimpy .... Huntz Hall
Billy Bendict, Mendie Koenig, Bud Gorman, John H. Allen, Johnny Duncan, Bernard Thomas, Minerva Urecal, Nancy Brickman, George Meeker, I. Stanford Jolley, Michael Owen, Pierre Watkins, Betty Sinclair, Milton Kibbee.

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

ON TO TOKYO (WAC-Univ.)

War Information Film

As a supplement to "Two Down and One to Go," the newest War Department short subject, "On to Tokyo," is adequate. As a partial outline of the problems of redeployment it is interesting. It does not achieve, and it presumably did not attempt, an explanation of the formula for demobilization that was essayed in the earlier subject.

The information, and there is considerable of that in the 17 minutes of running time, is projected mainly through questions answered by Secretary of War Stimson and by Generals Marshall, Eisenhower, Arnold, Somervell and Stilwell. These queries cover the possibilities of discharge and furlough for troops who have served in the various branches in the European area, the length of time required for the eligibles to return home, and the rotation system of furloughs practised in the Pacific. The answers point up the problems of transport, of redeployment, of supply. They cite the job yet to be done, and emphasize the determination of the military leaders to accept from Japan nothing short of unconditional surrender.

Rushed through for early release, and showing some marks of haste, the black-and-white short nevertheless manages to sustain attention. It undoubtedly will excite interest among the families of service men.

"On to Tokyo," to be released nationally from Universal exchanges, was produced by the Army Pictorial Service for the Information and Education Division. The production was supervised by Colonel Frank Capra, and was released to the War Activities Committee by the Office of War Information.—W. G. F.

Release date, May 31, 1945 — 17 *minutes*

TALK OF THE TOWN (Para.)

Speaking of Animals (Y4-4)

Those well-worn expressions which call on the animal kingdom for reinforcement—"hungry as a wolf," "poor as a church mouse," and the like, are given the once over by the animals themselves. In interviews with the camera and microphone the beaver attests to his business, the ox to his strength, the owl to his wisdom.

Release date, May 18, 1945 — 9 *minutes*

BEAU TIES (Para.)

Little Lulu (D4-4)

Lulu is having a little competition in her love life. Fatso stands her up to go out with a blonde and Lulu catches him. She sets him to work carving their names on a tree in huge letters, and while he does it he dreams of the difficulties of marriage with Lulu. His fears are allayed when he finishes the job and is generously forgiven.

Release date, April 20, 1945 — 8 *minutes*

TO THE SHORES OF IWO JIMA (WAC-UA)

War Information Film

Nineteen minutes of the stark realism of war in beautiful color constitute the pictorial compression, from 300,000 feet of 16mm Kodachrome, of the battle for Iwo Jima.

The picture, "To the Shores of Iwo Jima," was produced by the Navy, Coast Guard and Marine Corps, edited at the Warner studio in California, and will be released through the Office of War Information and distributed by United Artists for the industry's War Activities Committee.

The picture's high spots are the explosion of a munitions dump, the raising of our flag on Mount Suribachi, and the quotation, in the final scenes from the late President Roosevelt.

Shown are landing preparations, including impressively the tremendous naval and aerial bombardments; then the landing, and the initial fighting; the arrival of supplies, the attack on Mount Suribachi, and the wounded, the dead and the wreckage.

Captain Milton Sperling edited the film, assisted by Lt. Comdr. John McLain, officer in charge of the Iwo Jima photo mission; Lt. David Hopkins, assistant to Comdr. McLain, and Lt. (j.g.) Lothar Wolff of the Coast Guard.

Release date, June 7, 1945 — 19 *minutes*

POP-PIE A LA MODE (Para.)

Popeye (E4-2)

The sailor is marooned on a cannibal isle without quite realizing what's up. The natives feed him well, perhaps too well, and he takes some fat on his long thin frame. Then he is offered a hot bath in a large kettle, but the purpose begins to dawn on him. With his last can of spinach he whips up enough strength to dissuade the cannibals from their dinner and take over the rule of the kingdom.

8 *minutes*

PHANTOMS, INC. (MGM)

Crime Doesn't Pay (A-504)

The criminal in this latest subject is not the usual thief or murderer, although he is guilty of both crimes. His profession is spiritualism and his innocent victims the harassed parents of a serviceman missing in action. After taking all the woman's money and then engaging in a fatal struggle with her husband, he is about to escape when the police close in.

Release date, June 9, 1945 — 16½ *minutes*

CONEY ISLAND HONEYMOON (WB)

Technicolor Special (1004)

The beauties of Coney Island may not match those of Niagara Falls for a honeymoon but the activities are definitely exciting. Here Warren Douglas and Angela Greene are married in the Big City and spend their first day as Mr. and Mrs. taking the rides at Steeplechase and Luna Park. Hot dogs and soda pop serve as a wedding supper. Songs, for its musical story, include "Coney Island," "Vieni, Vieni," "Come Josephine in My Flying Machine," "Let a Smile Be Your Umbrella," "The Band Played On" and "You Can't Stop Me from Dreamin'."

Release date, June 9, 1945. — 20 *minutes*

TALE OF TWO MICE (WB)

Looney Tunes (1707)

Another Abbott and Costello pair, this time in the mouse family, plans an attack on a refrigerator well stocked with cheese. It is also guarded by a cat who means business. Much in the manner of their human counterparts, they're a long time getting courage to leave the hole. The fat one goes first, prodded by the tall one with the long face. The result is a brawl.

Release date, June 30, 1945 — 7 *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1943-44 short subject releases, see pages 2068 and 2069.

COLUMBIA

ALL STAR COMEDIES
(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6425	Wedded Bliss (Gilbert)	8-18-44	2130
6426	Gold Is Where You Lose It (Clyde)	9-1-44	2150
6401	Gents Without Cents (Stooges)	9-22-44	2122
6421	Strife of the Party (V. Vague)	10-13-44	2183
6427	Open Season for Saps (Howard)	10-27-44	2206
6428	Design for Loving (R. Sinatra)	11-3-44	2183
6409	A Knight and a Blonde (Herbert)	11-17-44	2206
6402	No Dough, Boys (Stooges)	11-24-44	2215
6429	Heather and Yon (Clyde)	12-8-44	2240
6422	She Snoops to Conquer (V. Vague)	12-29-44	2298
6410	Woo, Woo! (Herbert)	1-5-45	2338
6403	Three Pests in a Mess (Stooges)	1-19-45	2330
6430	Snooper Service (Brendel)	2-2-45	2382
6431	Off Again, On Again (Howard)	2-16-45	2382
6432	Two Local Yokels (Clyde)	3-23-45	2454
6404	Booby Dupes (Stooges)	3-17-45	2382
6433	Pistol Packin' Nitwits (Brendel)	5-4-45	2402
6411	Wife Decoy (Herbert)	6-1-45	....
6423	The Jury Goes Round 'n' Round (V. Vague)	6-15-46	....
6405	Idiots Deluxe (Stooges)	7-20-45	....

COLOR RHAPSODIES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6501	Dog, Cat and Canary	1-5-45	2298
6502	Ripping Romance	6-21-45	2426
6503	Fiesta Time	7-12-45	....

PHANTASIES CARTOONS
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6701	Mutt'n Bones	8-25-44	2139
6702	As the Fly Flies	11-17-44	2215
6703	Goofy News Views	4-27-45	2466
6704	Booby Socks	7-12-45	....

FOX & CROW (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6751	Be Patient, Patient	11-30-44	2240
6752	The Egg Yegg	5-4-45	2382
6753	Kukunuts	7-26-45	...

PANORAMICS

Prod. No.	Title	Rel. Date	P.D. Page
6901	A Harbor Goes to France	5-18-45	2454

FILM VODVIL
(Average 11 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6951	Kehoe's Marimba Band	9-1-44	2130
6952	Al Trace's Comedy Band	10-27-44	2206
6953	Rootin' Tootin Band	12-8-44	2206
6954	Korn Kobblers	2-2-45	2382
6955	Lowe, Hite & Stanley	5-11-45	2466

COMMUNITY SING (Series 9)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6651	No. 1 Love, Love, Love	8-25-44	2150
6652	No. 2 Ikky Tikky Tambo	10-12-44	2183
6653	No. 3 Swinging on a Star	11-10-44	2206
6654	No. 4 Hot Time in Berlin	12-1-44	2330
6655	No. 5 Tico, Tico	1-1-45	2338
5657	Christmas Carols (R)	12-8-44	2206
6656	No. 6 Very Thought of You	2-9-45	2351
6657	No. 7 I'll Walk Alone	3-15-45	2426
6658	No. 8 Sweet and Lovely	4-27-45	2454
6659	No. 9 Confessin'	5-25-45	....
6660	No. 10 Rum and Coca Cola	6-29-45	....
6663	No. 13 (Special) Victory Reel	5-8-45	2466

SCREEN SNAPSHOTS (Series 24)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6851	No. 1	8-25-44	2114
6852	No. 2	9-22-44	2130
6853	No. 3	10-19-44	2139
6854	No. 4	11-22-44	2215
6855	No. 5	12-28-45	2298
6856	No. 6	1-26-45	2338
6857	No. 7	2-25-45	2382
6858	No. 8	3-29-45	2426
6859	No. 9	5-17-45	....

SPORT REELS
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6801	K-9 Kadets	9-8-44	2130
6802	Hedge Hoppers	10-20-44	2206
6803	Aqua-Maids	11-24-44	2215
6804	Striking Champions	12-22-44	2298
6805	Kings of the Fairway	2-2-45	2338
6806	Rough and Tumble	3-2-45	2382
6807	The Iron Masters	4-27-45	2394
6808	Hi Ho Rodeo	7-6-45	....

LI'L ABNER (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6601	Porkuliar Piggy	10-13-44	2167
6602	Kickapoo Juice	2-23-45	2382

M-G-M

TWO-REEL SPECIALS
(22 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A-505	Fall Guy	4-14-45	2446
A-503	The Last Installment	5-5-45	2446
A-504	Phantoms, Inc.	6-9-45	2487

FITZPATRICK TRAVELTALKS (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-522	Wandering Here and There	12-9-44	2240

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
T-611	Shrines of Yucutan	2-24-25	2258
T-612	Seeing El Salvador	3-31-45	2258

PETE SMITH SPECIALTIES
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
S-559	Track & Field Quiz	3-3-45	2351
S-560	Hollywood Scout	4-14-45	2446

PASSING PARADE
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
K-575	It Looks Like Rain	3-3-45	2351
K-576	The Seesaw and the Shoes	5-5-45	2446

MINIATURES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
M-590	Little White Lie	3-3-45	2351

TECHNICOLOR CARTOONS
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W-543	Screwy Truant	1-13-45	2290
W-544	Unwelcome Guest	2-17-45	2351
W-545	Shooting of Dan McGoo	3-3-45	2351
W-546	Jerky Turkey	4-7-45	2415

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
W-631	The Mouse Comes to Dinner		2415

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
L4-1	No. 1	11-3-44	2139
L4-2	No. 2	1-2-45	2240
L4-3	No. 3	3-9-45	2351
L4-4	No. 4	5-11-45	2402
L4-5	No. 5	7-15-45	....
L4-6	No. 6	9-14-45	....

GEORGE PAL PUPPETOONS (Color)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
U4-1	Jasper's Paradise	10-13-44	2122
U4-2	Two-Gun Rusty	12-1-44	2139
U4-3	Hot Lips Jasper	1-5-45	2240
U4-4	Jasper Tell	3-23-45	2258
U4-5	Jasper's Minstrels	5-25-45	2363
U4-6	Hatful of Dreams	4-28-45	2382
U4-7	Jasper's Booby Traps	8-3-45	....
U4-8	Jasper's Close Shave	9-28-45	....

POPEYE THE SAILOR (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E4-1	She-Sick Sailors	12-3-44	2363
E4-2	Pop-Pie-Ala Mode	1-26-45	2487
E4-3	Tops in the Big Top	3-16-45	....
E4-4	Shape Ahoy	4-27-45	....
E4-5	For Better or Nurse	6-8-45	....

POPULAR SCIENCE (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
J4-1	No. 1	10-20-44	2130
J4-2	No. 2	12-22-44	2182
J4-3	No. 3	2-16-45	2282
J4-4	No. 4	4-6-45	2402
J4-5	No. 5	6-1-45	....
J4-6	No. 6	8-10-45	....

SPEAKING OF ANIMALS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
Y4-1	As Babies	11-24-44	2183
Y4-2	Who's Who in Animal Land	1-19-45	2240
Y4-3	In the Public Eye	3-16-45	2351
Y4-4	Talk of the Town	5-18-45	2487
Y4-5	A Musical Way	7-20-45	....

SPORTLIGHTS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
R4-1	Rhythm on Wheels	10-6-44	2122
R4-2	Broncs and Brands	11-3-44	2183
R4-3	Long Shots or Favorites	12-8-44	2227
R4-4	Out Fishin'	1-26-45	2298
R4-5	Blue Winners	2-23-45	2282
R4-6	Game Bag	3-30-45	2363
R4-7	White Rhapsody	5-4-45	2426
R4-8	Fan Fare	6-8-45	....

MUSICAL PARADE (Color)
(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
FF4-1	Bonnie Lassie	10-6-44	2122
FF4-2	Star Bright	12-15-44	2182
FF4-3	Bombalera	2-9-45	2240
FF4-4	Isle of Tabu	4-13-45	2351
FF4-5	Boogie Woogie	6-15-45	....
FF4-6	You Hit the Spot		....

LITTLE LULU (Color)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
D4-1	At the Zoo	11-17-44	2258
D4-2	Birthday Party	12-29-44	2338
D4-3	Magica-Lulu	3-2-45	2402
D4-4	Beau Ties	4-20-45	2487
D4-5	Snap Happy	5-25-45	....

NOVELTOON (Color)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
P4-1	Yankee Doodle Donkey	10-27-44	2174
P4-2	Gabriel Churchkitten	12-15-44	2338
P4-3	When G.I. Johnny Comes Home	2-2-45	2402
P4-4	Scrappily Married	3-30-45	2363
P4-5	A Lamb in a Jam	5-4-45	....
P4-6	A Self-made Mongrel	6-29-45	....

COLOR CLASSICS CARTOONS (Color)
(Reissues)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
C4-7	The Little Stranger		2351
C4-8	Snubbed by a Snob		2351
C4-9	Kids In the Shoe		2351
C4-10	Hunky & Spunky		2351

RKO

WALT DISNEY CARTOONS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
54,101	Springtime for Pluto	6-23-44	1959
54,102	Plastics Inventor	7-21-44	2054
54,103	First Aiders	9-22-44	2114
54,104	How to Play Football	9-15-44	2114
54,105	Donald's Off Day	12-8-44	2215
54,106	Tiger Trouble	1-5-45	2258
54,107	Clock Watcher	1-26-45	2258
54,108	Dog Watch	3-16-45	2258
54,109	The Eyes Have It	3-30-45	2394
54,110	African Diary	4-13-45	2426
54,111	Donald's Crime	5-11-45	2426

SPORTSCOPE
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
54,301	Harness Racers	9-8-44	2114
54,302	School for Dogs	10-6-44	2183
54,303	Saddle Starlets	11-3-44	2194
54,304	Parallel Skiing	12-1-44	2240
54,305	Five Star Bowlers	12-29-44	2319
54,306	Court Craft	1-26-45	2362
54,307	Ski Gulls	2-23-45	2382
54,308	Athlete of the Year	3-23-45	2394
54,309	Timber Doodles	4-20-45	2446

HEADLINER REVIVALS
(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
53,201	Songs of the Colleges	9-8-44	2114
53,202	Swing It	10-20-44	2183
53,203	Swing Vacation	12-1-44	2240
53,204	Swing Fever	3-16-45	2382

Prod. No.	Title	Rel. Date	P.D. Page
	EDGAR KENNEDY (Average 18 Minutes)		
53,401	Feather Your Nest	10-23-44	2183
53,402	Alibi Baby	1-5-45	2358
53,403	Sleepless Tuesday	2-23-45	2363
	LEON ERROL (Average 17 Minutes)		
53,701	Triple Trouble	9-1-44	2130
53,702	He Forgot to Remember	10-27-44	2206
53,703	Birthday Blues	2-16-45	2319
53,704	Let's Go Stepping	5-4-45	2446
	FLICKER FLASH BACKS (Average 9 Minutes)		
54,201	No. 1	9-15-44	2122
54,202	No. 2	10-27-44	2174
54,203	No. 3	12-8-44	2258
54,204	No. 4	1-26-45	2298
54,205	No. 5	3-2-45	2303
54,206	No. 6	4-13-45	2426
54,207	No. 7	5-25-45	2446
	THIS IS AMERICA (Average 18 Minutes)		
53,101	West Point	11-17-44	2194
53,102	New Americans	12-15-44	2227
53,103	Power Unlimited	1-19-45	2298
53,104	On Guard	2-9-45	2330
53,105	Honorable Discharge	3-9-45	2363
53,106	Guam—Salvaged Island	4-13-45	2426
53,107	Dress Parade	5-4-45	2446

20TH CENTURY-FOX

Prod. No.	Title	Rel. Date	P.D. Page
	MOVIETONE ADVENTURES (Color) (Average 8 Minutes)		
5251	Mexican Majesty	8-4-44	2114
5252	Jewels of Iran	8-25-44	2114
5253	Mystic India	9-29-44	2114
5254	Black Gold and Cactus	11-10-44	2183
5255	City of Paradox	3-2-45	2240
5256	Alaskan Granduer	3-16-45	2282
5257	Canyons of the Sun	1-19-45	2282
5258	Land of 10,000 Lakes	3-30-45	2282
5259	Isle of Romance	5-4-45	2466
5260	Sikhs of Patala	4-13-45	2426
5261	Glimpses of New York	7-27-45	....
	(Black and White)		
5201	Modeling for Money	7-6-45	....
	SPORTS REVIEWS (Average 8 Minutes) (Color)		
5351	Blue Grass Gentlemen	9-15-44	2139
5352	Trolling for Strikes	12-15-44	2282
5353	Nova Scotia	2-9-45	2282
5354	Down the Fairways	6-1-45	....
	(Black and White)		
5301	Girls Preferred		2258
5302	Steppin' Pretty	1-5-45	2426
	TERRYTOONS (Color) (Average 7 Minutes)		
5501	The Cat Came Back	8-18-44	2114
5502	The Two Barbers	9-1-44	2114
5503	Ghost Town	9-22-44	2122
5504	Sultan's Birthday	10-13-44	2122
5505	A Wolf's Tale	10-27-44	2206
5506	At the Circus	11-17-44	2227
5507	Gandy's Dream Girl	12-8-44	2240
5508	Dear Old Switzerland	12-22-44	2240
5509	Mighty Mouse and the Pirate	1-12-45	2258
5510	Port of Missing Mice	2-2-45	2338
5511	Ants in Your Pantry	2-16-45	2351
5512	Raiding the Raiders	3-9-45	2402
5513	Post War Inventions	3-23-45	2426
5514	Fisherman's Luck	4-6-45	2477
5515	Mighty Mouse and the Kilkenny Cats	4-27-45	....
5516	Mother Goose Nightmare	5-11-45	....
5517	Smoky Joe	5-25-45	....
5518	The Silver Streak	6-8-45	....
5519	Aesops Fable—The Mesquite	6-29-45	....
5520	Mighty Mouse and the Wolf	7-20-45	....

Prod. No.	Title	Rel. Date	P.D. Page
	MARCH OF TIME (Average 17 Minutes)		
VII-1	Post-War Farms	9-8-44	2083
VII-2	What to Do With Germany	10-6-44	2122
VII-3	Uncle Sam, Mariner?	11-3-44	2167
VII-4	Inside China Today	12-1-44	2194
VII-5	The Unknown Battle	12-28-44	2240
VII-6	Report on Italy	1-26-45	2290
VII-7	The West Coast Question	2-23-45	2330
VII-8	Memo from Britain	3-23-45	2374
VII-9	The Returning Veteran	4-20-45	2402
VII-10	Spotlight on Congress	5-18-45	2453
	DRIBBLE PUSS PARADE (9 Minutes)		
5901	Sea Food Mamas	10-20-44	2183
5902	Do You Remember	6-2-45	....
	2-REEL SPECIAL (Average 20 Minutes)		
5601	Three Sisters of the Moors	9-8-44	2114

UNITED ARTISTS

Prod. No.	Title	Rel. Date	P.D. Page
	WORLD IN ACTION (Average 19 Minutes)		
....	Zero Hour	7-7-44	1970
....	Fortress Japan	8-11-44	2042
....	Inside France	10-15-44	2122
....	When Asia Speaks	11-17-44	2182
....	Now the Peace		2454
	DAFFY DITTIES (Color) (Average 9 Minutes)		
....	The Cross-Eyed Bull		2167
....	The Flying Jeep		....
....	The Lady Says No		....
....	Pepito's Serenade		....
....	Choo Choo Amigo		....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
	LANTZ COLOR CARTUNES (Average 7 Minutes)		
9232	The Beach Nut	10-16-44	2139
9233	Ski for Two	11-13-44	2183
9235	Painter and Pointer	12-18-44	2240
9236	Chew Chew Baby	2-5-45	2338
9238	Woody Dines Out	5-14-45	2446
	SWING SYMPHONIES (Average 7 Minutes)		
9231	Abou Ben Boogie	9-18-44	1970
9234	Pied Piper of Basin Street	1-15-45	2258
9237	Sliphorn King of Polaroo	3-19-45	2351
	PERSON—ODDITIES (Average 9 Minutes)		
9371	Idol of the Crowd	9-18-44	2114
9372	One Man Newspaper	12-18-44	2227
9373	ABC Pin-Up	1-15-45	2282
9374	Pigtail Pilot	1-22-45	2282
9375	Author in Babyland	5-14-45	2446
	VARIETY VIEWS (Average 9 Minutes)		
9351	From Spruce to Bomber	9-25-44	2122
9352	Dogs for Show	11-6-44	2183
9353	Mr. Chimp at Coney Island	12-11-44	2227
9354	White Treasure	1-29-45	2282
9355	Your National Gallery	4-23-45	2258
9356	Wingmen of Tomorrow		2394
	NAME-BAND MUSICALS (Average 15 Minutes)		
9121	Swingtime Holiday	9-20-44	2122
9122	Harmony Highway	11-22-44	2139
9123	On the Mellow Side	12-6-44	2183
9124	Jive Busters	1-17-45	2257
9125	Melody Parade	2-14-45	2338
9126	Swing Serenade	2-23-45	2363
9127	Rockabye Rhythm	5-7-45	2477
	TWO-REEL SPECIAL (21 Minutes)		
9112	Lili Marlene	12-13-44	1946
	1943-44		
8110	World Without Borders	1-17-45	2269

VITAPHONE

Prod. No.	Title	Rel. Date	P.D. Page
	TECHNICOLOR SPECIALS (Average 19 Minutes)		
1001	Let's Go Fishing	10-21-44	2167
1002	Beachhead to Berlin	1-6-45	2227
1003	Pledge to Bataan	2-3-45	2290
1004	Coney Island Honeymoon	6-9-45	2487
1005	America the Beautiful		....
	FEATURETTES (Average 18 Minutes)		
1101	I Am an American	12-26-44	2206
1102	Proudly We Serve	9-23-44	2130
1103	Once Over Lightly	10-14-44	2167
1104	I Won't Play	11-11-44	2174
1105	Nautical but Nice	12-2-44	2227
1106	Congo	2-17-45	2338
1107	Navy Nurse	3-3-45	2351
1108	It Happened in Springfield	4-28-45	2382
1109	Are Animals Actors?	3-31-45	2363
1110	Law of the Badlands	4-14-45	2394
1111	Plantation Melodies	5-12-45	2446
	SPORTS PARADE (Color) (Average 9 Minutes)		
1501	California Here We Are	12-16-44	2227
1502	Birds and Beasts Were There	12-30-44	2240
1503	Glamour in Sports	1-13-45	2282
1504	Bikes and Skis	2-10-45	2298
1505	Cuba Calling	3-10-45	2351
1506	Swimcapades	4-7-45	2394
1507	Water Babies	5-19-45	2426
1508	Mexican Sea Sports	6-2-45	2466
1509	Bahama Sea Sports	6-19-45	....
1510	Flivver Flying	6-30-45	....
	MELODY MASTER BANDS (Average 9 Minutes)		
1601	Bob Wills & His Texas Playboys	9-2-44	2122
1602	Listen to the Bands	10-7-44	2167
1603	Harry Owens & His Royal Hawaiians	11-4-44	2174
1604	Sonny Dunham & Orchestra	11-25-44	2183
1605	Jammin' the Blues	12-16-44	2167
1606	Rhythm of the Rhumba	1-27-45	2282
1607	Musical Mexico	3-24-45	2363
1608	Circus Band	5-5-45	2446
1609	Bands Across the Sea	6-23-45	....
	BLUE RIBBON HIT PARADE (Color) (Average 7 Minutes)		
1301	Let It Be Me	9-16-44	2122
1302	September in the Rain	9-30-44	2130
1303	Sunday Go to Meeting Time	10-28-44	2167
1304	I Love to Singa	11-18-44	2174
1305	Plenty of Money and You	12-9-44	2183
1306	Fella With a Fiddle	1-20-45	2183
1307	When I Yoo Hoo	2-24-45	2298
1308	I Only Have Eyes for You	3-17-45	2363
1309	Ain't We Got Fun	4-21-45	2394
1310	I'm a Little Big Shot Now		....
	MERRIE MELODIES CARTOONS (Color) (Average 7 Minutes)		
9720	Odor-able Kitty	1-6-45	2240
	1944-45		
1701	Draftee Daffy	1-27-45	2282
1702	Trap Happy Porky	2-24-45	2208
1703	Life with Feathers	3-24-45	2363
1704	Behind the Meatball	4-7-45	2382
1705	Ain't That Ducky	5-19-45	2446
1706	Gruesome Twosome	5-26-45	2446
1707	Tale of Two Mice	6-30-45	2487
1708	Wagon Heels		....
	"BUGS BUNNY" SPECIALS (Color) (7 Minutes)		
1721	Herr Meets Hare	1-13-45	2282
1722	Unruly Hare	2-10-45	2298
1723	Hare Trigger	5-5-45	2394
1724	Hare Conditioned		....
	VITAPHONE VARIETIES (Average 10 Minutes)		
1401	Their Dizzy Day	9-2-44	2114
1402	Ski Whizz	10-7-44	2167
1403	Outdoor Living	11-4-44	2174
1404	Overseas Roundup	3-17-45	2363
1405	Overseas Roundup No. 2	5-26-45	2446
1406	Overseas Roundup No. 3		2466
	OFFICIAL U. S. VICTORY FILMS		
	Target Japan		2167
	V.1—Robot Bomb		2183
	Brought to Action		2269
	What's Your Name		2282
	Seeing Them Through		2351
	A Story With Two Endings		2363
	The Enemy Strikes		2374
	Fury in the Pacific		2394
	Watchtower Over Tomorrow		2394
	All-Star Bond Rally		2415
	San Pietro		2351
	Golden Glory		2446
	Target Tokyo		2466
	Two Down and One to Go		2466
....	On to Tokyo		2487
....	To the Shores of Iwo Jima		2487
	BRITISH MINISTRY OF INFORMATION		
	Naples at War		1946
	The Volunteer		2258
	CANADIAN NATIONAL FILM BOARD		
	Canadian Landscape		1982
	Hen Hop		1982
	UNRRA		1982
	A Friend for Supper		2206
	MISCELLANEOUS		
	Moscow Circus (Artkino)		2139
	Cossacks on the Danube (Artkino)		2139
	Before They Are Six (Pictorial Films)		2139
	Labor Front (Brandon Films)		2206
	57,000 Nazis in Moscow (Artkino)		2206
	Jobs After the War (Newsreel Dist.)		2206
	Stars of Tomorrow (Artkino)		2351
	Cap'n Cub (Film Classics)		2415
	Peace Builders (Brandon Films)		2446
	Marshal Stalin's Report (Artkino)		2446
	WAR ACTIVITIES COMMITTEE		
....	Battle for the Marianas		2114

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
6120	Black Arrow (15 episodes)	10-20-44	2167
6140	Brenda Starr, Reporter (13 episodes)	1-26-45	2282
6160	The Monster and the Ape (15 episodes)	4-20-45	2415

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
481	Zorro's Black Whip (12 episodes)	12-16-44	2174
482	Manhunt of Mystery Island (15 episodes)	3-8-45	2363
483	Federal Operator 99 (12 episodes)	7-7-45	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
9781	Raiders of Ghost City (13 episodes)	7-25-44	2054
9681	Mystery of the River Boat (13 episodes)	10-24-44	2167
9581	Jungle Queen (13 episodes)	1-23-45	2227
9881	The Master Key (13 episodes)	4-25-45	2415

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2488-2489, issue of June 9, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2468, issue of May 26, 1945.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED*		*Advance Synopsis Page*	*Service Data Page*
						M. P. Herald Issue	*Product Digest Page*		
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	82m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Affairs of Susan, The	Para.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2455
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	2406
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	....	....	....	2278	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Angel Comes to Brooklyn, An	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	....	....	2384	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Not Set	....	....	....	2418	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Not Set	....	....	....	2467	....
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	2242	....
Back to Bataan (formerly Invisible Army)	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	....
Bandit of Sherwood Forest (col.)	Col.	....	Cornel Wilde-Anita Louise	Not Set	....	....	....	2434	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Beautiful Cheat, The (formerly It's Never Too Late)	Univ.	....	Noah Beery, Jr.-Bonita Granville	July 20,'45	....	....	....	2384	....
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	....	....	....	2250	....
Behind City Lights	Rep.	....	Lynne Roberts-William Terry	Not Set	....	....	....	2418	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Aug.,'45	....	....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	....
Bells of St. Mary's, The	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	....	....	....	2434	....
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	2455
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	2406
Bewitched (formerly Alter Ego)	MGM	....	Phyllis Thaxter-Edmund Gwenn	Not Set	....	....	....	2310	....
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Apr. 27,'45	59m	....	....	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Blithe Spirit (British)	Two Cities-GFD	....	Rex Harrison-Constance Cummings	Not Set	96m	Apr. 28,'45	2425	....	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2394	2142	2342
Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	....	....	....	2403	....
Blonde Ransom	Univ.	9042	Donald Cook-Virginia Grey	June 15,'45	68m	June 9,'45	2486	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	94m	May 5,'45	2433	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2342
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
Boston Blackie's Rendezvous	Col.	....	Chester Morris-Nina Foch	July 10,'45	....	....	....	2467	....
Both Barrels Blazing	Col.	6207	Charles Starrett	May 17,'45	58m	May 26,'45	2465	2403	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 1,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Apr. 7,'45	79m	Mar. 17,'45	2361	2142	....
Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	....
Bring on the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	2455
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lillyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	....
CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350	....	....
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Sept.,'45	....	....	....	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Not Set	....	....	....	2353	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Captain Tugboat Annie	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set	....	....	....	2403	....
Caribbean Mystery	20th-Fox	....	James Dunn-Sheila Ryan	Sept.,'45	....	....	....	2366	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
Cheaters, The	Rep.	....	Joseph Schildkraut-Billie Burke	Not Set	....	....	....	2454	....
Checkmate	PRC	....	Dick Fraser-Cy Kendall	Not Set	....	....	....	2467	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	....
China's Little Devils	Mono.	....	Harry Carey-Paul Kelly	May 12,'45	75m	May 5,'45	2433	1994	....
Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	....	....	....	2142	....
Cinderella Jones	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	65m	....	....	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Blimp (British) (color)	UA	....	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	....	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	Nov.,'45	....	....	....	2259	....
Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 14,'45	....	....	....	2366	....
Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	....	....	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	....
Corpus Christi Bandits	Rep.	465	Allan Lane-Helen Talbot	Apr. 20,'45	55m	May 12,'45	2445	2353	..
Counter-Attack	Col.	6006	Paul Muni-Marguerite Chapman	Apr. 26,'45	89m	Apr. 7,'45	2393	2216	2455
Cowboy and the Lady (R.)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	2455
Crimson Canary, The	Univ.	....	Noah Beery, Jr.-Lois Collier	Not Set	....	....	....	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Intruder, The	PRC	....	Charles Arnt-Veda Ann Borg	Not Set	....	....	....	2418	....
Dangerous Journey	20th-Fox	504	Burma travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	.....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	89m	Nov. 4,'44	2165	1983	2455
Dawn Over France (French)	Famous Int.	....	Raimu-Berval	Mar. 15,'45	72m	Mar. 31,'45	2382	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2338	2250	2455
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	....	....	2216	....
Diamond Horseshoe (color)	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	....
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 2,'45	72m	Mar. 17,'45	2361	2166	2455
Divorce	Mono.	....	Kay Francis-Bruce Cabot	June 1,'45	71m	May 26,'45	2465	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Dolly Sisters, The (color)	20th-Fox	....	Betty Grable-John Payne	Nov.,'45	....	....	....	2384*	....
Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Dragonwyck (color)	20th-Fox	....	Gene Tierney-Vincent Price	Dec.,'45	....	....	....	2403	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2366	....
Duffy's Tavern	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	....	....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	413	Dennis O'Keefe-Constance Moore	Apr. 5,'45	91m	Mar. 10,'45	2349	2242	2455
Early to Wed	MGM	....	Lucille Ball-Van Johnson	Not Set	....	....	....	2366	....
East Side of Heaven (Reissue)	Univ.	....	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
Easy to Look At	Univ.	....	Gloria Jean-Kirby Grant	Not Set	....	....	....	2418	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	2455
1812 (Russian)	Artkino	....	War feature	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	....	....	2279	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	59m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 8,'44	2181	2166	....
Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	....
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	May 19,'45	2453	2310	....
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	Apr. 28,'45	2426	2007	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2406
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	....	....	2279	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	2406
Falcon in San Francisco, The	RKO	....	Tom Conway-Rita Corday	Not Set	....	....	....	2366	....
Fallen Angel	20th-Fox	....	Alice Faye-Dana Andrews	Dec.,'45	....	....	....	2454	....
Fanny by Gaslight (Br.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	61m	Apr. 7,'45	2394	2230	....

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Fatal Witness, The	Rep.	....	Evelyn Ankers-Richard Fraser	Not Set	....	....	....	2467	....
Fighting Guardsman, The	Col.	....	Willard Parker-Anita Louise	May 24,'45	84m	....	....	2278	....
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	2455
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Man Into Tokyo	RKO	....	Tom Neal-Barbara Hale	Not Set	....	....	....	2366	....
Flame of the Barbary Coast	Rep.	415	John Wayne-Ann Dvorak	May 28,'45	91m	Apr. 21,'45	2413	1994	....
Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	May 26,'45	71m	May 19,'45	2453	2353	....
Flight from Folly (British)	WB	....	Pat Kirkwood-Hugh Sinclair	Not Set	94m	Feb. 24,'45	2330	....	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	....
Forever Yours (formerly They Shall Have Faith)	Mono.	....	Gale Storm-Johnny Mack Brown	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
●For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	2455
Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	....	....	....	2259	....
GANGS of the Waterfront	Rep.	....	Robert Armstrong-Stephanie Bachelor	Not Set	....	....	....	2403	....
Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	Mar. 10,'45	2350	....	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	....
George White's Scandals	RKO	525	Joan Davis-Jack Haley	Block 5	....	....	....	2366	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	....	....	2250	....
Girl on the Spot	Univ.	....	Lois Collier-Jess Barker	Not Set	....	....	....	2467	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
Girls of the Big House	Rep.	....	Lynne Roberts-Richard Powers	Not Set	....	....	....	2467	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	88m	Mar. 3,'45	2338	2203	2406
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sep. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	May 25,'45	96m	June 9,'45	2485	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	121m	Dec. 9,'44	2213	1983	2406
Guest Wife	UA	....	Claudette Colbert-Don Ameche	Not Set	....	....	....	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Mar. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	2455
Harvey Girls, The	MGM	....	Judy Garland-John Hodiak	Not Set	....	....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	2455
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2406
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	....	....	2259	....
Her Lucky Night	Univ.	9021	Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	63m	Feb. 3,'45	2298	2250	....
He Snoops to Conquer (British)	Col.	....	George Formby	Not Set	103m	Dec. 30,'44	2249	....	....
Hi, Beautiful	Univ.	9031	Martha O'Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	....	Edward Arnold-Frances Rafferty	Not Set	....	....	....	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hold That Blonde (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	....	....	2259	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Apr. 25,'45	58m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner stars revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead	Univ.	9028	Allan Jones-Grace McDonald	May 11,'45	60m	May 5,'45	2433	2278	....
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	78m	Apr. 7,'45	2393	1715	....
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	2455
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	85m	Dec. 23,'44	2237	1913	2455
I'll Remember April	Univ.	9027	Gloria Jean-Kirby Grant	Apr. 13,'45	63m	Apr. 21,'45	2415	2230	....
I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....
Imitation of Life (Reissue)	Univ.	....	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	....	....	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	....	....	1675	....
In Old New Mexico	Mono.	....	Johnny Mack Brown	May 19,'45	62m	....	....	2354	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Block 6	....	....	....	2216	....

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It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2455
It's in the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	87m	Feb. 17,'45	2317	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	....	....	2279	....
Johnny Angel	RKO	....	George Raft-Signe Hasso	Block 6	....	....	....	2259	....
Jubilee (Russian)	Artkino	....	Comedy feature	Feb. 21,'45	40m	Mar. 10,'45	2350	....	....
Jungle Captive	Univ.	....	Dicky Lane-Betty Bryant	June 29,'45	....	....	....	2259	....
Junior Miss	20th-Fox	....	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	....	....	....	2403	....
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	2455
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2455
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Not Set	....	....	....	2353	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
LADIES in the Green Hats (French)	Brill	....	French feature	Apr. 4,'45	93m	Apr. 28,'45	2426	....	....
Lady Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	64m	Mar. 31,'45	2381	2354	....
Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Not Set	....	....	....	2403	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
●Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
●Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	May 20,'45	56m	June 9,'45	2485	2403	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	....	....	2242	....
Love, Honor and Goodbye	Rep.	....	Virginia Bruce-Victor McLaglen	Not Set	....	....	....	2454	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2230	....
MADONNA of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....
Main Street Girl	Mono.	....	Doris Merrick-Eddie Quillan	Not Set	....	....	....	2418	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Mama Loves Papa	RKO	....	Leon Errol-Elisabeth Risdon	Not Set	....	....	....	2403	....
Man from Morocco, The (British)	ABPC-Pathe	....	Anton Walbrook-Margaretta Scott	Not Set,	115m	Mar. 17,'45	2362	....	....
Man from Oklahoma	Rep.	....	Roy Rogers-Dale Evans	Not Set	....	....	....	2418	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,44	2150	1747	2406
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	65m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage (Russian)	Artkino	....	Comedy feature	Feb. 21,'45	47m	Mar. 10,'45	2350	....	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marshal of Laredo	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	....	....	2467	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Marthe Richard (Fr.)	Brill-Rosner	....	Erich von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Apr. 14,'45	2401	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2455
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Melody Ranch (Re-release)	Rep.	5301	Gene Autry	Apr. 15,'45	84m	Nov. 23,'40	2477	....	....
Men in Her Diary	Univ.	....	Jon Hall-Louise Allbritton	Not Set	....	....	....	2467	....
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
Missing Corpse, The	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	62m	Apr. 28,'45	2426	2354	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle's	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	....	....	2216	....
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	2455
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carrillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Most Dangerous Game, The	RKO	....	John Loder-Audrey Long	Not Set	....	....	....	2384	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	93m	Sept. 23,'44	2110	....	2406
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 8,'45	63m	June 9,'45	2487	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	June 8,'45	95m	Apr. 14,'45	2041	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2455
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	2455
Musicians of Heaven (French)	English	....	Michele Morgan-Rene Lefevre	Feb. 28,'45	94m	Mar. 17,'45	2362	....	....
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218

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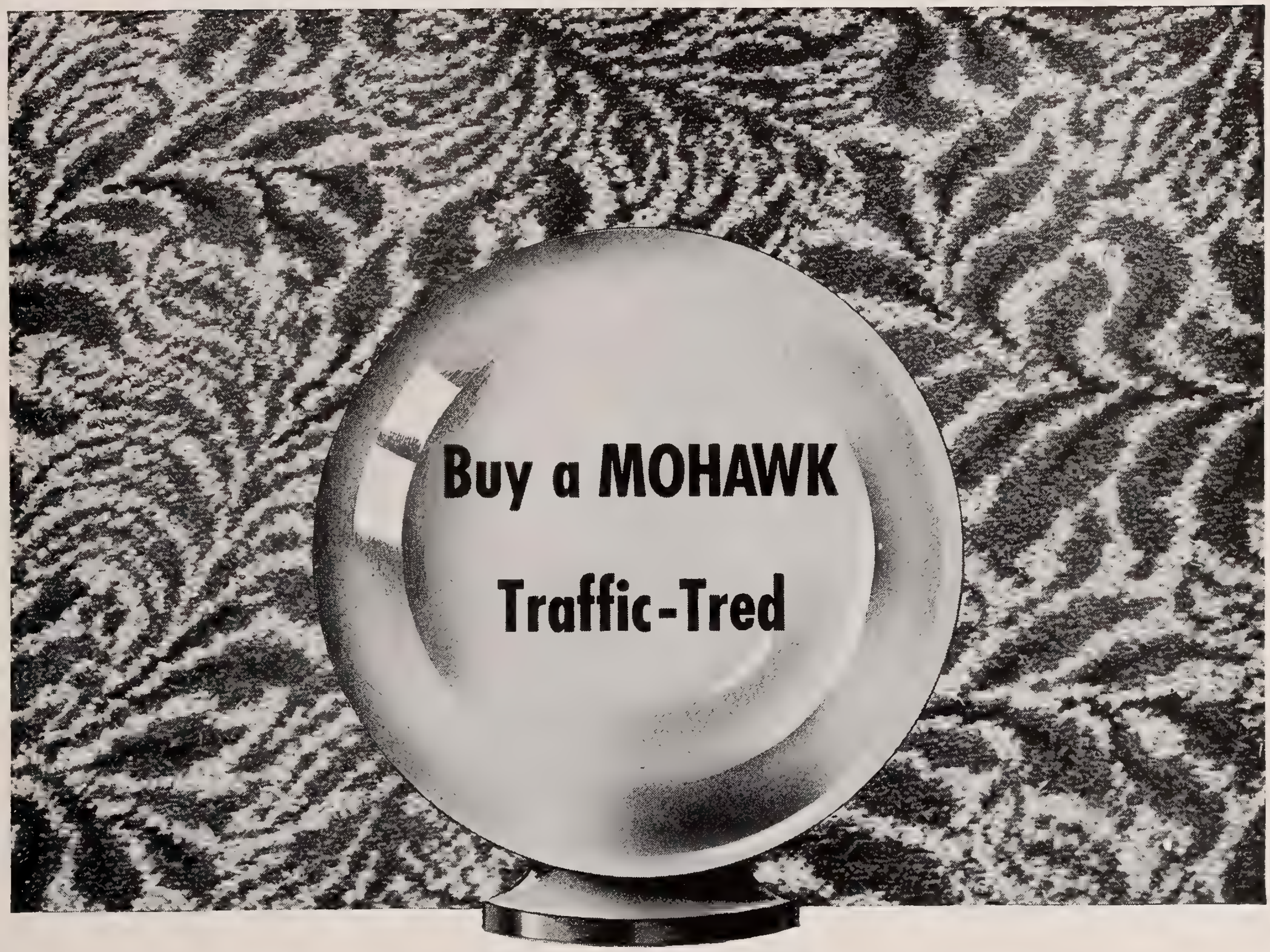
NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block I	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	521	Mickey Rooney-Jackie Jenkins	Apr.,'45	123m	Dec. 9,'44	2213	1763	2455
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2455
Naughty Nineties, The	Univ.	....	Abbott and Costello	July 6,'45	....	....	....	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	....	....	2279	....
Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	....
Nobody Lives Forever	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block I	113m	Oct. 7,'44	2129	1826	2406
Northwest Mounted Police (Reissue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	....	....	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	2406
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Dream	Univ.	....	Robert Paige-Susanna Foster	Not Set	....	....	....	2434	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Exciting Night	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block I	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	....	....	2230	....
Out of the Night (reviewed as Strange Illusion)	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	....
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Not Set	....	....	....	2454	....
Passionate Ghost, The (formerly The Amorous Ghost)	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	....	....	2366	....
Patrick the Great	Univ.	9011	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	June 22,'45	60m	June 9,'45	2486	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	May 2,'45	58m	Apr. 7,'45	2394	2279	....
Phantom Speaks, The	Rep.	433	Richard Arlen-Lynn Roberts	May 10,'45	68m	Apr. 21,'45	2414	2354	....
Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2455
Pillow of Death	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	....	....	2454	....
Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
Place of One's Own, A (Br.)	Gains.	....	Margaret Lockwood-James Mason	Not Set	97m	Apr. 21,45	2414	....	....
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	May 5,'45	2434	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2455
Pride of the Marines (formerly This Love of Ours)	WB	....	John Garfield-Eleanor Parker	Not Set	....	....	....	2250	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block I	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Rebel, The (Mexican)	Clasa-Mohme	....	Jorge Negrete	Mar. 9,'45	112m	Mar. 24,'45	2374	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Renegades of the Rio Grande	Univ.	9084	Rod Cameron-Fuzzy Knight	June 1,'45	....	....	....	2454	....
Return of the Durango Kid	Col.	6206	Charles Starrett-Jean Stevens	Apr. 19,'45	57m	May 5,'45	2434	2366	....
Return of the Vikings (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Rhythm Roundup	Col.	....	Ken Curtis-Cheryl Walker	June 7,'45	....	....	....	2434	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	....	....	2166	....
Road to Alcatraz	Rep.	....	Robert Lowery-June Storey	Not Set	....	....	....	2418	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Rockin' in the Rockies	Col.	6222	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	67m	....	....	2354	....
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	2455
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	....
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	2455
Rustlers of the Badlands	Col.	....	Charles Starrett-Sally Bliss	Not Set	....	....	....	2418	....
Rusty	Col.	....	Ted Donaldson-Conrad Nagel	Not Set	....	....	....	2467	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Saddle Serenade	Mono.	....	Jimmy Wakely-Lee White	Not Set	....	....	....	2434	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	....
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	....	2216	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	....	....	....	2467	....
Saratoga Trunk	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	May 5,'45	65m	Apr. 28,'45	2425	2354	....
Scotland Yard Investigator	Rep.	....	Sir Aubrey Smith-Erich von Stroheim	Not Set	....	....	....	2467	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....

						REVIEWED			
Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Date Page
See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Senorita from the West	Univ.	....	Allan Jones-Bonita Granville	Not Set	....	....	....	2418	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 19,'45	60m	Jan. 20,'45	2278	2230	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Silver Fleet, The	PRC	....	Ralph Richardson	June 15,'45	62m	Mar. 20,'43	2401	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	July 20,'44	174m	July 22,'44	2095	1635	2218
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Block 6	....	....	....	2354	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	....
•Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of Old Wyoming (formerly In Old Wyoming)	PRC	....	Eddie Dew-Jennifer Holt	Not Set	....	....	....	2454	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	9040	Nancy Kelly-William Gargan	Apr. 20,'45	65m	Apr. 14,'45	2402	2278	....
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2455
Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	....
Southerner, The	UA	....	Zachary Scott-Betty Field	May 18,'45	91m	May 5,'45	2433	2216	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Block 6	....	....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsay	Feb. 10,'45	63m	Feb. 17,'45	2317	....	....
Sporting Chance, A	Rep.	420	Jane Randolph-John O'Malley	June 4,'45	....	....	....	2403	....
Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	May 10,'45	55m	May 19,'45	2453	2418	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
State Fair (color)	20th-Fox	....	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	....	....	....	2434	....
Steppin' in Society	Rep.	418	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	....
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Confession	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	....	....	2454	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	June 15,'45	56m	Apr. 21,'45	2414	....	....
Strawberry Roan (Br.)	Br. Natl.-Anglo	....	Billy Hartnell-Carol Raye	Not Set	78m	Mar. 17,'45	2362	....	....
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	2455
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunbonnet Sue	Mono.	....	Gale Storm-Phil Regan	Not Set	....	....	....	2454	....
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2406
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	2455
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	...
Swingin' on a Rainbow	Rep.	....	Brad Taylor-Jane Frazee	Not Set	....	....	....	2403	....
Swing Out, Sister	Univ.	9033	Rod Cameron-Arthur Treacher	May 18,'45	60m	May 5,'45	2434	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	...
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2406
Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	....
Tell It to a Star	Rep.	....	Robert Livingston-Ruth Terry	Not Set	....	....	....	2403	....
Ten Cents a Dance	Col.	6010	Jane Frazee-Jimmy Lloyd	June 7,'45	61m	....	....	2366	....
Texas Manhunt	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	....	....	2467	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	....	....	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	2406
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2406
32 Rue de Montmarte (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	2406
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27'45	2290	2203	....
Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	....
Thousand and One Nights, A (col.)	Col.	....	Cornell Wilde-Evelyn Keyes	July 19,'45	....	....	....	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	81m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	2455
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
Three in the Saddle	PRC	....	Tex Ritter-Dave O'Brien	June 29,'45	....	....	....	2434	....
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	....	....	2366	....
Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	58m	....	....	2353	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	105m	May 26,'45	2465	2203	....
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	2455
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Tiger Woman, The	Rep.	....	Adele Mara-Kane Richmond	Not Set	....	....	....	2467	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2406
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	85m	Dec. 23,'44	2237	2007	2406
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2406
Too Young to Know	WB	....	Faye Emerson-Zachary Scott	Not Set	....	....	....	2384	....
Topeka Terror	Rep.	464	Allan Lane-Linda Stirling	Jan. 26,'45	55m	Jan. 27,'45	2200	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	2455
Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	May 24,'45	63m	....	....	2418	....
Twice Blessed	MGM	....	Lee & Lynn Wilde-James Craig	Not Set	77m	June 2,'45	2477	2354	....
Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
UNDER Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	2455
VALLEY of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	....
Vampire's Ghost, The	Rep.	434	John Abbott-Peggy Stewart	May 21,'45	59m	Apr. 21,'45	2414	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	....	....	2242	....
WAIT for Me (Russian)	Artkino	....	Feature dubbed in English	Mar. 17,'45	79m	Mar. 24,'45	2374	....	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	....	....	2242	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Waterloo Road (British)	Gains.-GFD	....	John Mills-Stewart Granger	Not Set	76m	Feb. 24,'45	2330	....	....
Wave, a Wac, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	....	....	2242	....
Welcome, Mr. Washington (Br.)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
●When the Lights Go on Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2302
Where Do We Go from Here? (color)	20th-Fox	526	Fred MacMurray-Joan Leslie	June,'45	77m	May 26,'45	2465	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	55m	....	....	2186	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	....	....	....	2418	....
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	....	....	2250	....
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	....	..
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
Without Love	MGM	522	Katharine Hepburn-Spencer Tracy	May,'45	111m	Mar. 24,'45	2373	2242	....
Woman in Green, The	Univ.	....	Basil Rathbone-Nigel Bruce	July 27,'45	....	....	....	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Wonder Man (color)	RKO	552	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	....
World Owes Me a Living, The (British)	Br. Natl.-Anglo	....	David Farrar-Judy Campbell	Not Set	90m	Mar. 17,'45	2362	....	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOLANDA and the Thief	MGM	....	Fred Astaire-Lucille Bremer	Not Set	....	....	....	2354	....
You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	....	....	....	2354	....
You Can't Do Without Love (Br.)	Col.	....	Vera Lynn-Donald Stewart	Not Set	....	....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Not Set	....	....	....	2454	....
Youth on Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	....
Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....
Zoya (Russian)	Artkino	....	War feature	Apr. 14,'45	85m	Apr. 21,'45	2415	....	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2468.

Looking Ahead?



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Produced by SAMUEL BISCHOFF
Directed by ALFRED E. GREEN

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- Junior Miss
- Incendiary Blonde
- Conflict
- Bedside Manner
- Jungle Captive
- Ten Cents a Dance
- The Frozen Ghost
- Why Girls Leave Home
- Santa Fe Saddlemates
- Three's a Crowd

(In News Section)

- Along Came Jones

REISSUES TO ROUND OUT SCHEDULES FOR SUMMER

Returning good ones to fill gaps in last blocks of season

NEW EXPORT ASSOCIATION IMPLEMENTS MAJORS ABROAD

Distributors join for united front under the Webb Act

EXHIBITORS IN BRITAIN DEMAND CUT IN TAXES

Examine election candidates for their stand on reductions

VOL. 159, NO. 11, JUNE 16, 1945

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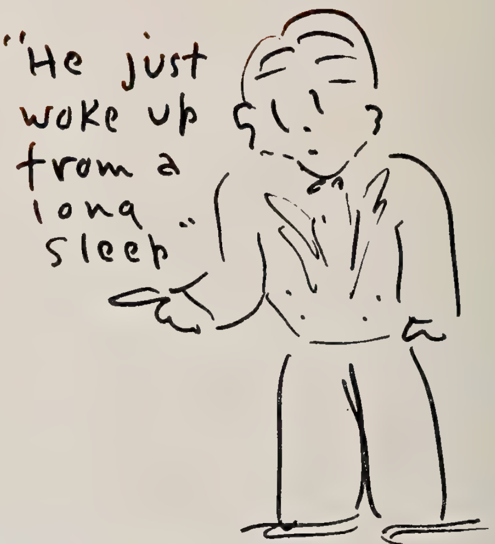
THE CASE OF THE MODERN RIP VAN WINKLE!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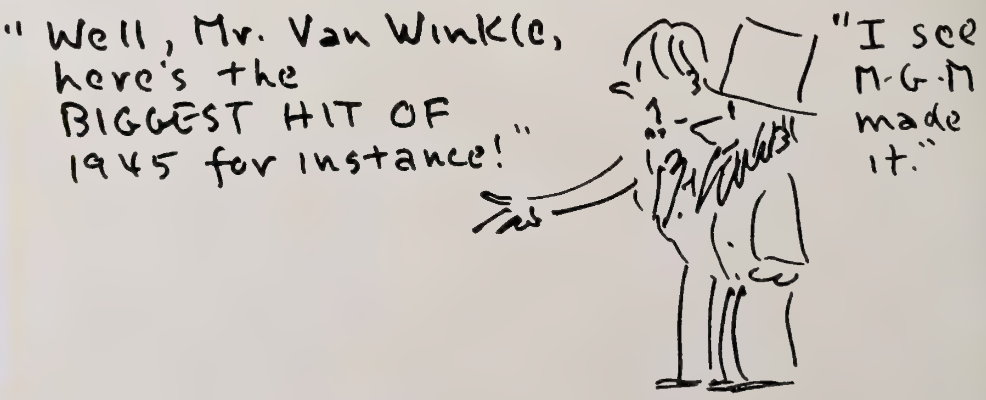
RADIO CITY MUSIC HALL


"Well, Mr. Van Winkle, here's the BIGGEST HIT OF 1945 for instance!"
"I see M-G-M made it."

(Continued above)

"There's another SOCKO hit!"
"Gosh! M-G-M also!"

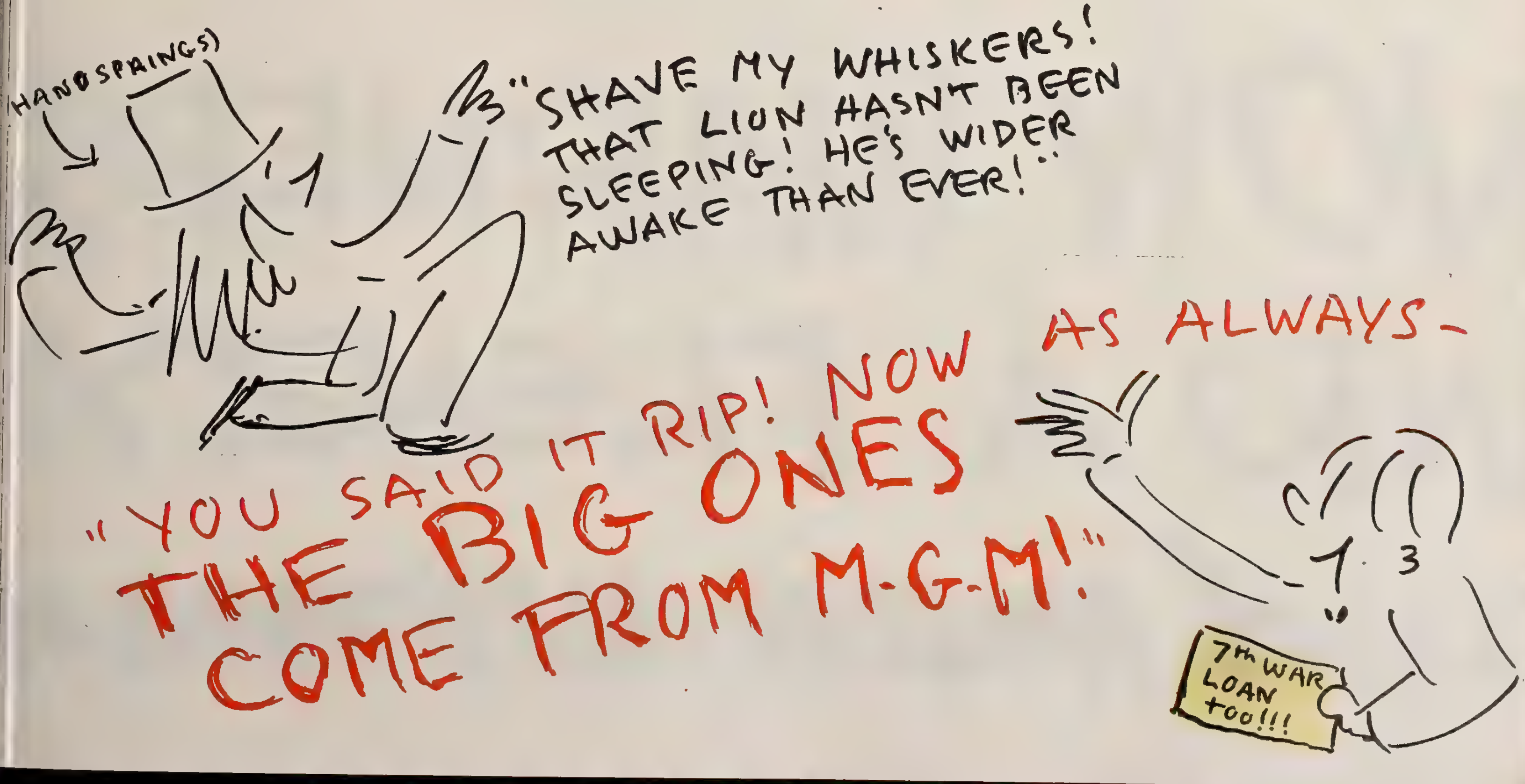
M-G-M's "THRILL OF A ROMANCE"
(Technicolor)
4TH WEEK!
CAPITOL THEATRE

THE HIT PARADE
(All M-G-M!)
"WITHOUT LOVE"
"NATIONAL VELVET"
(Technicolor)
"MEET ME IN ST. LOUIS"
(Technicolor)
"30 SECONDS OVER TOKYO"
"MRS. PARKINGTON"
"THE CLOCK"
"THE PICTURE OF DORIAN GRAY"
"SON OF LASSIE"
(Technicolor)

"AMAZING! EVERY ONE IS M-G-M!"

"You're now looking at the pictures that get the big receipts and the long runs!"

Yes, indeed! Mr. Van Winkle found that M-G-M was still the big noise of the industry—that's what probably woke him up. And when he heard about those giant production enterprises "ZIEGFELD FOLLIES" and "THEY WERE EXPENDABLE" and learned that they also are M-G-M, he did handsprings!


(HANDSPRINGS)
"SHAVE MY WHISKERS! THAT LION HASN'T BEEN SLEEPING! HE'S WIDER AWAKE THAN EVER!"
"YOU SAID IT RIP! NOW AS ALWAYS - THE BIG ONES COME FROM M-G-M!"
7th WAR LOAN too!!!

Maybe he'll kiss her —
Maybe he'll kill her!

NOW WARNERS
INTO A FRENZY
and man-woman

HUMPHREY

Bogart

Alexis Smith · Sydney Greenstreet
('THE FAT MAN')

Conflict

Screen Play by Arthur T. Horman and Dwight Taylor
Based on Original Story by Robert Siodmak and Alfred Neumann

Directed by
CURTIS BERNHARDT

Produced by
WILLIAM JACOBS

WHIP THE SCREEN
of suspense, suspicion
madness! — A LULU

Francie of
"A TREE GROWS IN BROOKLYN"
is set for

HER FIRST BIG DATE!

Junior Miss

WITH

PEGGY ANN GARNER

WORLD PREMIERE ENGAGEMENT · SATURDAY, JUNE 16th!

RIVOLI, New York

DIRECTED BY
GEORGE SEATON
PRODUCED BY
WILLIAM PERLBERG
SCREEN PLAY BY GEORGE SEATON

SPEED TOTAL VICTORY!
THE MIGHTY 7th
WAR LOAN!

**BROADWAY'S HIT PLAY
—NOW AN EXTENDED
RUN SMASH FROM**

20th
30th ANNIVERSARY
CENTURY-FOX

MOTION PICTURE HERALD

COLVIN BROWN, Publisher
MARTIN QUIGLEY
President and Editor-in-Chief
TERRY RAMSAYE, Editor

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June 16, 1945

THEATRE TAXES

ON Britain's compact isle some advantages of organization obtain. Currently this appears in the unified effort that the members of the Cinematograph Exhibitors Association is making on war time taxes, taking advantage of the openings afforded in the coming general election.

Under the leadership of Mr. W. R. Fuller, general secretary, the exhibitors are demanding of all candidates a statement of position on cinema taxes, and putting before them the contention that the existing schedule is destructive and uneconomic.

The British exhibitors, armed with a consciousness of the functional values of the screen in national morale, are demanding that admissions of nine pence shall be tax free. They point out that the current rate of 50 per cent on the popular box office price of a shilling three pence is destructive.

Elections over there do not run by the calendar. When the Government admits it is in a pickle it just has to go to the people and everybody, with amazing vigour, tells them "what for." The system has its points.

■ ■ ■

BACK from Greece and England, Mr. Spyros Skouras sat at luncheon one day this week in a moment's relaxed reflection on his observations. "Other industries," he remarked, "have hardly any understanding of what the motion picture has done for and means to the whole of American industry and the American cause. To the rest of the world the motion picture means America. I had experience with that in our work in Greek relief. The fact that I was an executive of an American motion picture corporation was of tremendous help in getting places, getting things done, keeping things moving. If I had been the president of some tremendous line of chain stores, or in any of our other great industries, the same appeal to understanding would not have been there. The motion picture—and its deep, intimate, emotional appeal—opens doors around the world."

■ ■ ■

CUSTOMERS of TOMORROW

A TOUCH of British pride came into J. Arthur Rank's first press audience in Toronto a while ago when he told a listening circle of Canadian journalists that, "In England we are far ahead of America in children's films."

That was reference to the established Rank juvenile programs in his theatres over there and his line of special productions for the young audiences. The movement is elaborately organized and, in the main, self-supported on admissions. A Canadian enterprise of the kind has just been launched in the Odeon theatres.

While this activity takes its origin in that very social and constructive interest which years ago first brought Mr. Rank into touch with the cinema, it can be seen to have additionally an important bearing upon his ever widening program for the world screen and his long view, parallel to if not identical with programs of the Empire.

Since 1914 the world audience has been in the process of automatic indoctrination with taste and preference for the internationally appealing American picture. The world market has been developed as a market for the Hollywood picture. It has been said by acute observers that the motion picture is the only popular product of American origin which is genuinely popular in Britain—and around most of the rest of the world.

A whole generation of customers, the world over, has been brought up on the American product.

The Rank program, intensive and extensive, of British pictures for the children of the Empire, and perhaps so much of the rest of the world as may be reached, is a step toward the creation of a taste among the customers of tomorrow for entertainment wares of the British studios.

It pertains to a patterning rooted deep in the history of world trade and to the design and conviction expressed in the refrain, "There will always be an England." A generation is not a long time.

■ ■ ■

DeMILLE ON FURNITURE

WHEN Mr. Cecil B. DeMille found himself barred from the radio by the American Federation of Radio Artists because he refused to contribute a dollar to a union fund to defeat legislation which he favoured, he had enlisted in a cause. He continues with unrelenting vigour. Speaking at Pasadena the other night, he observed:

"The first experiment at taking away American liberties is being made—through forced political assessments, compelling a workingman to contribute to a political campaign fund or be deprived of his right to earn a living if he desires. . . . This is more than tyranny. It is totalitarianism. It is a few people making up the minds of all who have come under their power.

"After Pearl Harbor our Government acted quickly to suppress some of our native Fascists. But there has been a strange tolerance toward American Communists.

"I am not talking about the Russian people—magnificent fighters in the European war just ended. I am talking about those who still proclaim their loyalty to Marxism in America, in chameleon cloaks.

"Mr. (J. Edgar) Hoover has said, 'There is a distinction between respecting our ally Russia and respecting those within our country who would destroy all that we believe in.'

"We can," urged Mr. DeMille, "be good neighbors with the people next door without copying their wallpaper and furniture. We like our American furniture. It was made by good craftsmen."

■ ■ ■

¶ Up out of the abandoned patois of war comes a word of coded obscenity: "Snafu". It was written first in chalk on landing craft and military planes and trains. Like a thin brown stain, it tends to trickle into the language of respectable people in respectable places. Half of those who use it do not know its etymology. That is how our language now and then becomes so utterly snafu. It says it, but it better not be said that way. It confers no status. It is unsmartly foul.

—Terry Ramsaye

THIS WEEK IN THE NEWS

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RAW stock clouds are seen lifting by January 1 at the latest Page 14

EXPORT Corporation gives majors new power in trading abroad Page 19

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AN industry builds a conscience—book review by Terry Ramsaye Page 24

BRITISH exhibitors demand reduction in tax as election issue Page 25

ROSS Federal enters 16mm field on a national exchange basis Page 28

RANK'S Movie Club for children is initiated through Canada Page 30

BOND drive in industry is heading for new campaign records Page 36

SILVERSTONE sees Middle East as important future market Page 38

SERVICE DEPARTMENTS

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The Release Chart Page 2502

Three for One

THE United States Government Wednesday moved in New York Federal District Court for the appointment of three judges to hear the New York anti-trust case scheduled to go to trial October 8. The motion was made in an expediting certificate signed by Attorney General Francis Biddle, which also requested that the case "be assigned for hearing at the earliest practicable date and in every way be expedited as provided in the Sherman Anti-Trust Act." Judge Henry Warren Goddard had previously been assigned to hear the case.

The Senate Judiciary Committee Wednesday approved the nomination of Tom C. Clark for Attorney General to succeed Mr. Biddle. The nomination was made two weeks ago by President Truman.

Bread and Films

BREAD lines and theatre lines would seem to be equally popular in Amsterdam now, for while the Amsterdam authorities are still combating the effects of a six-month famine, people are lining up outside the city's theatres at 5 o'clock in the morning, six hours before the official opening hour, to see their first American films in five years. Already eight large houses are playing to capacity every day. During the occupation the majority of the population stayed away from the theatre because the pictures were merely vehicles for Nazi propaganda. In order to attract audiences the Dutch Nazi "Culture Chamber" added lewd German films to the programs and advertised them widely in the controlled press. The churches protested unanimously and their parishioners boycotted the theatres. After five years of this the population was apparently as hungry for films as it was for bread.

Monopoly

THE business of film reviewing on Chicago dailies has been practically cornered by women. With the appointment of Adele Hoskins as film critic on the Chicago *Daily News,* to succeed Carl Guldager, who has turned columnist, the only masculine survivor is Henry T. Murdock. And Mr. Murdock's assistant is a member of the opposite sex who has been handling about 50 per cent of the reviews.

Crowded Air

THE air is going to be crowded after the war. Nearly 200 would-be broadcasters are impatiently awaiting victory to push their applications before the Federal Communications Commission.

Pending in commission files, it was disclosed this week, were 174 applications from 133 communities in 33 states, Hawaii and Puerto Rico.

By far the great majority of the proposed stations are in the 250-watt class. Only 41 contemplate the use of 1,000 watts or more, the most ambitious being a 10 kw night-50 kw day station proposed for New Orleans by the Deep South Broadcasting Corporation.

With an additional channel to be provided for standard broadcasting under the new frequency allocations announced by the FCC last month, it is probable that a good number of the 250-watt applications can be granted, although that, of course, will involve the assignment of a different frequency from that sought.

Gesture

EACH of the 49 delegations to the historic United Nations Conference at San Francisco will take home a film record of the affair, a donation of the film industry.

To date, some 300,000 feet have been exposed and exhibited at the United Nations theatre there, after processing in Hollywood. The footage will be specially edited, with presentation reels adapted to each of the 49 delegations.

The project is the creation of the film industry's Public Information Committee, working with the State Department.

The Russians had their own cameramen at the Conference, N. Litkin and P. Khalushakov, whose art is expected to be shown in Moscow shortly.

Ten Years

THE March of Time, film featurette and radio program, is celebrating its tenth year. The celebration will be on the radio, chiefly on station WJZ, New York, key of the American Broadcasting Company; and it will begin Saturday and end the following Saturday, June 23. Richard de Rochemont, producer; D. Y. Bradshaw, associate producer; Phil Williams, advertising director; Westbrook Van Voorhis, announcer, and other principals will be interviewed on various programs. Other programs will discuss the March of Time, in review and in eulogy.

Even Arabic

SEVEN languages, including the English, will tell about the latest RKO thriller, "The Body Snatcher," in the June issue of RKO's foreign sales house organ, *The Foreign Legion,* edited by Mike Hoffay. The languages are Hebrew, Hindustan, Portuguese, Spanish, French, Arabic and, of course, English. The message reads, in part: "Be prepared to sign up all your possibilities at preferred playing time and to give them top exploitation."

Take Your Pick

HERE'S a unique way for a theatre-goer to program his own film show. The Theatre Holding Corporation, operating the Premier theatres in eastern Canada, has built a 750-seat annex twin to its Hollywood theatre in Toronto and it proposes to play double bills simultaneously in the two theatres with the features alternating from one to the other. This will give the patron his choice of which feature on the bill he wishes to see first. The alternate showing is made possible by a contiguous projection room containing four machines. There is also only one box office and one lobby for the two theatres. Otherwise they are completely separate.

Dunne, D. M.

IRENE DUNNE, Doctor of Music. That is her degree now. She received it Thursday at the Chicago Musical College, from which she was graduated some years ago. The Columbia star was awarded the degree, the first given by the institution to an actress, "for outstanding accomplishments in, and her unique contribution to, the art of the stage and screen."

ESTA SEMANA

Los DISTRIBUIDORES reestrenan sus grandes películas para llenar los claros de su programación de Verano. Página 13

Las nubes que opacan la PELICULA VIRGEN se aclararán este año, dice la Junta de Producción de Guerra, en caso de que antes del 1946 se pueda aumentar la producción en 29,000,000 pies. Página 14

Las PRODUCTORAS PRINCIPALES se unen, bajo el Acta Webb, para actuar en unísono en el extranjero; solicita carta patente la nueva Asociación de Exportación. Página 19

Los EXHIBIDORES BRITANICOS demandan rebaja de impuestos como condición electoral; la CEA pide a los candidatos que fijen su posición en el asunto impuestos. Página 25

Los Clubes RANK de Cine se mudan al Dominio del Canadá, en donde ya se formulan planes para extender los grupos juveniles del teatro a través del país. Página 30

Una INDUSTRIA con conciencia propia — Las opiniones de Terry Ramsaye sobre el libro "The Hays Office", de Raymond Moley. Página 24

NELSON, OF SEARS AND WPB, HEADS INDEPENDENTS' UNIT

DONALD M. NELSON, former chairman of the War Production Board, former Presidential emissary, and, previous to his public life, the executive committee chairman of Sears, Roebuck & Company, will lead Hollywood's independent producers.

Mr. Nelson June 29 takes office as president of the Society of Independent Motion Picture Producers. David M. Noyes, his aide when he was WPB head, becomes vice-president.

Lloyd Wright continues as SIMPP general counsel, and John Flinn as executive secretary.

Mr. Nelson's appointment was announced by the Society Tuesday in Hollywood. David O. Selznick was reported to have proposed the matter to him in Washington about 10 days ago. He then took him to Hollywood to meet the membership. No information was given of the length of Mr. Nelson's contract nor of the salary involved, but the *Los Angeles Times* speculated Wednesday that the salary was $50,000 annually.

Mr. Nelson left Hollywood Wednesday for New York to set up an eastern office for the Society.

Leaders of the independent producer groups regard the handling of their foreign market problems as more important in many respects than the operation of their domestic sales and policies. Because of this, observers in Hollywood believe that Mr. Nelson will devote special attention to the foreign market, particularly in view of his wide experience in Government service.

Three weeks ago in New York, Mr. Selznick told the press that the Society would choose for president a man "to whom no doors anywhere in the world are closed. It is tremendously important to get the right industry representation abroad—more important than it is domestically."

Mr. Nelson started with Sears, Roebuck & Company in 1912 as a chemical engineer. In 1921 he was made manager of the men's and boys' clothing department and then moved through various executive positions until he became executive vice-president and chairman of the executive committee in 1939. He resigned in 1942 to become chairman of the War Production Board. In 1944 he went to China on a special mission for the late President Roosevelt.

For Sale

THE Alien Property Custodian is inviting sealed bids from American citizens for licenses to distribute German and Austrian films in the United States. The Government has on hand approximately 2,500 enemy-made pictures. From this total 600 German and Austrian films which do not contain propaganda have been selected and it is planned to invite bids on 50 of these every 60 or 90 days. At the end of this week the office had received 60 inquiries for full data on the films although no actual bids were received. Bidding on the first group closes July 6. The bid must provide a royalty payment of 50 per cent of the net rentals and a minimum guarantee of $100 for each feature and $50 for each short subject. The lot includes some Japanese films, not being released.

Russia

THE BRITISH, the French, the Germans and other peoples of Europe during the dark war years attended films frantically. The Russians were too busy at war. This may be deduced from statistics obtained by our Bureau of Foreign and Domestic Commerce, and released this week in Washington.

During 1944, some 200,000,000 Russians registered only 609,000,000 admissions at their 25,000-odd theatres. This does not compare well with the estimated 4,420,000,000 admissions tallied yearly by America's 138,000,000 at their 15,000-odd theatres.

However, the Russians officially attach importance to the film; and the Bureau reports that 570 city, 450 rural and 515 mobile theatres were restored to duty during the year; also, that during 1945 an additional 3,000 projectors will be put into operation.

In addition, the Russians are reported opening theatres in Berlin, and screening in them Russian films with German subtitles. They are planning production at Babelsberg, near ruined Berlin, of anti-Nazi features.

Doesn't Pay

PRODUCERS with gangster films on their forthcoming schedules may as well make up their minds that it is going to be tough to get through the Chicago police censor board, unless the film is pure and wholesome. Chicago officials always have given gangster themes a cool reception, maintaining that they only encourage and glamorize crime. The long barred "Scarface" is an example, and it wasn't shown in Chicago until years after its release—and badly cut up, at that. The censor already has turned thumbs down on "Dillinger" and "Crime, Inc.," and future pictures of this nature will face critical treatment.

Robot for Victory

THE first robot bomb to be exhibited to the public is on display in the lobby of Loew's State theatre, Cleveland, where it will remain for the duration of the Seventh War Loan Drive. Measuring 22 feet in length and with a wing spread of 18 feet, the bomb, mounted on a platform, may be examined at close range by the purchase of a War Bond.

The *Cleveland Plain Dealer* last Sunday devoted a half column on its front page to the initiative of Howard Burckhart, State manager, in scoring the robot scoop.

The bomb was obtained through the cooperation of the Army Air Corps and Jack and Heinz, manufacturers.

Bookings

TWELVE persons were sentenced to jail and payment of fines last week, in Los Angeles Superior Court, for producing and distributing indecent films. DeWitt M. Taylor, who, the court said, had been in the "racket" 25 years, was given a year in the county jail, and fined $1,500; Oliver Pezel, a business man, received the same; Henry C. Seelander, charged with producing and distributing the pictures, also received a year and was fined $3,500. Others included Mrs. Vivian Stout, 19, "'star" of some of the pictures; her husband, Gerald, photographer, and some male "models".

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THIS WEEK the Camera reports:

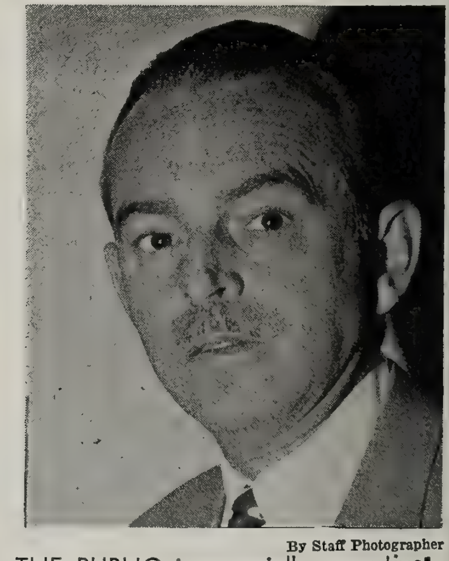
MEETING. In Washington, D. C., at the Paramount exchange conference on the forthcoming celebration of the company's "one-third of a century", Pfc. Bernard Brager, former salesman, encounters Duke Clark, Dallas district manager.

PRESENTATION. Charles Reagan, center, left, Paramount sales vice-president, presents the Motion Picture Associates' Meritorious Service plaque to George J. Schaefer, center, right, at the organization's annual dinner-dance in New York, last week. Watching are Morris Sanders, MPA president, and Jack Ellis, MPA vice-president.

BEFORE the show. For the Bond Premiere in the Paradise theatre, Moline, Ill., youngsters and oldsters of the area congregate with the Moline High School Band.

AS J. ARTHUR RANK, British film magnate, was honored by Universal's directors, at the Links Club, New York, June 7, after attending a board meeting. Mr. Rank owns 25 per cent of the company's stock.

Left to right around the table: Willis H. Taylor, Jr., Preston Davie, Nate J. Blumberg, Mr. Rank, Paul Brown, Daniel M. Sheaffer, G. I. Woodham-Smith, Charles D. Prutzman, Samuel Machnovitch, William German, Ottavio Prochet, John J. O'Connor, John Davis, Joseph Seidelman, Barrington Gain, William A. Scully and Budd Rogers.



By Staff Photographer

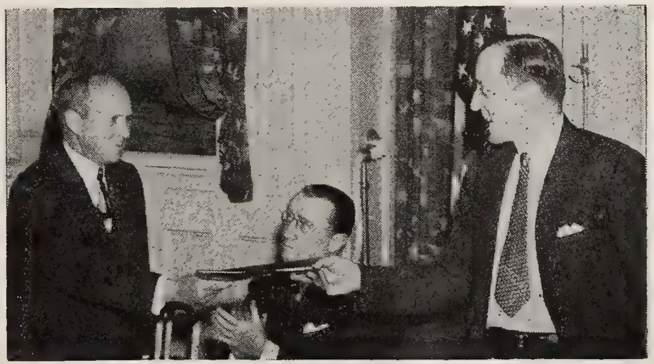
THE PUBLIC is especially receptive now to comedy in films, but prefers comedy with music rather than music with comedy, in the opinion of Bruce Humberstone, director of Samuel Goldwyn's "The Wonder Man", a New York visitor for the film's premiere and to see stage shows, which were exceptional this season, he said.

Jennifer Jones, "best actress". Bing Crosby, "best actor".

Rita Hayworth, "favorite glamour girl".

Eddie Bracken, "best comedian".

GI OSCARS have been awarded filmdom's great by 12,000,000-odd service men and women. The awards are intangible. Says "Yank", Army weekly, in its June 8 issue: "It would be impossible to devise a traditional Oscar which would be typical" of GI's everywhere. The services were polled by the Army Pictorial Service, in the Mediterranean, Middle East, Alaska, Newfoundland, the Pacific, Iceland, Central Africa, elsewhere. Mr. Crosby, Miss Jones and Mr. Bracken received Oscars for "Going My Way", "Song of Bernadette" and "Miracle of Morgan's Creek", respectively.



By Staff Photographer

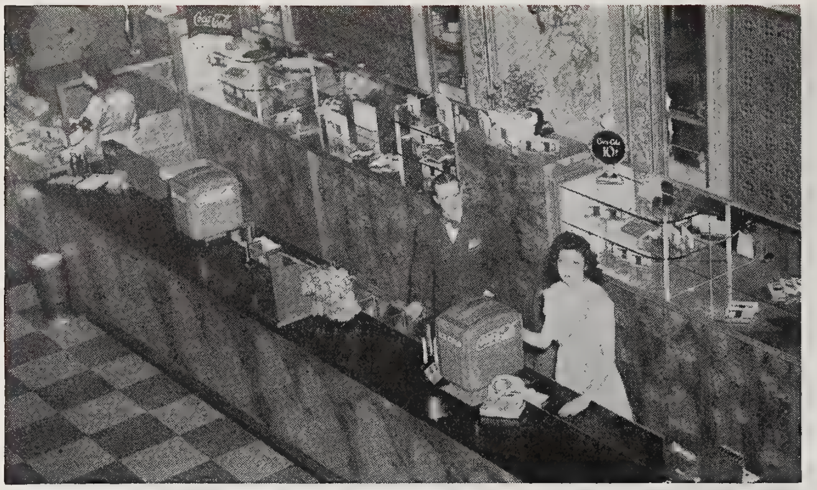
REPORT MADE, and submitted. N. Peter Rathvon, RKO president, who was head of the film industry's 1945 Red Cross War Fund Week, submits his report to Francis S. Harmon, War Activities Committee executive vice-chairman, at a special meeting in New York, Tuesday, of Red Cross drive and WAC executives. See page 29. In center is Basil O'Connor, American Red Cross president.

PRODUCT DISCUSSION, in New York, between visitor Sidney Meyer, left, general manager of the Wometco Circuit, Florida, and Rube Jackter, Columbia assistant general sales manager. Product to be released in the "Montague Twentieth Anniversary" campaign was reviewed.

LONG AND MERITORIOUS service rendered, and recognized. Fred C. Quimby, producer of cartoons and short subjects for MGM, has been signed by that company to a new, and long term, contract. Mr. Quimby is short subjects manager.

By Staff Photographer

WALT DISNEY'S "The Three Caballeros" will obtain from South America more than double the $350,000 gross achieved by "Snow White and the Seven Dwarfs", Leo Samuels, the company's foreign manager, predicted last week in New York, after 10 weeks in Latin America.

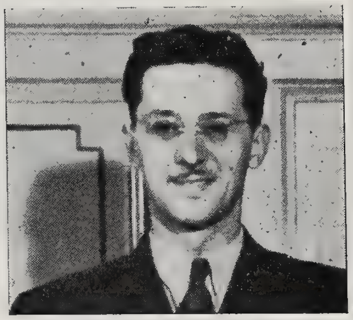


INTERMISSION BAR, at the Paramount theatre, Portland, Ore. More than 50 customers may be served. The length is 33 feet; width, 8 feet. It is entirely refrigerated. Manager Frank Pratt is seen with assistant.

By Staff Photographer

ARTHUR FREED, producer of musicals for MGM, visited in New York this week and last, conferring with home office executives, and seeing stage shows and the talent necessary for future production. Musicals, he said, "have always been the biggest grossing pictures".

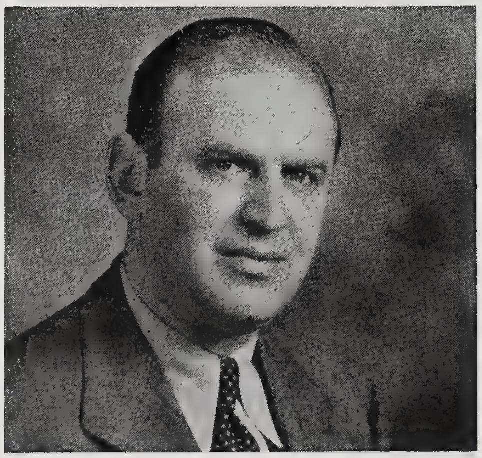
Fred M. Jack



Charles S. Chaplin

PROMOTIONS. United Artists has appointed Mr. Chaplin, above, to succeed the late A. J. Jeffrey as Canadian sales manager, and Mr. Jack, left, to head the new south and southwestern division. The appointments were announced by Carl Leserman.

VISITORS, at a New York tradeshow. Mr. and Mrs. Bert Ram, right, South Carolina, stand with Henry Randel, Paramount New York manager, at the showing of "Incendiary Blonde". Mr. Ram operates theatres in his state.



LOU ELLMAN, who succeeds the late Arthur Schmitz as Milwaukee branch manager for RKO. Mr. Ellman has been branch manager at Des Moines. He was many years with Pathe, in pre-RKO days. Mr. Ellman's appointment was one of several recently made in the RKO sales staff.

JOSEPH KANE, associate producer-director of Republic's Tenth Anniversary picture, "Flame of Barbary Coast", which co-stars John Wayne and Ann Dvorak and in June and July will have played 2,500 houses.

A THIRTIETH ANNIVERSARY was observed by the Strand theatre, Providence, R. I. Left to right, at the celebration, are Edward L. Reed, manager, who also observed 30 years in the industry; Mayor Dennis Roberts; Governor J. Howard McGrath; Archibald Silverman, president of the owning corporation, and Al Kane, Paramount Boston district manager.

DISTRIBUTORS BRINGING BACK BIG ONES TO FILL SCHEDULES

0 Reissues Now on Lists as Trend Hits Peak in Season's Final Blocks

As exhibitors demand product to fill out the inning release schedules, the distributors are inging back some of the big ones to fill the ps. Bedeviled by what they characterize as e most severe raw stock shortage since the ar began, these distributors are turning to resues while their backlogs of new films await e raw material for release prints.

The trend, which began last autumn and since s been accelerated, reaches its peak in the nal blocks for the 1944-45 season. A total of 0 reissues currently is on the national schedes, some of the films already released and hers to become available to theatres soon. Of ese, three were released during the autumn 1944 and still are making the rounds. Additionally, many others are being released local- as exchanges can obtain prints to meet a cal demand.

Whereas the custom previously has been to ll reissues separately, they are now in most ses made a part of a seasonal block and sold ong with the new product. One company, r instance, has two reissues in its final group r the 1944-45 season.

wo Reasons Cited for ncreasing Reissues

The distributors say that they have two reaons for increasing the number of reissues. One that the raw stock situation will not permit ny shortening of the release spaces for new roduct; that consequently it is not possible to ake new prints for new films from the backogs. The other reason cites distributor belief at there is still a lot of income left in the old g pictures; that if exhibitors are in grave eed of product they can play the reissues with rofit to themselves and the companies.

In order to conserve raw stock still further, ome of the distributors are staggering their elease dates through the exchange areas. The eissues, therefore, in many cases complete their eturn engagements with very few extra prints. his practice is in addition to spot releases of ld product in response to demands in certain erritories.

Some of the companies are according new-roduct treatment to the reissues. They are dvertising them in the motion picture business ournals, and campaigning vigorously for playates through exchange campaigns.

Republic Leading Now With Seven Reissues

The leader in number of such releases currently is Republic, with seven. Paramount and Universal each have three; MGM, Twentieth Century-Fox and Warner Bros. have two each, while Columbia has one.

Reports from the field indicate that local exchanges are making old pictures available for reasons varying from product shortage to extra revenue possibilities. One such report explains the situation in Chicago.

While the present Chicago boom in the reissue field is not expected to continue very long after the defeat of Japan, the trade in general there agrees that it has become an important part of theatre operation. Exhibitors, circuit and independent, see a steady need for revivals, not only to fill vacancies in program schedules, but to meet the demand of a public which seems to like them.

The exchange people in Chicago report few complaints, despite the fact that literally dozens of old pictures are playing the theatres in that section of the country. In some cases, exhibitors sell the pictures as request programs. In the majority of playdates, however, the revivals are sold the same way as new programs. The Manta-Rose booking office in Chicago has a regular midweek request program in most of the 30 theatres it services in Illinois and Indiana. The majority of the 70 theatres booked by the Allied of Illinois buying and booking combine run reissues weekly, some on the average of three pictures each week. Affiliated cir-

(*Continued on following page, column 3*)

The Season's Reissues

A flood of reissues is coming from the distributors to fill the gaps in summer release schedules. Here are the old pictures that are reissued on a national basis, the date of review in MOTION PICTURE HERALD, and the date of reissue:

COLUMBIA

Here Comes Mr. Jordan—
Robert Montgomery, Claude Rains, Evelyn Keyes, Rita Johnson, Edward Everett Horton, James Gleason. Reviewed July 26, 1941. Reissued, May, 1945.

METRO-GOLDWYN-MAYER

Naughty Marietta—
Jeanette MacDonald, Nelson Eddy, Frank Morgan, Elsa Lancaster. Reviewed March 2, 1935. Reissued November, 1944.

Waterloo Bridge—
Vivien Leigh, Robert Taylor. Reviewed May 18, 1940. Reissued September, 1944.

PARAMOUNT

North West Mounted Police—
Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster, Robert Preston, George Bancroft, Akim Tamiroff, Lynne Overman, Montagu Love, Walter Hampden. Reviewed Oct. 26, 1940. Reissued August 26, 1945.

This Gun for Hire—
Veronica Lake, Robert Preston, Laird Cregar, Alan Ladd. Reviewed March 21, 1942. Reissued August 26, 1945.

The Sign of the Cross—
Fredric March, Elissa Landi, Claudette Colbert. Released originally in 1932, it was reissued late last year.

TWENTIETH CENTURY-FOX

Springtime in the Rockies—
Betty Grable, John Payne, Carmen Miranda. Reviewed Sept. 26, 1942. Reissued June 3, 1945.

Call of the Wild—
Clark Gable, Loretta Young, Jack Oakie, Reginald Owen. Reviewed May 4, 1935 as a United Artists release. Reissued by 20th-Fox June 15, 1945.

UNIVERSAL

Destry Rides Again—
Marlene Dietrich, James Stewart, Charles Winninger, Mischa Auer, Brian Donlevy. Reviewed Dec. 2, 1939. Reissued June 15, 1945.

East Side of Heaven—
Bing Crosby, Joan Blondell, Mischa Auer. Reviewed April 8, 1939. Reissued June 15, 1945.

Imitation of Life—
Claudette Colbert, Warren William, Ned Sparks. Reviewed Dec. 1, 1934. Reissued June 15, 1945.

REPUBLIC

Melody Ranch—
Gene Autry, Jimmy Durante, Ann Miller, Barton MacLane. Reviewed Nov. 15, 1935. Reissued April 15, 1945.

Rancho Grande—
Gene Autry, Smiley Burnette, June Storey. Reviewed March 30, 1940. No reissue date.

Man From Music Mountain—
Gene Autry, Smiley Burnette, Carol Hughes. Reviewed August 13, 1938. No reissue date.

Guns and Guitars—
Gene Autry, Dorothy Dix, Smiley Burnette. Reviewed July 11, 1936. No reissue date.

Sagebrush Troubadour—
Gene Autry, Barbara Pepper. Released Dec. 2, 1935. No reissue date.

The Singing Vagabond—
Gene Autry, Ann Rutherford, Barbara Pepper. Reviewed Dec. 14, 1935. No reissue date.

The Old Corral—
Gene Autry, Smiley Burnette. Released Dec. 21, 1936. No reissue date.

WARNER BROTHERS

Air Force—
John Ridgely, Gig Young, Arthur Kennedy, Harry Carey. Reviewed Feb. 6, 1943. Reissued June 15, 1945.

Manpower—
Edward G. Robinson, Marlene Dietrich, George Raft, Alan Hale, Frank McHugh, Ward Bond, Eve Arden. Reviewed July 5, 1941. Reissued June 15, 1945.

RAW STOCK CLOUDS TO LIFT JANUARY 1

Adams Says 29,000,000 Feet More Will Bring End of Control Order

Washington Bureau

Wartime controls on the distribution of 35mm raw stock are expected to be lifted not later than next January 1, it was disclosed this week by Stanley B. Adams, director of the War Production Board consumers' durable goods division.

There is a bare possibility that the allocation order L-178 may be revoked at the beginning of the fourth quarter this year, Mr. Adams told trade journal representatives at a news conference in his office Monday.

Sitting at a table with the newspapermen, the WPB executive declared emphatically that L-178 would be revoked at the earliest possible moment. That moment, he said, would be when film manufacturers are able to increase the supply available for the major companies by 29,000,000 feet above its present level.

Under the general policy of the WPB to do away with all orders as quickly as possible, he said, he has eliminated all but about a dozen of the control orders affecting the several industries under his jurisdiction and will lift the rest as quickly as the military situation permits.

To Lift Restrictions Quickly

So far as the film orders are concerned, he added, "we want to get rid of them as quickly as we possibly can, and at the first opportunity we will recommend that these orders be revoked."

However, he explained, it would be necessary for the supply situation to reach a point where all needs could be met, before the orders could be lifted.

"We have taken the position," Mr. Adams said, "that when there is 300,000,000 feet per quarter available to the major producers (including the large independents), plus 100 per cent for all the small people (Class C, factual and similar producers), along with the stated screened requirements of the Army and Navy and other claimants, L-178 is out the window."

This means, he went on, that the only factor that would have to be changed from the third quarter allotment would be the figure on major producers from the 271,000,000 feet allocated them to 300,000,000 feet, a matter of only 29,000,000 feet. "Then," he said, "we would consider film was sufficiently free that we would not have to allocate any longer."

Third Quarter Critical Period

Mr. Adams warned, however, that the third quarter was the critical period. Last year, he disclosed, the vacations of workers in the film manufacturing plants in that quarter cost more than 50,000,000 feet of production. This year, it is believed the loss will not exceed 30,000,000 feet and will be much less if plans he has worked out are effective.

Briefly, he said, these plans call upon the manufacturers to "go all out" on 35mm and medical X-ray film at the expense of any other type of raw stock that may get in the way, including 16mm. At the same time, efforts are being made to recruit labor for the plants, and the matter of staggering vacations and otherwise softening the letdown has been taken up with the manufacturers.

Just when the film allocation system could be dropped, he pointed out, will depend upon the success of these efforts to keep third-quarter production at a high level. Just what the outlook is will be developed in August, when he will have the production figures for June and July and the estimates of military and other claimants for the fourth quarter.

"If we can hold up production through the summer, we will go into the fall in a very healthy condition unless there is some military requirement we don't know about now, and the orders can be revoked as of January 1," he explained.

European Plants Operating

Mr. Adams disclosed that the domestic industry was getting some relief from European production, with the plants in Antwerp and Paris in operation. There is a possibility of German production also, the Agfa Leipzig plant, one of the country's largest, having been taken over intact when our troops moved in, but its future is uncertain because it is now in the Russian zone of occupation. The output, accordingly, might be used by Russia which, at the beginning of this year, was known to have a film production of less than 90,000,000 linear feet a year.

Practically the entire second-quarter quota of 15,000,000 feet for Russia was cancelled and that country is getting no allocation for the third-quarter, under the changed lend-lease situation. So far as known, the Soviet Government has not yet made any purchases of raw stock in this country for cash.

English film manufacturing plants appeared to be operating at as high a level as possible under manpower and other conditions, Mr. Adams said. This is indicated by the fact that when the WPB offered to provide more film base, in the hope of further relieving the overall world film shortage, the British said they could not use it.

OJERHOLM TO BERLIN TO STUDY LAB FACILITIES

London Bureau

John A. Ojerholm, general manager of Olympic Kinematograph Laboratories, Ltd., has flown to Germany on behalf of the American Army to explore the potentialities of the Munich film plant. There is every hope that the laboratory soon will be servicing newsreels at least.

The Russians are understood to be satisfied with the condition of Babelsberg, Berlin suburb and film production center, and are already utilizing laboratory and raw stock production facilities there. A decision is awaited from the Russian High Command as to whether studio production will be resumed immediately, in which case what type of films and who will make them remain to be decided.

BRING BACK BIG ONES FOR SUMMER

(*Continued from preceding page*)

cuits, including Balaban & Katz, and Warne Brothers, dig up old pictures regularly. Th circuit executives say they initiated the polic to avoid milking the available new product fo longer than normal runs.

Charles Ryan, assistant zone manager for th Warner circuit in Chicago, says that reissue of big pictures bring in more business tha most of the new low-budget product. He say that patrons make definite requests for repeats and that such orders are filled whenever print are available.

Typical of many independent exhibitors i the area is Oscar Brotman of the Avaloe thea tre, who prefers to play old pictures not re issued on national release. In high demand o late have been the old Shirley Temple pictures and some early musicals with Alice Faye. I demand, too, are pictures which give enoug space to feature stars of today in some of thei early releases. Exhibitors, however, blacklis pictures that give only fleeting time to suc stars. Several independent exchanges do a thriving business on reissues exclusively Among the major exchanges it has been th practice of late to build up sales figures by re leasing old pictures when new ones are delayed

In many cities, educational groups and institutions revive some of the better old films fo exhibition. They rent a theatre where one ca be obtained, but some of them have their ow projection facilities.

Reissues are being employed in varying numbers by some of the distributors according t release conditions in the different cities. Forced to hold back its new product in one town due to the crowded schedules of the ace outlets, one company listed two reissues on the general release schedule in addition to a new film for July. During June, the company had one new film and three reissues.

"Captain Eddie" to Open In Columbus August 1

The world premiere of Twentieth Century-Fox's "Captain Eddie," story of the life of Captain Eddie Rickenbacker, will be held in Columbus, Ohio, August 1, at Loew's Ohio.

Announcement of the premiere was to be made Friday in Columbus by Hal Horne, publicity and advertising director of 20th-Fox, at a luncheon tendered him by the local committee in charge of the premiere, of which Congressman John Vorys is chairman.

Mr. Horne was to indicate that the decision to hold the premiere in Columbus, home town of the World War I ace, was influenced by the earnestness of the committee, which has prepared an impressive bound volume containing 57 separate invitations from many local organizations. The invitations were presented recently to Mr. Horne by Major Richard S. Wolfe of Columbus.

Captain Rickenbacker is expected to attend the premiere and the stars of the picture, Fred MacMurray and Lynn Bari, plus other 20th-Fox stars, are to be invited. The film was produced by Winfield Sheehan.

Reagan Elected to Board Of Paramount Pictures

At a meeting of the board of directors of Paramount Pictures, Inc., held Tuesday in New York Charles M. Reagan was elected a member of the board, succeeding the late John Hicks, Jr. A veteran of 25 years' experience in the motion picture industry, Mr. Reagan has been vice-president in charge of Paramount sales and distribution for the past year. At the time of his appointment as vice-president in charge of distribution there were no vacancies on the company's board of directors.

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INTERNATIONAL PICTURES presents

GARY COOPER
and
LORETTA YOUNG
in
NUNNALLY JOHNSON'S

"Along Came Jones"

with
WILLIAM DEMAREST • DAN DURYEA

A Cinema Artists Production
Produced by Gary Cooper
Directed by Stuart Heisler
Screenplay by Nunnally Johnson
Novel by Alan Le May

INTERNATIONAL PICTURES presents

CLAUDETTE COLBERT • **ORSON WELLES** • **GEORGE BRENT**

"Tomorrow is Forever"

Directed by IRVING PICHEL • Produced by DAVID LEWIS

Screenplay by Lenore Coffee • Novel by Gwen Bristow

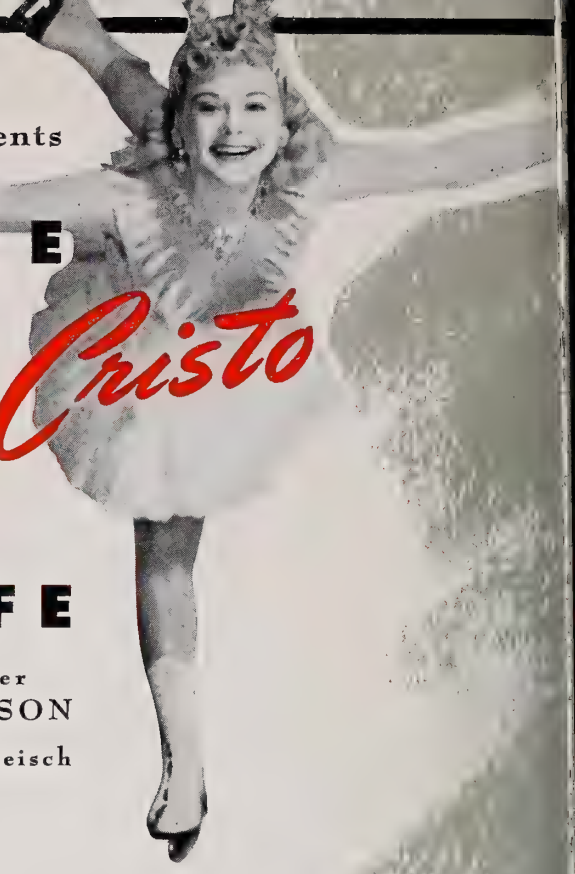
OF IMPORTANCE

INTERNATIONAL PICTURES presents

SONJA HENIE

in

Countess of Monte Cristo



with

DENNIS O'KEEFE

Directed by WILLIAM A. SEITER • Associate producer WALTER THOMPSON

Screenplay by Robert Smith • Story by Walter Reisch

IN TECHNICOLOR

INTERNATIONAL PICTURES presents

A Nunnally Johnson PRODUCTION

Written and produced by the man
who created "Woman in the Window"
and "Casanova Brown"

RKO RADIO PICTURES

INTERNATIONAL CONTINUES WITH SHOWMANSHI

PRINTED IN U.S.A.

EXPORT CORPORATION GIVES MAJORS NEW POWER ABROAD

Webb Act Company Allows United Action to Prevent Discriminatory Moves

by WILLIAM G. FORMBY

In their bid for continued dominance in the world market, American producers and distributors have forged a new and potent economic device, the Motion Picture Export Corporation. Through its implementation, the industry can act in concert, legally, in the foreign field, able thus to counter discrimination abroad with the strength of unity.

Formal organization was achieved June 6, when a charter was filed at Wilmington, Del. On June 8, membership was disclosed when it was announced that the directors had been selected, as follows:

Joseph A. McConville, Columbia; Murray Silverstone, Twentieth Century-Fox; Major Arthur M. Loew, Loew's, Inc.; George Weltner, Paramount; Philip R. Reisman, RKO Radio; Joseph E. Seidelman, Universal, and Sam Schneider, Warner Brothers. One more director was to be selected by the Society of Independent Motion Picture Producers, which organization had been invited to become a member. Of the eight major distributors, only United Artists is not represented.

Experience Showed Need of Such an Organization

The Motion Picture Export Corporation came up the hard way. Mothered by necessity, it was sired by experience. The components of the trade have been no less competitive abroad than they have been at home. They have been just as unwilling to forsake advantage in England and France and Italy as they have been in New York and Georgia and Kansas. As a consequence, they often have had inadequate defenses against discriminatory regulations in many countries. These restrictions, generally imposed to gain funds for native production or to increase the playing time of existing native motion picture fare, have worked to reduce income and increase costs for American producers.

Several times in the past, notably in Italy before the war, the distributors had agreed to keep American product out of certain foreign countries. Because they operated individually, economic and sometimes political pressures broke down the agreements. A company or two had given in, and the others had been forced to follow to protect their interests. This encouraged foreign countries to impose almost any sort of restrictions they desired.

Membership Open to Any Others Needing Service

It is just this situation that the formation of the new Motion Picture Export Corporation is designed to meet. The corporation will represent at the outset seven of the eight major distributors. Membership will be open to any other distributors who need its services. It was formed, with more than a year consumed in the process, under the provisions of the Webb Act of 1918. This statute permits the participants, in this case the presidents of the foreign corporate subsidiaries of the film companies, to act in concert where trade circumstances abroad make such action advisable.

WEBB ACT ON FEDERAL BOOKS SINCE 1918

The Webb Exporter Combination Act has been on the Federal statute books since April 1, 1918. Its author was Edwin Yates Webb, Democrat, Representative from North Carolina for 16 years. He was co-sponsor of the Webb-Kenyon Act. Passed in 1913, this measure prohibited the shipment of liquor into dry states, a move leading up to the Eighteenth Amendment.

The Webb Act legalizes the formation of associations engaging solely in export trade, provided they do not operate to restrain trade within the United States. They also are held to account if they restrain the export trade of any domestic competitor.

In short, the association can withhold all product of its members from any country practicing discrimination, and made the action stick. Its representatives can negotiate with foreign government agencies or individuals for more favorable treatment. It can go to bat for any or all of its members, and presenting a unified front its members expect it will prevent undue discrimination and perhaps win concessions.

The formation of the Motion Picture Export Corporation followed shortly upon the establishment of foreign subsidiary corporations by the distributors. When the first of these was announced early in 1944, it was assertedly to provide certain tax advantages for the parent companies. Although that undoubtedly is one of the advantages, it became apparent as the trend continued that the new export association was very much in mind. The Webb Act permits a corporation to acquire the whole or any part of the stock of such association if the effect of such acquisition does not restrain trade or "substantially" reduce competition within the United States.

Units of Corporation Are Planned for Each Country

Units of the new corporation are planned for each of the foreign countries where the distributors do business. It is entirely likely, however, that it will not be necessary to establish formal subsidiaries in all countries. Italy supplies an example of the manner in which the new approach might operate. At the zenith of his career, Benito Mussolini, encouraged by his son, Vittorio, had ambitions for a strong Italian motion picture industry. Characteristically, he approached the problem by penalizing competition instead of encouraging growth. He imposed severe restrictions on distribution of American pictures. By economic premiums, he sought money to finance native production. By quota laws, he tried to force dominant screen time for Italian product.

Actually, Mussolini accomplished neither objective. He sent Vittorio to America to learn the secret of American production in a month. The visit was marked by extremely cool weather in Hollywood and an almost incredulous degree of naivete on the part of the visitor. Il Duce built studios near Rome for Vittorio where modern equipment was installed but few pictures produced. He finally banned American films entirely.

Many of the restrictions imposed by Mussolini remained after the establishment of the Government of Premier Ivanoe Bonomi. With the Psychological Warfare Branch of the U. S. Army ready to return distribution to the individual companies, the restrictions made profitable business practically impossible. It was indicated that the first unit of the budding export corporation might be established in Italy. Shortly thereafter came the announcement that no such subsidiary was planned immediately. The mere threat had helped to obtain a measure of relief.

Other weapons in the distributor arsenal have been discussed many times before. The demand abroad for American pictures has prevented most countries from choking distribution completely. The best they have been able to accomplish has been to force American distributors to help pay for native production, and to reduce the number of pictures imported.

Adequately financed and manned, the American companies have maintained staffs and facilities in most countries, a spread no other nation has ever attempted.

The interest of the State Department in American films is a powerful ally the industry expects to become increasingly valuable.

Weltner Foreign Paramount Head

George Weltner, for the past 11 years assistant to the late John W. Hicks, Jr., has succeeded him as president of Paramount International Films, Inc., distributor of Paramount pictures abroad. The appointment was announced in a cablegram by Barney Balaban, president of Paramount Pictures, to the company's foreign representatives.

George Weltner

Before becoming assistant to Mr. Hicks, Mr. Weltner was Latin American representative. He joined Paramount in 1922 as a student trainee. During the past year he also was a member of the board of Paramount International. He has specialized in foreign sales and distribution during his entire film career, traveling over the world for the company.

Plans for expansion of theatre activitv abroad were indicated in announcement of the organization of a foreign theatre department of Paramount International. Mr. Weltner appointed Clement S. Crystal, a New York builder, general contractor and real estate operator, to head the department. It was indicated that the new division will acquire theatre properties, construct theatres and handle all phases of worldwide theatre operation.

Mr. Crystal was recently discharged from the Army, where he had been a lieutenant-colonel in the engineers for three years. Prior to his Army service, he built, converted and rehabilitated a number of theatres in the east. Among them were the Trans-Lux and the Broadway Criterion in New York.

ON THE MARCH

THEY GO INSPECTING

by RED KANN

THE 15 industry executives heading for a tour of the liberated and conquered countries of Europe are due in London Monday. According to the War Activities Committee, this is why they are going:

To acquaint industry representatives with problems with which the United States Army in Europe is confronted in the current post-hostilities phase. Subjects to be studied include redeployment of the American Army of Occupation, American Military Government, displaced persons, prisoners of war, food, transportation and reconstruction in liberated and conquered territories, insofar as these subjects are the concern of SHAEF.

Not mentioned, perhaps, is the most significant purpose of all. It is not official, yet it is good and reasonable speculation to conclude the all-important purpose is to help condition the public against relaxing controls leading to soft treatment of defeated Germany. Unofficial is the understanding the sponsors of this tour, which means the Army in the first place and OWI in the second, are uncertain about the follow-through of some segments of American public opinion and, therefore, are determined to do something about it.

The British and the French, and above all, the Russians, know the war from very first-hand experience. They now surround the enemy who once surrounded them. About them, there appears to be no concern. But America, removed by considerable geography from the actual ravages of conflict, seems to offer some room for doubts.

Thus, the underlying expectation—or even hope—is that the executives on inspection will come away with the conviction, reborn if required, to keep the American people treading the path of a hard peace. This, of course, can take only one form—in motion pictures coursing through the stream of American theatres and into the stream of the public's consciousness.

Without Pledges

NO commitments, it is understood, have been extracted in advance. None is expected later. If any, or some, or all of the prominent executives who are in the position to leave impacts on production are sufficiently impressed, the feeling is they will act. It seems a reasonable conjecture they will be impressed, that they may act. The job of SHAEF and OWI will be to see they are shown the conditions and the elements inducing the impression.

In a decided sense, the tour is a recognition of the part the industry has played in cooperating with the military establishment. Because the Army and the OWI have maintained their contacts almost entirely with WAC, the invitation to the journey was extended to WAC directly from Supreme Headquarters. The process by which SHAEF decided whom to ask is not known. What is known is the usual Army screening job was undertaken so that those who finally agreed to go not only were acceptable in the first instance, but constituted those whom SHAEF had determined originally it wanted. Who, or what, source(s) advised SHAEF on what individuals ought to be asked is not apparent, either.

The party will travel in uniform. It will subscribe to Army regulations, go where the Army determines it will go, consequently will see what the Army wants it to see. Whether it will survey all that might be surveyed under another kind of mandate is entirely a different matter. Whether any other sort of arrangement is possible at this time is something else again, too. Probably, it is not. Possible are side trips, if requested and if approved by the Army. If granted, Army control and escort will prevail.

One plane is being detached for this purpose. This fixes accommodations at approximately 17 passengers. Some executives determined they could not go. Others decided they did not want to go. Out of that, admittedly came a few compromises. It has been a topic of conversation that some companies will have dual representation, such as Paramount, RKO and Columbia, while others, like Warner, 20th Century-Fox and Universal, will have single. It appears all of the majors could have two apiece if they had insisted upon it, but apparently they determined otherwise. Had they done so, the party would have been restricted to 15 or 16 anyway and others, like Si Fabian and Bob Wilby, would have been dropped.

The list, of course, is representative, but there stems from any inspection of its make-up a question if it as as all-embracing as it might have been. Terry Ramsaye in the HERALD last week raised the initial question on this score. "It (the list) does not, however, include direct representation of the five newsreels, whose five editors will have in a direct sense to deal with most of the factual report which is to reach the screen, now and tomorrow," he wrote.

Without These—

THIS, however, is not the complete sum and substance of the absent column. Absent are representatives of the great body of exhibitors whether their spokesmen were E. L. Kuykendall, president of the MPTOA, or Martin G. Smith, president of Allied States Association, or others. Fabian and Wilby surely are worthy champions of the exhibition industry and by their lights reflect theatre opinion through their posts on WAC. But their lights are not necessarily the beacons guiding and influencing the rank-and-file who comprise the backbone of the exhibition structure. Yet, if producers ultimately undertake to undertone a portion of their future production with the problems of post-war Europe, the composite exhibitor is nonetheless the man who will show what the producers make.

Absent is George J. Schaefer, national chairman of WAC, who was given a public dinner and an award for his work only last week. He was not even invited.

Where is an acknowledged director like John Cromwell, who also serves as president of the Screen Directors' Guild?

What about a man like Emmet Lavery on behalf of the Screen Writers' Guild, of which he is president?

Why has the organized body of performers who might have been represented by George Murphy as president of the Screen Actors' Guild been bypassed?

How does it come about the industry's trade press has been ignored? It served well, and it still serves well, in war. It can be no less helpful in peace.

British Expended $2,143,000 in '44 For Propaganda

Washington Bureau

The British Information Services spent $2,14 000 in the United States last year for propagan purposes, nearly half the total of $5,368,000 spent by 15 information centers maintained here as many governments, Congress was told Monda in a 560-page report from Attorney General Bi dle on the administration of the Foreign Agen Registration Act of 1938.

Other countries maintaining similar agencies this country, the report disclosed, were Australi Belgium, Canada, China, Czechoslovakia, Franc Greece, India, the Netherlands, Newfoundlan Norway, Poland, Portugal and the Union of Sout Africa. None of them spent as much as $1,000 000 last year, and only two, the Netherlands an Poland, in excess of $500,000.

British Omitted Radio

The British Information Services, with it own offices in New York, Washington, Chicag and San Francisco and representatives in 1 British Consulates scattered throughout the country, engaged in all types of propaganda excep radio, which is handled by the British Broadcasting Corporation, and its most popular film, "Deser Victory," was shown in over 9,500 theatres in addition to more than 2,300 non-theatrical showings Mr. Biddle reported.

The French Press and Information Service als was active in the motion picture field, assisted in its film distribution by France Forever, Inc., a membership organization which has about 50 chapters and committees throughout the United States it was shown.

Soviet Russia does not maintain an official information agency, in this country, but conducts parallel activities by other means, distributing motion pictures, books, etc., mainly through agencies operating along commercial lines. Three commercial information agencies were active at the end of 1944: Artkino Pictures, Inc.; Helen Black (Sovfoto) and the Four Continent Book Corporation. A fourth registration, that of Grace Granich (Inter-Continent News), was terminated last June.

Technique Refined

The Attorney General called attention to the fact that while, when the law was enacted in 1938, the propaganda efforts of foreign interests in this country were directed largely to molding American opinion with respect to activities of the Axis and, after the outbreak of the war in 1939, to getting the United States into, or keeping it out of the conflict, since 1942, they have been mainly to inform us of the activities and policies of governments allied or associated with the United States in the conduct of the war.

Propaganda today, he indicated, was much smoother, there having been a "substantial refinement in techniques."

"It is of more than passing interest," he commented, "to note that, in a number of reported instances, books, motion pictures and radio broadcasts of foreign governments have attained sufficient literary or dramatic excellence, and enough entertainment or technical value, to be commercially profitable ventures in the American market."

Reginald Armour Joins Columbia International

Reginald Armour's initial assignment on joining the staff of Columbia International Pictures will be managing director for Brazil, according to reports from the company's office. Joseph A. McConville is president of the foreign subsidiary. Mr. Armour, who recently returned from an assignment in Europe for the Office of War Information, was at one time European general manager for RKO Radio. He was also British and European representative for Walt Disney Productions.

The Biggest Area Premiere Of 'Em All..

RKO Beats RKO as More Than 100 Theatres in New England and New York State are Set for Simultaneous Openings June 26!

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Entire Yankee Network and Additional Powerful Stations Beamed on Millions In Area.

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Hearst Newspapers in Boston Going To Town With Pages and Pages of Promotion!

18,000-Seat Boston Garden Scene of Night of Spectacle, Sunday, June 24 . . . Hearst-Sponsored Prelude to a Premiere!

●

Important International, National and Local Personages at Dozens of Affiliated Affairs!

●

Tidal Wave of All Forms of Exploitation Breaking Over Every Inch of Wide Territory.

●

Similar Treatment Immediately Following For Area Served by WLW, Cincinnati, "The Nation's Station."

Watch→

RKO'S THUN
OF GRIT

The screen's great drama of how a handful of heroes started the juggernaut that crushed the Japs! It's the inside story of the invisible army of the Philippines! A thousand-thrilled action show that will make your crowds stand up and cheer!

Back To

Starring

JOHN WAYNE

with **ANTHONY QUINN** • BEULAH BONDI
FELY FRANQUELLI • LEONARD STRONG

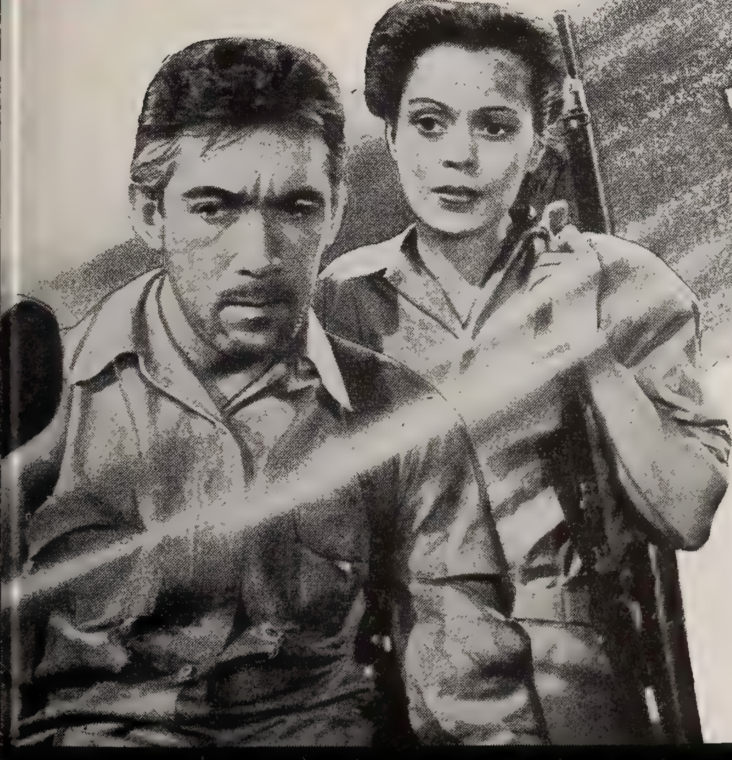
Executive Producer
ROBERT FELLOWS

Directed by
EDWARD DMYTRYK

Screen Play by Ben Barzman and Richard Landau

ERING EPIC
and GLORY!

BATAAN



SEE THE MARCH OF DEATH!
JAP BRIDGE OF DEAD!
CABANATUAN PRISON RAID!
BATTLE OF BATAAN!
BOLO KNIVES VS. GUNS!
DARING GUERRILLA RAIDS!
YANK LANDING ON LEYTE!
and more, and MORE, and MORE!

RKO RADIO PICTURES

LET'S TOP THEM ALL IN
THE MIGHTY 7th WAR LOAN

BOOK REVIEW

An Industry Builds A Conscience

THE HAYS OFFICE. By Raymond Moley. The story of how the motion picture, under the guidance of the Motion Picture Producers and Distributors of America, has learned to govern itself. 266 pages, indexed, illustrated; cloth. The Bobbs-Merrill Company, Indianapolis and New York. $3.75.

by TERRY RAMSAYE

"It took Hays five years to get that power [Title Registration Bureau] for the M.P.P.D.A., and he was not in the least surprised to find that once the M.P.P.D.A. had it, the movie men were enchanted by its successful operation. He had foreseen that they would congratulate themselves after they had taken it. . . . This technique of indirection, of suggestion, appears in the story of the Hays Office with the persistence of an all-over wallpaper pattern. . . . The history of the Hays Office is, in fact, the story of the subsidence of th mutual fears and distrust of its members and the development of a kind of industrial civilization in a chaotic and competitive business."—Page 40—"The Hays Office."

To the lay reader Dr. Raymond Moley's book will be found a penetrating and often pungently candid telling of the story of a shrewd Hoosier county chairman at work in the most American of American industries, in big business in the utterly American way. The theme is the rise of self-regulation, the maintenance of decency through difficulties—a success story. There is no other quite like it.

To the readership within the industry there is presentation for the first time, in compactly organized form, of a recording of the greatest experience of the art in the process of being a business before the world. Every showman will find something impinging upon his own experience. Extremely few have known the whole story, and fewer still have understood it.

THE OVER-ALL EFFECT of Dr. Moley's presentation should be to improve the external status of the American motion picture and to strengthen the spirit of acceptance of the Production Code, which in this recording emerges as the preponderantly significant instrument of the industry's self-government.

The central figure of the telling is inevitably Will H. Hays. It has been in process, with extensive research and much writing and rewriting for some five years. Its appearance at this time is not without bearing on the current state of the nation, affairs of Government, affairs of the industry and the career plans of Mr. Hays.

The writing has been done with complete access to the Hays office records and recollections, but Dr. Moley assumes all responsibilities. He has availed himself of many external sources, lay and professional. Its candour is in some passages extraordinary and challenging. It avoids a manner of special pleading.

All will remember that Dr. Moley after an academic career emerged early in the Roosevelt Administration as a charter member of that White House coterie known as "the brain trust" and that he broke with the New Deal early and sharply. He is editor, author, lecturer and political commentator both in print and on the radio. He has a page entitled "Perspective" in *Newsweek,* and is on NBC Sunday nights.

In 1938 he wrote a sixty-page book, "Are We Movie Made?" published by Macy-Masius, New York, which was in effect an elucidation of "Art and Prudence" a ponderous volume heavily encrusted with the mannerisms of painful erudition, by Dr. Mortimer J. Adler of the University of Chicago who thought that he was answering "Our Movie Made Children," a book of assault on the industry by Henry James Forman as the implement of the Reverend William Harrison Short, organizer and engineer of the Motion Picture Research Council. The Adler book was born of the notion of the late Gabriel L. Hess, lawyer of the Hays office staff, as a reply to Dr. Forman, and the little Moley book was Mr. Hays' idea of explaining what Dr. Adler was talking about. In that contact Dr. Moley became a close-up observer of the material of his current work.

ON THE JACKET of his book Mr. Moley has written a dash of history saying: "No other industry had such a strange origin and pursued a more riotous course. . . . Its leaders had one priceless quality. They were showmen. They knew how to attract the public. . . . But they had to learn the hard way the meaning of public opinion and the over-all public interest. They had to learn it by colliding with it. . . ."

That was leading up to the retaining of Mr. Hays for the new trade association, twenty-three years ago. By Chapter 5 the story arrives at the state of affairs, eight years later, under the title of "The Birth of the Production Code." That begins the most expansive and most intensive of the discussions of self-regulation which constitute the general theme of the book.

"Meanwhile Hays was struggling with the problem of improving the administration of the studio relations committee. . . . His system of policing the moral standards of pictures was not strong, but more important, neither was his system of law definite and adequate. The 'Don't and Be Carefuls' could never be a satisfactory means of guiding the production of pictures because they were susceptible to an infinite number of interpretations. . . .

"AT THIS POINT there enters this story another man whose influence was to be vitally important in the motion picture revolution just around the corner. Martin Quigley, the publisher of a number of trade papers and magazines, including MOTION PICTURE HERALD, enjoyed the respect of every constructive person in the industry. . . . He had seen evidence that powerful people in the motion picture industry were deeply desirous of raising and maintaining standards. He was also convinced of Hays' sincerity. But now, after nearly eight years, he had reached the conclusion . . . the existing machinery and procedures were not doing the job. . . .

"Late in 1929 Quigley conferred with Hays and told him he was working on a plan that might meet the problem of enforcing morality in the making of pictures and outlined the nature of his idea. . . ."

After relating steps in the process in which Mr. Quigley brought into collaboration Daniel J. Lord, S.J., for the production of a code document Dr. Moley records:

"In early January, 1930, Hays went to Hollywood to prepare the way for a consideration by the producers of the Quigley-Lord proposal. He arranged for a meeting of the producers, and Quigley presented the proposed code. . . . March 31 at a formal meeting of the directors of the M.P.P.D.A. the acceptance of the Code was made official."

The book relates the rise and functioning of Joseph I. Breen as head of the Production Code Administration, with appreciations of his mingled bravura and diplomacy.

IT RECORDS WITH frequent and appreciative reference the contributions of the suave and softly spoken Carl E. Milliken, right hand man to Mr. Hays. Mr. Milliken is of course known to the industry as "Governor" because of his service in that office to the State of Maine, which sometimes goes as the nation goes. Mr. Milliken is the operator of the famed "Open Door" policy and the skilled personage of contact between the Hays Office in behalf of the industry with many social groups and in legislative representation and defense against political censorship. His functioning with relation to the Department of State and the industry's intricate problems of international relations is also noted. Among others pleasantly remembered are the late Gabriel L. Hess, once general attorney for the association and the adroitly practical Charles C. Pettijohn, retired.

Mr. Moley's chapter on "Foreign Relations" has an especial cogency today, with developments now in progress, more especially with reference to the British Empire market.

This volume also contrives to present interestingly the first competent exposition of the far ranging and highly diverse activities of the Hays Office in fields not commonly understood in their motion picture relation. There is record too of the separate, but collaterally important functions of the Central Casting Bureau, the Studio Labor Relations Committee. Those are not part of the Hays Office but function in cooperative relation to over-all policies.

Dr. Moley has given his book on "The Hays Office" a decidedly permanent value by competent and complete annotation, references, appendix and index.

Additionally, written without fervour or dramatics, it tells an exciting story to those who are equipped by experience to remember the scenes he touches upon—and there is another really exciting, invisible book between the lines.

Lion and Lissim Resume RKO Foreign Posts

B. D. Lion, formerly captain in the Army Special Services Division, has returned to his former post with the foreign sales department at the RKO Radio home office. For many years he handled the European, United Kingdom and Far Eastern divisions for RKO.

Vladimir Lissim has been appointed general sales manager for RKO Radio Pictures in Europe, it was announced this week by Phil Reisman, president of RKO International Corporation. Mr. Lissim before the war was RKO's representative in France.

Out-State Directors Named By North Central Allied

North Central Allied, Minneapolis exhibitor unit, has elected three out-state exhibitors to its board of directors in line with its plans to expand its activities throughout Minnesota. The new directors are Will Glaser, Faribault; Sim Heller, Grand Rapids, and R. G. Risch, Appleton, Minn.

BRITISH EXHIBITORS INSIST ON TAX CUT AS ELECTION ISSUE

CEA Urges All Members to Contact Candidates to Demand Reduction

by PETER BURNUP
in London

Exhibitors are gearing-up, spurred on by their Association, for active intervention in Britain's General Election campaign. As this department has several times forecast they would, they put amelioration of the Entertainment Tax as the spearhead of their offensive.

When Winston Churchill first announced his intention of asking the King to dissolve the Parliament—polling day has since been fixed for July 5—the central executive group of Cinematograph Exhibitors Association planned to make the confused and, as most feel, repressive Sunday Opening legislation the foremost plank in the industry's electoral platform. But canvass of provincial branches revealed a lukewarmness toward the idea.

Decide Against Making Issue Of Sunday Opening Problem

What is known as the Nonconformist Conscience has considerable sway not only in Scotland and most of Wales but in several North of England areas. Film men in those districts felt it would be impolitic to raise the issue nationally at this juncture. Hence the decision to agitate for a reduction in the tax burdens.

W. R. Fuller, CEA general secretary, has got quickly off the mark. He has sent a letter to every member of the Association together with notes on the crushing incidence of the tax couched in such form that they may be addressed immediately to all candidates for the local exhibitor's Parliamentary franchise.

Mr. Fuller says that it is of the utmost importance that every exhibitor get to know his member of Parliament in the new House of Commons. He asks that every candidate be closely questioned on his entertainment tax views; that replies to the inquisition be sent to the Association for future reference.

Fuller Says Campaign Must Be "Educational"

The CEA secretary points out that the present campaign must necessarily be "educational." It will be useless to ask candidates to pledge themselves to immediate reduction under present wartime conditions. He declares the current objective is to acquaint future legislators with the fact that the Entertainment Tax is the most serious problem of this trade and to see that each candidate gets in his mind that this trade's claim for taxation relief as early as possible ranks either higher or as high as that of any other trade.

They're accumulating a considerable armour of powder and shot at the CEA headquarters.

At the outbreak of the war, it is pointed out, prices of cinema seats ranged from 6d. to 2s.6d., with the majority rating 6d. to 1s.6d. Today the range is mainly 1s.0d., 1s.9d., 2s.3d. and 2s.9d. There are seats at 3s.0d. and 3s.6d., but these become increasingly difficult to fill. (Currently, the shilling is equal to 20 cents and the pence to two cents.—Ed.).

Today, owing to tax incidence, a 1s.3d. price of admission, including tax, is uneconomic; for, by virtue of the complicated schedule of tax-ranging incorporated in the Finance Act, the tax payable thereon is 7½d., or 50 per cent of the gross price. Exhibitors make a special point of the 1s.3d. seat for that price of admission always has been the most popular.

BRITISH ADMISSION TAX HIGHEST IN WORLD

Great Britain's Government imposes the heaviest tax burden on theatre admissions anywhere in the world film market, with war financing chiefly responsible. The approximate percentages of tax in the principal markets are as follows:

Great Britain — about 38 per cent, with the tax on a sliding scale arrangement.

United States — about 21 per cent, figured on the basis of one cent of tax for each five cents of admission or major fraction thereof.

Canada — about 21 per cent, on the basis of two cents of tax for every 10 cents of admission.

Australia — about 20 per cent, figured roughly on the same sliding scale basic arrangement as in Great Britain.

Latin America — in general, the tax ranges from 10 to 15 per cent, with none lower than 10 per cent or higher than 15 per cent. Differing methods of collection are employed, but the taxes are Federally imposed.

The CEA's election propagandists base their claim for amelioration on the now acknowledged circumstance that the industry has been able to meet the extraordinarily heavy levies made upon it solely by reason of the abnormal prosperity of wartime. They have, in support of their plea, undertaken a considerable survey of the nation's fiscal setup.

Since the outbreak of war, it is pointed out, the cost of living index figure of 100 has risen to 150. "Apparent wages," in accordance with the Government's policy of pegging income to cost-of-living, likewise have increased by 50 per cent. "Real wages," however, have increased by 90 per cent; the extra money being due to long hours of working in armament factories and the like, much of which was paid at inflated overtime rates.

Theatre Audiences Swollen By Abnormal Conditions

Cinema audiences were swollen by other abnormal circumstances. Travel was restricted during hostilities here; defence regulations in view of air-raid risks forbade large attendances at greyhound tracks, cricket, football and other outdoor attractions; vast military formations, in particular a million or so Americans, were stationed up and down the country.

Boom-time has come to an end. Since V.E. Day, factory overtime has largely disappeared; American soldiers are sailing for home—or the Pacific; Britain's Army is overseas; competitive entertainments are resumed; the Government has restored his basic petrol ration to the small motorist.

That all adds up to a pretty grim future for the exhibitor, compelled still to carry an entertainment tax two and a half times as great as the pre-war impost. Mr. Exhibitor points out, moreover, that in common with all other trades he has been required to meet the wartime excess profits tax. Any extra prosperity which came his way and might prudently have been devoted to building up reserves has gone to the Exchequer and not into his own coffers.

Britain's budget is presented annually to the House of Commons in April, but this year it is pretty obvious that whatever Government is in power after the coming election will be compelled to introduce an emergency budget about October next. Exhibitors are lobbying to have their particulr claims met therein.

Exhibitors to Demand Tax Cut, Some Exemption

They demand an admission price of 9d. tax free, with wholesale reduction in tax incidence on higher priced seats.

Remember the important contribution of cinemas to morale during the war and the importance attaching to workers being able to obtain recreation at the end of a day's work. The same contribution to morale will be required in the difficult days of transition to peace.

Such is the exordium which Mr. Fuller demands his members shall hammer home to every seeker after Parliamentary honours. Round-up of constituencies shows that exhibitors are pressing the point with unusual vigour; for once in a way, circuits and independents are of one mind.

British Theatres Show More Films

London Bureau

Films shown in British theatres during the year ended September 30, 1944, aggregated 45,765,000 feet, compared with 44,768,000 feet during the previous year, the British Board of Trade announced last week.

Of the long films shown (3,000-foot minimum), 17.53 per cent were of British origin under the 15 per cent quota obligation.

For the year ended March 31, 1945, the distributors registered 67 British and 377 foreign films, plus 157 British and 354 foreign short subjects, compared with a previous year's registration of 70 British and 374 foreign features, plus 128 British and 339 foreign short subjects—the distributors' quota being 20 per cent for features and 15 per cent for shorts.

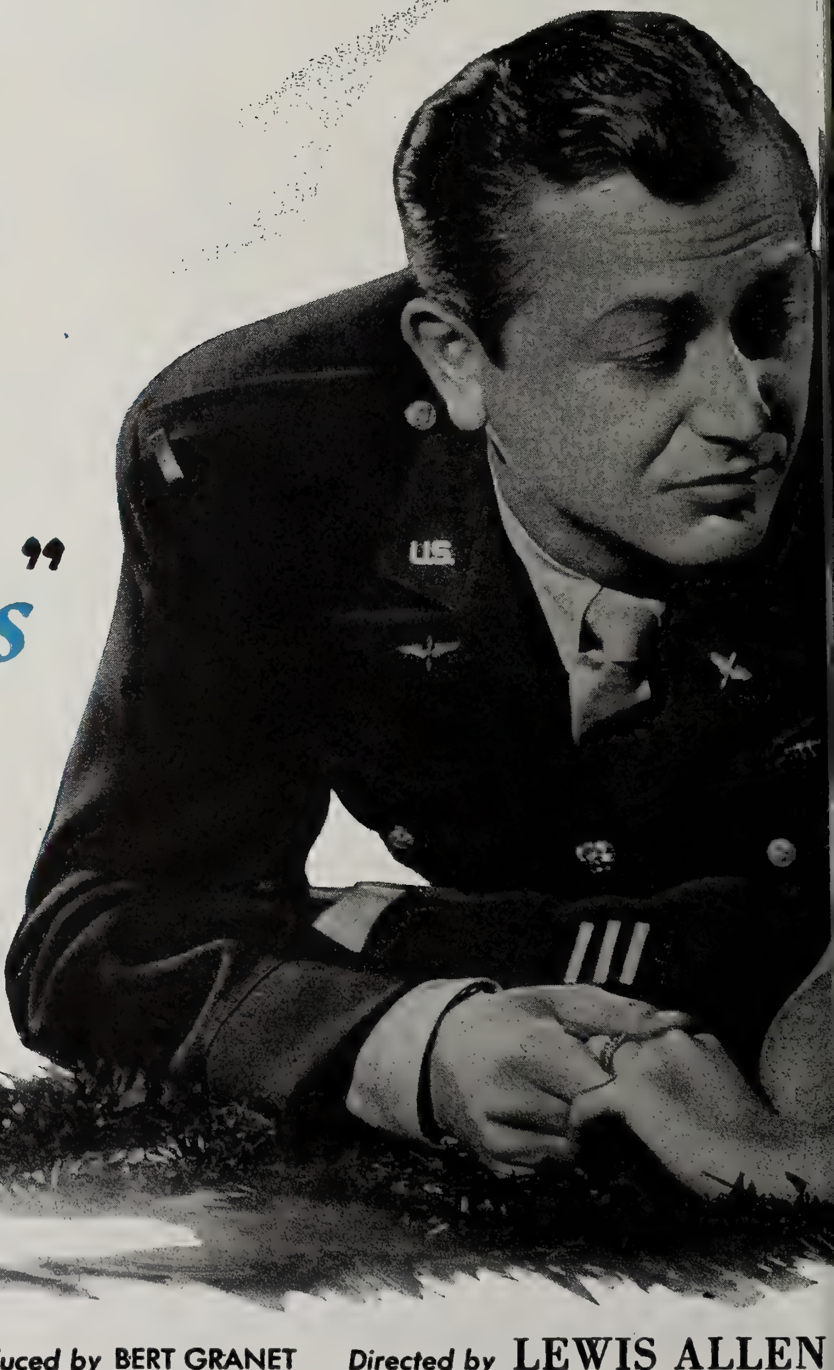
Walker Named Manager Of Two Rank Studios

Norman Walker, prominent in British industry circles since 1928, has been appointed general manager of the Denham and Pinewood studios, operated by the J. Arthur Rank organization. Mr. Walker produced "The Middle Watch", which was shown at the Roxy, New York, in 1931, and was producer of "The Way Ahead". His association with Mr. Rank has been primarily in the religious and community films fields since Mr. Rank's entry into the industry in 1936.

ROBERT YOUNG • LARAINE DAY

IN

"Those Endearing Young Charms"



with

ANN HARDING

and

Introducing

BILL WILLIAMS

. . . Terrific in his
first important
RKO comedy role!

Produced by BERT GRANET *Directed by* LEWIS ALLEN

Moonlight Mission... Objective Romance!

. . . in RKO's top-of-the-season romantic success . . . reaching a new summit in spice and sparkle as a kiss-and-run pilot dares the heart-hitting flak of a lovely who gets his range! A big-time attraction for big-time crowds!

★

FULL PAGE NATIONAL ADS. TO 25,150,475 CIRCULATION!

—in Life—Ladies' Home Journal—Woman's Home Companion—True Story Liberty—Pic—Look and Fan List.

RKO RADIO PICTURES

Screen Play by Jerome Chodorov

SPEED TOTAL VICTORY!
THE MIGHTY 7th WAR LOAN

ROSS ENTERS 16MM FIELD NATIONALLY

Plans Equipment and Films For 31 Exchanges; Also To Serve Television

Establishment of a nation-wide system of exchanges for the distribution of 16mm educational and industrial motion pictures was announced this week in New York by Harry A. Ross, president of Ross Federal Service, Inc. The new activity, separated from the theatrical functions, will include projection equipment, operators and film libraries in the 31 branch offices maintained by the company.

Expected to be ready for operation within two months, the new division will be equipped in all exchanges with 16mm sound projectors for the exhibition of educational programs in schools and colleges. It also will supply and man screenings of industrial motion pictures for plants, factories and sales meetings.

With an estimated capacity of 500 projectors, arrangements have been concluded for the delivery of 100 machines within the next 60 days. The other 400 are slated for delivery by the end of the year. Each branch will carry libraries of films for rental or sale.

Libraries for Television

The arrangement contemplates service to television stations with complete educational film programs on a rental basis as the outlets of the new medium are established throughout the country. Mr. Ross predicted that for several years the television stations would have to rely mainly on motion pictures for the backbone of their programs, that it would be a long time before they were able to supply a continuous program of live-talent shows. It is his intention to be there with a supply of educational material when the need for it arises.

Characterizing the new division as the first nation-wide distribution service in the non-theatrical field under one banner, he said it would be in a position with the equipment, facilities and film to provide prompt clearance for any producer.

Trained projectionists will be available for any section of the country, working out of branches nearest to show dates, he said. He emphasized that no programs would be booked for competitive showings with regular theatre outlets, that a special school and college division will be established to handle showings in classes for adult educational purposes. Special emphasis will be placed upon exhibition of sales training films to introduce new lines and explain improvements in old ones.

Sees Wider Distribution

"Producers of educational and industrial motion pictures for non-theatrical exhibition have not been able to secure the full value from their investments or to realize circulation potentials because there has heretofore been no single national distribution agency to give them fast and thorough action," Mr. Ross asserted. "Our setup is designed to supply this need. We have the manpower, the office and storage facilities and we have an almost unlimited source of supply."

Negotiations have been proceeding with March of Time for nation-wide distribution of the 16mm non-theatrical versions of that company's subjects which now are handled in five exchanges by March of Time as Films, Inc.

Conferences have been held with the regular motion picture producers in an attempt to reduce to two years the present five-year clearance restrictions on 16mm versions.

Asked if there was any connection between the plans of the various motion picture distributors for educational films and the establishment of his new service, Mr. Ross said that there was no such tieup.

"However," he added, "when the producers are ready for the distribution of their educational pictures to schools and colleges we shall be ready with the sound projection machines, the operators, the space and the accounts."

May Buy Local Libraries

It is possible, Mr. Ross said, that he may acquire a few of the non-theatrical film libraries and services operating locally. He estimated that there were about 300 such concerns now active.

On the subject of physical facilities, Mr. Ross pointed out that the narrow-gauge prints were of the non-inflammable variety, that his branch offices had ample storage space for the machines and prints, and that adequate means for inspection and servicing could be worked out quickly.

Enthusiastic over the long-term possibilities of the 16mm field, Mr. Ross predicted that it would become an important item in educational and promotional activity. He said that several million men and women in the armed forces had received a substantial portion of their training via motion pictures; that they would return with a strong attachment for the medium as a method of imparting information, and suggested that their influence would push it quickly to the forefront for the consideration of educators.

The fact that nearly all motion picture producers were developing plans for educational films was cited, as was the heightened attention of religious leaders to the subject.

All Officers and Directors Of B. F. Keith Reelected

All officers and directors of the B. F. Keith Corporation, largest RKO Theatres subsidiary, were reelected at the annual company meeting held in New York last Monday.

Officers reelected include N. Peter Rathvon, president; Malcolm Kingsberg, vice-chairman of the board and executive vice-president; A. W. Dawson, treasurer; J. Miller Walker, secretary; Garrett Van Wagner, controller; Louis Joffe, K. B. Umbreit and William F. Whitman, assistant secretaries, and W. J. Kernan, O. R. McMahon, H. E. Newcomb and T. F. O'Connor, assistant treasurers.

Reelected as directors were Ned E. Depinet, Monroe Goldwater, Mr. Kingsberg, Mr. Rathvon, Gordon E. Youngman, Mr. Walker and Mr. Whitman.

Philadelphia Exchanges List Changes in Personnel

The following changes in personnel for the Philadelphia exchanges have been announced. Stanley Kesitski, Universal office manager, has resigned and will announce a new connection shortly. At 20th Century-Fox, Shirley Mollinger has been promoted from the contract department to secretary to Edgar Moss, district manager. It was also announced that Arthur Davis, from Washington, had succeeded Harvey Shelly as Philadelphia manager for Confidential Reports, Inc.

LATE REVIEW

Along Came Jones

***RKO-International*—Western, with Fun**

Gary Cooper turns producer with "Along Came Jones," which also stars him. The result is auspicious for both producer and player.

Westerns are deeply rock-ribbed in the fabric of exhibition. They have held on for years and probably will for unpredictable years yet to come. Experience shows this type of indestructible attraction is better when it has starring power for accompaniment. That's exactly the case here, what with Cooper in the top spot, Loretta Young as the attractive heroine, William Demarest for assured comedy, and Dan Duryea for assured and unalloyed villainy.

Nunnally Johnson, who is responsible for the story, wrote this one with a decided tongue-in-cheek. When he determined to make his pivotal character something removed from the traditional stalwart in chaps and Stetson, he embarked upon an opportunity for substantial comedy. Cooper, therefore, is not the stereotyped hero. He can ride, but he can't shoot. He's peace-loving and never hell-bent for trouble. When he meets Miss Young, he also discovers that he can be romantic and, out of his discovery, develops a stubborn courage which probably would have surprised him had he been conscious that this new phase of his makeup was creeping into the open.

At any rate, mistaken identities, circumstantially arrived at through identical initials, persuade the townsfolk into believing mild Cooper is ferocious Duryea, the killer and bandit. The enjoyables spring from that base, with Miss Young serving as straightener-outer, first to help Duryea, whom she likes more out of fear than affection and latterly because she really goes for Cooper. There is plenty of shooting in the climax, which is an amusing and well-handled situation. In it, Duryea finally drops to a bullet from Miss Young's rifle. Cooper thinks the fatal shot was meant for him, recoups from his bullet wounds inflicted by the heavy's dead-eye aim and prepares to leave the parts. It takes Miss Young and a return to side-arm practice to convince Cooper she is not the kind of shot who misses her target. This serves to convince of the truth, which is love, and they get together in the fadeout.

As Melody Jones, Cooper finds a part efficiently tailored to his capabilities. This, in fact, goes for all the principals, who do top-grade work. Stuart Heisler's direction is showmanlike. So, too, is the attraction. It's ready-made for the vast army of Cooper fans.

Seen at New York trade show. Reviewer's Rating: Good.—RED KANN.

Release date, not set. Running time, 90 min. PCA No. 10655. General audience classification.

Melody Jones	Gary Cooper
Cherry de Longpre	Loretta Young
George Fury	William Demarest
Monte Jarrad	Dan Duryea

Don Costello, Walter Sande, Russell Simpson, Frank Sully, Arthur Loft, Douglas Morrow, Ralph Dunn, Alan Bridge, Lane Chandler, Ray Teal.

Goldwyn's Writers at Work Adapting Five Stories

Samuel Goldwyn currently has his writers working on five stores acquired. The most recent novel to be purchased by the producer is Robert Nathan's "The Bishop's Wife." Other Goldwyn literary properties include James Thurber's short story, "Walter Mitty," purchased as a Danny Kaye vehicle; "Earth and High Heaven," the Gwethalyn Graham novel; Lion Feuchtwanger's "Simone," and "Glory for Me," MacKinlay Kantor's story of returning soldiers written from an idea suggested by Mr. Goldwyn.

Monogram Sets Fourth June Release Date

Monogram's fourth June release has been scheduled for June 16. The film is "Mr. Muggs Rides Again," a comedy-drama starring Leo Gorcey and the East Side Kids. The other three June releases were "Springtime in Texas" and "Trouble Chasers," both released June 2, and "Flame of the West," released June 9.

Rathvon Reports Red Cross Total Of $7,290,164

N. Peter Rathvon, national chairman of the Red Cross War Fund Week Campaign of 1945, reported to the War Activities Committee Tuesday that $7,290,164 had been collected for the Red Cross. This compares with $6,793,060 last year and $3,067,236 in 1943.

Mr. Rathvon's final report was read at a luncheon meeting in the Astor Hotel and in the presence of Basil O'Connor, national president of the Red Cross, Howard Bonham and Joseph Weil of the relief organization. Mr. O'Connor returned last Saturday from a 20,000-mile inspection trip to the Central and South Pacific battle areas.

The chairman of the motion picture Red Cross committee said that 14,539 theatres participated in the campaign.

Present with Mr. Rathvon and participating in the proceedings were Major Leslie E. Thompson, national coordinator; Leon J. Bamberger, national campaign director; S. Barret McCormick and Harry Mandel, advertising and publicity directors; Arthur Brilant, publicity coordinator; Henderson M. Richey, meeting arrangements chairman; Herman Robbins, in charge of trailers and accessories; John J. O'Connor, chairman of home office collections, Edward N. Schnitzer and Bernard M. Kamber, assistant distribution chairmen, William C. Michel, corporate gifts chairman, and John Cassidy, trade paper contact.

National Screen Service exchanges served 15,354 trailers to theatres.

Expenses Well Under Budget

Mr. Rathvon said that the expenses were $45,334, not including the cost of the raw stock and printing of trailers, which came to $43,758. This total of $89,093 was well within the $100,000 budget set up for the campaign expenses.

It was the original intention to publish a book listing collections made by every theatre. As the expense of this book would have come to approximately $5,000, the committee decided it was nonessential and that the money could better be utilized by the Red Cross.

With the financial report, turned over to Francis S. Harmon, executive vice-chairman of the War Activities Committee, were campaign record books from every exchange area chairman, listing the collections from all theatres as well as donations of theatre managements and employees, film exchange employees, corporate gifts, etc. An album of trade paper and newspaper publicity also was presented.

Lauds All Who Served

Mr. Rathvon, lauding the work of all who helped to conduct the drive, said:

"In presenting this report of contributions to the Red Cross War Fund of 1945 from theatre audiences and the corporations and personnel of the motion picture industry, I wish to pay my personal tribute and extend the thanks of the national committee to every person whose fine work made this project so successful.

"When the War Activities Committee of the Motion Picture Industry was requested by the American Red Cross to participate in their 1945 campaign, the appeal was made for a larger sum than ever previously collected, due to the far greater necessities of war.

"Through the theatres, studios, home offices, exchanges, supply houses, etc., our group put forth their most enthusiastic efforts and obtained the result requested, an accomplishment in which all may take pride.

"It has been a real pleasure to serve as national chairman with such splendid cooperation, and I am happy to extend to every participant the sincere thanks of the Red Cross and of the men and women of our armed services who have been the exigent and grateful recipients of their generosity and their labors."

Mr. O'Connor praised the industry's support of the war program, and said it will play a vital role in "rekindling hope and restoring morale" in the post-war world.

NATIONAL SCREEN FORMS 7 DISTRICTS FOR SALES

LYNN MERRICK
ALAN LADD · GAIL RUSSELL
Salty O'Rourke
BEAT YOUR OWN RECORD

By Staff Photographer

ON THE DAIS at the National Screen Service meeting in the Waldorf Astoria Hotel, New York, this week are: Leo Abrams, district manager; Harry Sanwick, American Display Co.; George Dembow, vice-president in charge of sales; Herman Robbins, president; William Brenner, operations vice-president; Jack McPherson, home office executive; Joseph Wolfe, comptroller; Lou Patz, district manager.

The division of National Screen Service's 31 branches into seven districts instead of the four previously established was announced Monday by Herman Robbins, president, as the company's first of two regional meetings opened at the Waldorf Astoria in New York.

In line with this decentralization, Mr. Robbins announced the creation of three new district managers' posts and the promotions of four branch managers to district managers and four salesmen to branch managers.

Under the new organization, the company will have an eastern district, with Jack Cohen as manager supervising Philadelphia, Cleveland, Detroit, Pittsburgh and Washington; a central district, including Cincinnati, Chicago, Indianapolis, Milwaukee and St. Louis, under the supervision of William Bein; northwestern district, New York, Albany, Boston, Buffalo and New Haven, under supervision of Leo Abrams.

Also, southeastern district, comprising Atlanta, Charlotte and Memphis, headed by Charles Lester; midwest district, including Des Moines, Omaha, Minneapolis, Kansas City, Denver and Salt Lake City, managed by Louis Patz; west coast district, including Los Angeles, San Francisco, Seattle and Portland, handled by Bernard Wolf, and southwestern district, for which no manager has yet been appointed, including Dallas, Oklahoma City and New Orleans.

Both meetings were planned for the discussion of three divisions of company activity: administration, under the direction of Mr. Robbins; operation, directed by William B. Brenner, vice-president in charge of operations, and sales, with George F. Dembow, vice-president in charge of sales, directing.

Mr. Dembow announced a "weekly service plan" for a full line of accessories on a weekly rental basis.

Plan Circuit for Exclusive Showing of Comedies

A circuit of motion picture houses intended for the exclusive showing of comedies has been incorporated as "Merrie Movies" by Robert W. Velaise, formerly associated with MGM in Paris, and Joan Alison, co-author of Warner Brothers' "Casablanca" and "Cabbages and Kings." While the time has not yet been set, according to Miss Alison, the place has. The first theatre will be located in New York, with Walter Gettinger, of the Vogue theatre, Baltimore, as manager. Miss Alison has promised "an entirely different presentation" of the comedy theatre idea. There is a possibility that personal appearances of film comedians will be scheduled.

O'Donnell and Harris Head Variety Club Committee

Robert J. O'Donnell of the Interstate Circuit and John Harris of the Harris Amusement Company, have been appointed executive chairmen of the committee for the 10th annual National Variety Club meeting in New York, August 16-18.

Charles E. Lewis is assistant executive chairman, and the general committee includes: Barney Balaban, Joseph Bernhard, Nate Blumberg, Samuel Broidy, Jack Cohn, Tom Connors, George Dembow, Ned Depinet, Leon Fromkess, James R. Grainger, W. Ray Johnston, Ben Kalmenson, Carl Leserman, Abe Montague, N. Peter Rathvon, Charles M. Reagan, Herman Robbins, William F. Rodgers, Nicholas M. Schenck, William A. Scully, Gradwell Sears, Spyros Skouras, Harry Thomas and Herbert J. Yates.

The Variety Club's Humanitarian Award, presented last year to former Secretary of State Cordell Hull, will be announced at the annual banquet, to be held at the Waldorf-Astoria August 17.

General Theatre Supply to Open St. John Branch

As a step in its post-war development, the General Theatre Supply Company, a subsidiary of Famous Players Canadian Corporation, Toronto, plans to open a service and warehouse branch at St. John, N. B., it was announced last week. The new office will handle installations and maintenance of equipment in theatres in the Maritime Provinces. Peter D. Brown, manager of General Theatre Supply Company, is to open the St. John branch.

Theatre Priority Granted

Kemper Freeman has been granted priorities for construction of a 600-seat theatre in Bellevue, Wash.

RANK'S MOVIE CLUB MOVES TO CANADA

Children's Groups Start; Odeon Circuit to Form Them Across Dominion

by W. M. GLADISH
in Toronto

One of the tangible developments of J. Arthur Rank's recent visit to Toronto was the inauguration of the Odeon Movie Club for Young Canadians as a planned Dominion-wide movement primarily among the units of the Canadian Odeon circuit in which Paul L. Nathanson of Toronto and Mr. Rank of London are partners.

The question naturally follows: What is a Movie Club?

To Arthur Rank it is the answer to critics who maintain that the screen is a contributory to juvenile delinquency—although any one connected with the movement is forbidden to mention that "we want you to come to the movie club shows so that you will be good little boys and girls." The club idea also helps to make the theatre a community center and there is also the long-range business angle, regarding which Mr. Rank explained that the club feature itself was non-profit making because of special expenditures including the production of films for a somewhat limited market.

The Odeon Movie Club for Young Canadians is the Dominion's counterpart of the Odeon National Cinema Club of Boys and Girls in Great Britain, which was established in April, 1945, with Mr. Rank as president, and John Davis and F. Stanley Bates as vice-presidents. There are to be clubs in all parts of the Empire but here, too, the patriotic phase is subtle—no flag-waving except on occasion.

Adults Curious About Program

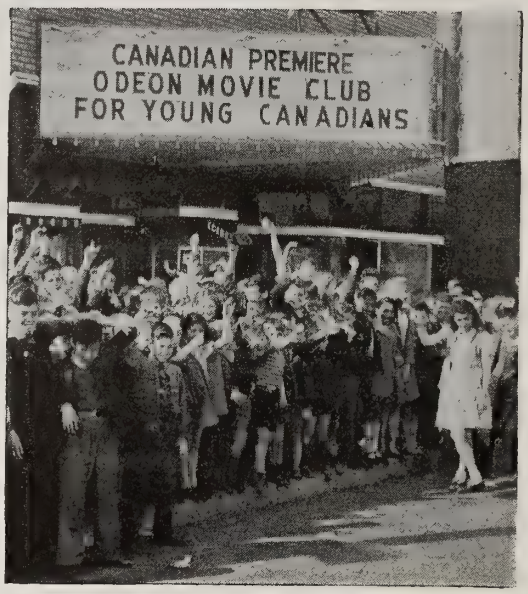
The "premiere" of the Canadian movement at the Colony theatre, Toronto, brought out the district's juveniles and also some adults who were curious about the program. These people included civic officials and representatives of schools and welfare organizations. After the initial taste, they have approved the plan and forgotten possible commercialism.

The opening "meeting" of the Colony club started off with a parade of an Air Force Cadet Band; community singing by the youthful audience to work off some of the noisy enthusiasm; recital of the club pledge in unison; a comedy short; introduction from the stage of nominated club lieutenants, five boys and five girls who have a monitor role; a brief stage talk; presentation of the Odeon Magazine reel; followed by Disney's "Dumbo" and a three-reel school-sport drama, concluding with the National Anthem.

Pledge Is Scout-Like

The recited pledge is simply this: "I promise to tell the truth, to help others, to obey my parents, and I shall try to make this country a better place to live in."

This Scout-like pledge already has won the approval of parents in England, where there are 220 Odeon Clubs with 230,000 members, and theatre managers have reported that many lost articles have been turned in by the juveniles, even purses and other things which have been picked up on streets.



ODEON CLUBS in North America. The introduction of J. Arthur Rank's morale and fan building Movie Club for young people occurred two weeks ago in Toronto, at the Colony theatre, above. Mr. Rank and Paul Nathanson, president of Odeon Theatres of Canada, officiated.

Each club, under the direction of the theatre manager, who is called "chief," has its committee of juveniles who discuss choice of pictures, act as stewards, visit sick members and arrange competitions.

British-made juvenile films shown at the Toronto premiere were the Odeon Magazine which, among other things, showed how children could make toys, and the sport feature. The story was that of the school's ace athlete, who was accused of abusing a dog and was punished by having his name scratched from the entry list for an important inter-school meet. While the games were in progress, the real culprit was discovered, there was the chase for the star athlete, who arrived at the track just in time to start in the feature event and capture the championship for his school.

Pay Usual Admission

Club literature consists of a printed club membership application form on which the date of birthday is to be listed; the actual membership card; a colorful club letterhead with envelope to match and a gay birthday greeting card. Practically the only free feature in the club's activities is the invitation to a member and one friend to be guests of the "chief" at the next "meeting" for his birthday. Otherwise, club members pay the usual juvenile admission price for a Saturday morning "meeting"—not show.

In Britain, the Movie Clubs have been accorded the cooperation of various bodies because of the apparent effectiveness of the program. Important assistance has come, it is pointed out, from an organization known as the Advisory Council of Children's Entertainment Films, under the chairmanship of Lady Allen of Hurtwood.

Nothing is attempted for the clubs in Britain that is not of a full, red-blooded nature and namby-pamby ideals are definitely out. During strenuous war days, club members turned in on an organized basis for Red Cross work, billeting of bomb-raid victims, book and other collections, salvage operations and the entertainment of evacuees from destroyed districts. Club committees supervised these activities. Incidentally, because of the German's flying bombs in the last year of the European war, 100 clubs has to be suspended, insofar as theatre meetings were concerned, as a safety measure, but the programs have been resumed.

There is one obvious snag in the Canadian movement, namely there can be no Movie Clubs in theatres of the Province of Quebec under present conditions because of the permanent official ban against the admission of juveniles under 16 years of age at any licensed theatre. Elsewhere in the Dominion, however, preparations are going ahead for Movie Clubs under Odeon auspices, while plans have been prepared for the production of suitable Canadian films by Instructional Moving Picture Films, Ltd., Toronto.

One point is that what has been found to be good in Britain and adaptable to Canada may also be found acceptable to theatre men in the United States and elsewhere. And, behind it all lies the thought that here is something new and worth while.

Rank Goes West On Flour and Film Mission

J. Arthur Rank, British mill owner, motion picture executive and Empire builder, completed his New York contacts this week and was to move to Chicago and the middle west, Hollywood-bound, this week-end.

During the week he continued his ambassadorial mission urging cooperation between the British and American film industries at a series of luncheons, dinners and private talks with distribution executives and exhibitors in New York. These were to conclude June 15 at a dinner given for him by Spyros Skouras, president of Twentieth Century-Fox, and the Rank party was to go to Chicago Saturday.

Monday, in Chicago, the visiting executives will be guest of honor at an industry dinner and the following day he will visit Minneapolis on milling business, returning to Chicago before heading west.

At a luncheon given him by the Independent Theatre Owners of New York June 7, Mr. Rank emphasized the value of "friendly competition" in films between Britain and America, and promised that before long British producers would make pictures that would gross more in America than some Hollywood pictures. That, in turn, he said, would stimulate Hollywood to make better pictures.

On the dais were Harry Brandt, president of the ITOA; Arthur Kelly, president of Eagle-Lion, Inc.; David Rose and Leonard Goldenson of Paramount, Carl Leserman of United Artists, Tom Connors of Twentieth Century-Fox, John J. O'Connor of Universal, David Weinstock and Max Cohen of the ITOA; John Davis, Mr. Rank's theatre executive, and Jock Lawrence, his publicity representative.

That afternoon Mr. Rank attended a meeting of the board of directors of Universal Pictures, his first since he acquired 25 per cent of the company's stock. Following the meeting the board entertained him at a dinner at the Links Club.

Mr. Rank was a luncheon guest Wednesday of G. S. Eyssell, president and managing director of the Radio City Music Hall, an affair attended also by the board of directors of Rockefeller Center, Inc.

The committee in charge of the Chicago dinner for Mr. Rank June 18 includes Jack Kirsch, president of Allied of Illinois; Edward Silverman, head of the Essaness circuit; Ben Eisenberg, Monogram sales manager; Ted Levy, Screen Guild exchange manager; William Baker, midwest manager for Republic, and Ben R. Katz, midwest publicity head for Universal.

IT'S

DYNAMITE

SET TO MUSIC!

GEORGE
RAFT

—a Barbary Coast wolf!

JOAN
BENNETT

—beautiful blue-blood on the loose!

PEGGY AN
GAR

—your "Tree Grows in Br

ACTION

... star-powered with glamour... sparkling with song!

from

20th
30th ANNIVERSARY
CENTURY-FOX

GEORGE RAFT · JOAN BENNETT · VIVIAN BLAINE PEGGY ANN GARNER in "NOB HILL" with Alan "Falstaff Openshaw" Reed · B. S. Pully · Emil Coleman · Edgar Barrier · Directed by HENRY HATHAWAY · Produced by ANDRE DAVEN · In TECHNICOLOR · Screen Play by Wanda Tuchock and Norman Reilly Raine · From a story by Eleanore Griffen · Music and Lyrics by Jimmy McHugh and Harold Adamson · Dances Staged by Nick Castle

Directed by
HENRY HATHAWAY

Screen Play by Wanda Tuchock a

VIVIAN

BLAINE

Cherry Blonde tigress at bay!

ER

star!

LAN Falstaff Openshaw

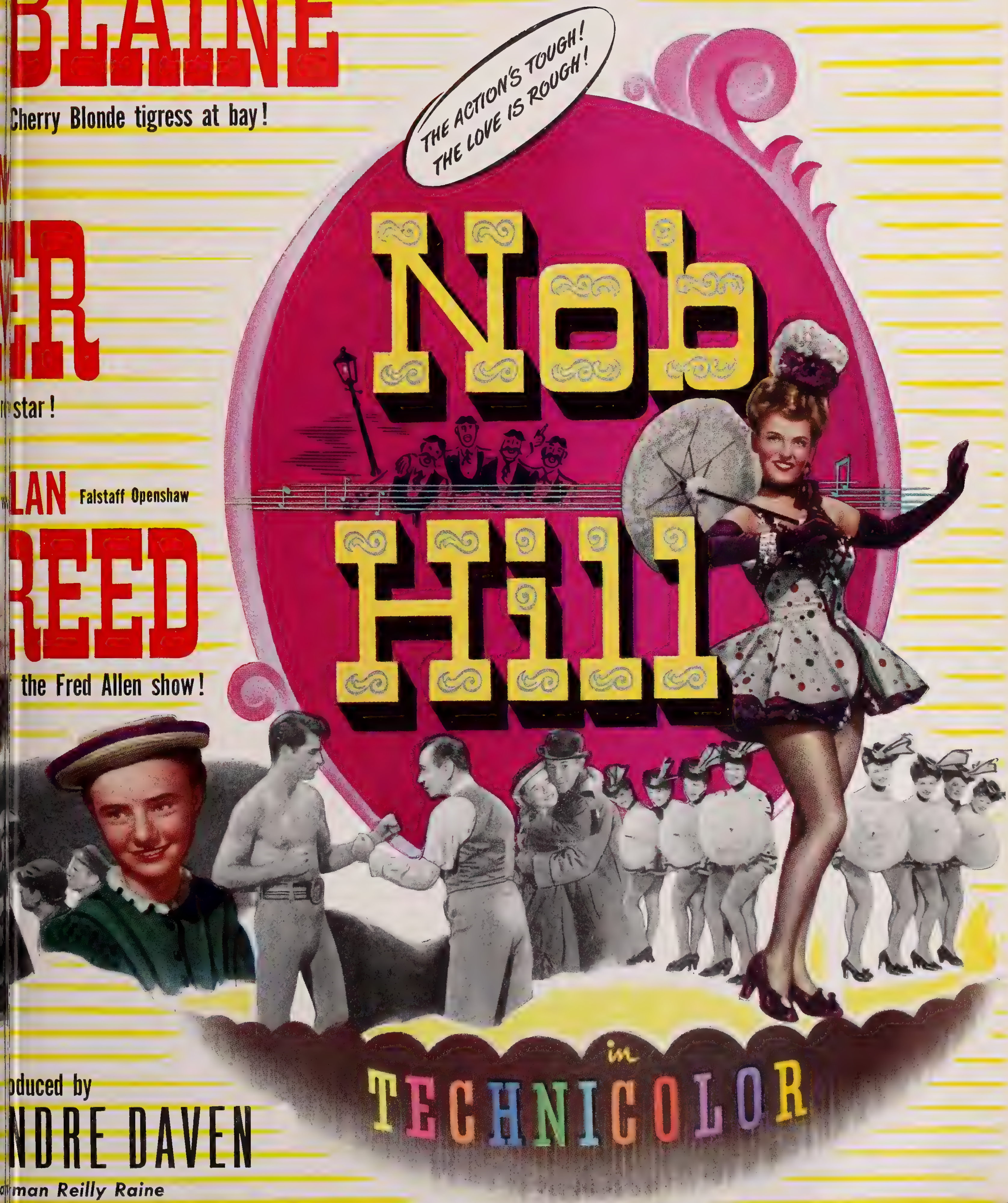
REED

the Fred Allen show!

oduced by

NDRE DAVEN

man Reilly Raine


THE ACTION'S TOUGH!
THE LOVE IS ROUGH!
Nob Hill
in
TECHNICOLOR

20th
30th ANNIVERSARY
CENTURY-FOX

The Biggest Figure in the TECHNICOLOR Spotlight!

Billy Rose's

DIAMOND HORSESHOE

IN TECHNICOLOR

WHERE DO WE GO FROM HERE?

IN TECHNICOLOR

NOB HILL

IN TECHNICOLOR

Darryl F. Zanuck's

WILSON

IN TECHNICOLOR

Rodgers and Hammerstein's

STATE FAIR

IN TECHNICOLOR

THE DOLLY SISTERS

IN TECHNICOLOR

MIGHTY 7th War Loan

PRIN
U.S

THE HOLLYWOOD SCENE

COMPLETED

MGM

For Better, for Worse

MONOGRAM

Song of the Border

PARAMOUNT

Stork Club
Blue Dahlia

PRC

Buster Crabbe No. 7

RKO RADIO

Tomorrow Is Forever (International)

STARTED

COLUMBIA

Snafu
Burning the Trail

MGM

Postman Always Rings Twice

MONOGRAM

Gregory

PRC

Buster Crabbe No. 8

REPUBLIC

Sunset in El Dorado

UNIVERSAL

Alibi in Ermine
Once Upon a Dream

WARNERS

Confidential Agent

SHOOTING

COLUMBIA

The Kansan
Some Call It Love
Pardon My Past (Mutual)

MGM

Letter for Evie
This Strange Adventure
She Went to the Races
They Were Expendable
Early to Wed

MONOGRAM

Shanghai Cobra

PARAMOUNT

Too Good to Be True

REPUBLIC

Mexicana
Love, Honor and Goodbye

RKO RADIO

Dick Tracy
Wanderer of the Wasteland
Deadline at Dawn

20TH CENTURY-FOX

The Spider
Leave Her to Heaven
Enchanted Voyage
Now It Can Be Told
Fallen Angel
Kitten on the Keys

UNITED ARTISTS

Young Widow (Stromberg)

UNIVERSAL

Frontier Gal
Uncle Harry

WARNERS

Two Mrs. Carrolls
Janie Gets Married
Time, the Place and the Girl
Stolen Life

Production Increases to 37; Start Boyer Picture

Hollywood Bureau

Production continued to climb last week, as nine pictures went before the cameras, and six went to the cutting rooms. The total number in work was 37, compared with 34 the previous week.

"Confidential Agent," co-starring Charles Boyer and Lauren Bacall, went into work at the Warner studio. Other members of the cast are Katina Paxinou, Peter Lorre, Victor Francen and Dan Seymour. The story is based on Graham Greene's well known mystery novel. Herman Shumlin is directing; Robert Buckner producing.

MGM started "The Postman Always Rings Twice," based on James M. Cain's best seller. Lana Turner and John Garfield are starred, with Cecil Kellaway, Leon Ames, and Hume Cronyn in the top supporting roles. Tay Garnett is directing; Carey Wilson is producing.

Two Pictures Started At Universal Studio

Universal started two, "Alibi in Ermine" and "Once Upon a Dream." The latter is being produced by Michael Fessier and Ernest Pagano, who also wrote the story, a comedy about a waitress who longs to be a singing star. The cast includes Franchot Tone, Susanna Foster, Louise Allbritton, and David Bruce. William Seiter is the director.

"Alibi in Ermine" has Charles Coburn, Ginny Simms, Robert Paige and Martha O'Driscoll heading the cast. George Waggner is functioning as producer and director.

George Abbott's production for Columbia release, "Snafu," the story of a pint-sized Marine, went into work with a cast composed of Nanette Parks, Conrad Janis, Jimmy Lloyd, Enid Markey, Robert Benchley and George Smith. Jack Moss is director and associate producer.

Another new Columbia enterprise is "Burning the Trail," a Western co-starring Charles Starrett and Smiley Burnette, with Phyllis Adair as the feminine lead. Ray Nazarro is directing, and Colbert Clark is producing the film under the supervision of Jack Fier.

At Monogram, work started on Louis Berkoff's initial production for that studio. It's a melodrama about a magician who uses his powers for evil. Phil Rosen is directing, and the cast includes Edmund Lowe, Jean Rogers and Frank Reicher.

Republic launched another Roy Rogers Western with music, "Sunset in El Dorado." In addition to Rogers, the film features Dale Evans, George "Gabby" Hayes, Roy Barcroft, Tom London, Margaret DuMont, and the Sons of the Pioneers. Frank McDonald is the producer, and Lou Gray is the associate producer.

Having completed "Buster Crabbe No. 7," PRC's producer-director team of Sigmund Neufeld and Sam Newfield got right to work on "Buster Crabbe No. 8," with Crabbe and Al St. John.

Incidental News of Pictures to Come

Hal Wallis has acquired "Love Lies Bleeding," a psychological melodrama by Jack Patrick, young writer who is under long term contract to the Wallis organization. The story, which has four principal roles, will serve as a starring vehicle for Lizabeth Scott, and will be released by Paramount. . . . William Bacher has had his producer contract renewed by 20th Century-Fox. . . . Roy William Neill will produce and direct "Terror by Night," in which Basil Rathbone and Nigel Bruce are to co-star for Universal.

Bill Williams has been assigned a starring role in "Tomorrow Is Here," a post-war drama soon to start at RKO Radio. . . . James Gleason and Frank McHugh have been chosen for important featured roles in MGM's "The Hoodlum Saint." . . . Jules White has been signed to a new contract at Columbia, and is starting on his 13th year as producer and director of short subjects for that studio.

George Jessel has had his producer contract with 20th Century-Fox renewed for another year. . . . "Hopalong Cassidy" is due for a screen comeback at an early date, according to Harry Sherman, who plans to resume production of the series next autumn. . . . Republic has acquired the screen rights to "The Madonna's Secret," a murder mystery by William Thiele and Bradbury Foote. Production details have not yet been announced.

Frank Craven Gets Role In Film for Paramount

Frank Craven has been selected for the role of Olivia DeHavilland's father in "To Each His Own," which Mitchell Leisen will direct for Paramount. . . . Dorinda Clifton, 17-year-old daughter of Elmer Clifton, director, has been signed by Columbia for the title role in "Girl of the Limberlost."

Twentieth Century-Fox has signed Jackie Gleason New York stage comedian, for a featured role in "Doll Face." . . . William Castle will direct the next film in Columbia's "Crime Doctor" series.

Lambert Hillyer has been signed to direct "The Lost Trail," Monogram's next Western starring Johnny Mack Brown, with Raymond Hatton. . . . "City of Flowers," based on Costa Rica's annual flower festival, will be filmed in Technicolor by 20th Century-Fox. William Bacher has been assigned to producer. . . . Lola Lane has been signed by William Pine and William Thomas for a leading role in their forthcoming Paramount production, "They Made Me a Killer."

RKO has borrowed Louise Randall Pierson from Warners to write the screenplay for "The Gibson Girl." . . . Rags Ragland will play the first completely serious role of his career in MGM's "The Hoodlum Saint." . . . Claudia Drake has been signed for the second feminine lead in "Detour," which Leon Fromkess will produce for PRC.

RKO has purchased "Happy Birthday to You" as a starring vehicle for eight-year-old Sharyn Moffett, who scored in "My Pal Wolf." . . . Betty Blythe and Franklyn Farnum have been added to the cast of "Love, Honor and Goodbye," currently shooting at Republic. . . . Bernard Nedell, Terry Frost and Doris Lloyd have been chosen for supporting roles in "Allotment Wives," next Kay Francis starring vehicle, which William Nigh will direct for Monogram.

Sack Purchases Rights to Six Williams Westerns

Sack Amusement Enterprises of Dallas has acquired negatives and world rights to six Big Boy Williams Westerns which it will release in both 35mm and 16mm immediately. The deal was closed in Hollywood with Alexander Brothers, who produced the pictures under their Beacon Productions banner. Sack is preparing new accessories and new prints for national state rights release.

3,902 War Training Films Made Since Pearl Harbor

The National Association of Film Producers, Chicago, has reported that 31 industrial motion picture companies have produced 3,902 war training films for the Armed Services and the war production plants since Pearl Harbor.

Turhan Bey Enters Army

Turhan Bey, Turkish motion picture actor, was inducted into the Army June 4 at Fort MacArthur, where he is awaiting assignment to a camp for basic training.

BOND DRIVE HEADS FOR NEW RECORDS

Number of Special Events Exceeds Any Previous War Loan Campaign

The Mighty Showmen's Seventh War Loan is going over the top. It has no quota—but its endeavors to help the Treasury exceed the national quota of $14,000,000,000 are successful. The number of special events which showmen have staged far exceeds the number in the Sixth War Loan.

They were reminded of this Tuesday by national industry drive chairman Samuel Pinanski. They were told figures, and commended. They were cautioned, and asked not to let up.

On Tuesday, Mr. Pinanski noted, the Seventh War Loan had posted 10,807 Free Movie Days. The Sixth War Loan had only 7,571. The Seventh War Loan scored 1,868 Children's Matinees. The Sixth War Loan had only 879. Seventh War Loan Bond Premieres totaled 5,051; in the Sixth, there were only 4,284.

Treasury Praises Effort

"I am happy to convey to the men and women of our industry," Mr. Pinanski said Tuesday, after a War Activities Committee mid-drive meeting with campaign committeemen, "the sentiment of the United States Treasury Department, which feels that the motion picture industry is doing an outstanding job in the Seventh War Loan.

"The results of the various events so far have been greatly in excess of everything done heretofore. However, I cannot help but express a word of caution, not to take for granted this fine expression about the industry's endeavors.

"We still have to stand up and fight against the danger of that complacency that comes from success, and the weather. I urge every man and woman in the field not to relax."

The Showmen's Mighty Seventh War Loan will close, significantly, and quasi-officially, the evening of July 4, in a War Bond Rally at the Washington Monument, Washington, D. C. Some 300,000 persons are expected to attend, each one having bought a War Bond.

Committees to Cooperate

Cooperating in the event are the Treasury's national and local War Finance committees, and the War Activities Committee local officials who, for the event, have obtained the sponsorship of official Washington.

Participation in the show will be by invitation of Secretary of the Treasury Henry Morgenthau, Jr., and the Treasury's national director of War Finance, Ted R. Gamble. Hollywood chairman at the rally, in which 10 stars will participate, will be George Murphy, president of the Screen Actors Guild. Mr. Murphy will work with the Hollywood Victory Committee, and with Turner Shelton, and Tom Baily, in coordinating the star participation.

Heading the planning committees are Wilmer Waller, local War Finance Committee; Fred Kogod, Carter Barron and John Payette, WAC, and J. Edward Shugrue, national War Finance Committee.

More than $500,000 of Bonds were sold for the Rivoli theatre, New York Bond premiere, Tuesday night, the second staged by a Broadway house.

More than 50 stage, screen and radio stars and five top stage bands appeared. Among the stars were Hildegarde, Lew Lehr, Jeanne Cagney and Gypsy Markoff; among the bands, Cab Calloway's, Guy Lombardo's and Louis Prima's. The entire Latin Quarter night club show appeared. Manager of the house is Monty Salmon.

Rally Is Tribute to Dead

Also in the area, Loew's Mount Vernon last week sold $10,000 in E Bonds at a rally in tribute to 73 local boys killed in action.

The Roxy theatre, New York, sold 3,744 E Bonds in seven days ending June 10. David Katz, the theatre's manager, said this week the sale probably was a record. The house had sold, by the end of that day, 14,791 Bonds. Its Seventh War Loan quota is 12,500 Bonds.

The state of Utah, by counties, is participating in a War Bond Queen contest, handled by Tracy Barham, WAC chairman in Salt Lake City, in cooperation with the Salt Lake *Tribune*. To enter the contest, each county must offer a certain number of bonds to submit a "queen." Every Bond sold thereafter counts in the voting. On July 4, the state queen will be elected, at a rally in the University of Utah stadium. The queen will be crowned, and then will go to Hollywood as the guest of Paramount, 20th-Fox, MGM and Warners.

The third week of the drive in the southern California area resulted in sale of 82,842 Bonds totaling in maturity value $6,421,839.

$4,211,409 for 18 Premieres

George Mann and H. V. Harvey, co-chairmen, reported $4,211,409 for 18 Bond Premieres in Northern California towns, in the week ended June 2, a gain of $274,825 over the same number of Bond Premieres in the same theatres during the identical Sixth War Loan period.

Jack Matlack, Oregon publicity chairman, reported 7,000 Bonds with $300,000 maturity value sold Saturday morning, June 2, at the jointly sponsored J. J. Parker and Hamrick Evergreen Theatres Children's Bond Matinee at the Paramount and Broadway Theatre, Portland, Ore.

Individual Northern California Bond Premiere reports received include: W. G. Pegemonte, Costa theatre, Richmond, $72,575; Senator theatre, Vallejo, 1, 579 Bonds, $154,876; C. G. Hayward, Mission theatre, San Jose, 1,200 Bonds, $114,275; Shirley Groener, State theatre, 941 "E" Bonds, $114,150.

Mort Goodman, Southern California publicity chairman, reported a sellout for another of a series of radio-theatre Bond Premieres at Warners' Hollywood in Los Angeles. The show featured Joan Davis with Jack Haley in person and their NBC radio show. Hollywood Boulevard theatres, banks and leading stores cooperated in selling Bonds for the show.

Western Electric Sets Dividend

A dividend of 50 cents per share on its common stock was declared Tuesday at a meeting of the directors of the Western Electric Company. The dividend is payable June 29 to stockholders of record June 22.

Loew's Declares Dividend

Directors of Loew's, Inc., last week declared a quarterly dividend of 37½ cents per share on the company's common stock, payable June 30 to stockholders of record June 19.

FROM READER

PRAISES EDITORIAL ON "BLOOD & GUTS"

To Terry Ramsaye:

I want to thank you for the editoral entitled "Blood & Guts" and to express the hope that the Mussolini scenes will be the last dose of horror we shall have to take from the newsreels, or at least the last without any propaganda value.—*J. S. Smart, Capitol Theatre, Port Hope, Ontario, Canada.*

Jack Heads U. A. Southern Sales, ChaplinCanadian

The creation of a new United Artists sales division to be headed by Fred M. Jack and the appointment of Charles S. Chaplin to the post of Canadian sales manager were announced this week by Carl Leserman, general sales manager.

Mr. Jack, former district manager with headquarters in Dallas, will have charge of 15 southern states from New Mexico to the Atlantic coast which comprise the new district. He will continue to make his headquarters in Dallas. Mr. Jack has been with United Artists for the past three years and prior to that was associated with Warner Brothers for 21 years.

Mr. Chaplin, former Montreal branch manager, succeeds the late A. J. Jeffrey, and will have charge of the company's six Canadian exchanges with headquarters in Toronto.

Georger Heiber, branch manager in St. John, succeeds Mr. Chaplin as Montreal branch manager and Sam Kunitsky, salesman from the Montreal office, has been appointed St. John branch manager.

Mr. Chaplin joined United Artists in 1930 as a member of the Toronto office.

Warner District Managers Meeting Set June 26–28

A three-day conference of Warner Brothers district managers and home office executives will be conducted by Ben Kalmenson, general sales manager, June 26-28 at the home office. The district managers attending will include Norman Ayers, Robert Smeltzer, Charles Rich, Harry A. Seed, Hall Walsh, Ralph L. McCoy, Doak Roberts, Henry Harbel and Haskell Masters. Charles Einfeld, vice-president in charge of advertising and publicity, will take part in the sessions, coming on from Hollywood. The meeting has been timed to permit the managers to attend the premiere of "Rhapsody in Blue" at the Hollywood Theatre on Broadway.

37 Film Players Toured GI Hospital Circuit in May

Thirty-seven film actors toured the GI hospital circuit in May and 15 are making the rounds this month, the Hollywood Victory Committee has advised the WAC. All previous records for war effort traveling by entertainment industry personalities were broken, according to the Committee's monthly report received in New York. Covering 28 states, the 37 troupers visited 128 Army, Navy and Marine hospitals and convalescent centers, on routes set by USO Camp Shows. They played 283 days, in most cases spending several hours each day in bed-to-bed visits with wounded brought back from overseas.

Two Universal Horror Films To Be Released June 29

Universal has scheduled two horror films for release June 29. They are "Jungle Captive," with Otto Kruger, Amelia Ward and Phil Brown, and "The Frozen Ghost," with Lon Chaney, Evelyn Ankers and Milburn Stone. Both were directed by Harold Young.

WARNER BROS.' TRADE SHOWINGS OF

BETTE DAVIS

in

"THE CORN IS GREEN"

MONDAY, JUNE 25th, 1945

CITY	PLACE OF SHOWING	ADDRESS	TIME
Albany	Warner Screening Room	79 N. Pearl St.	12:30 P.M.
Atlanta	RKO Screening Room	191 Walton St. N.W.	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	2:30 P.M.
Buffalo	Paramount Sc. Room	464 Franklin St.	2:00 P.M.
Charlotte	20th Century-Fox Sc. Rm.	308 S. Church St.	10:00 A.M.
Chicago	Warner Screening Room	1307 So. Wabash Ave.	1:30 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	8:00 P.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	8:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	10:00 A.M.
Denver	Paramount Sc. Room	2100 Stout St.	2:00 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	12:45 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	2:00 P.M.
Indianapolis	Paramount Sc. Room	116 W. Michigan	1:00 P.M.
Kansas City	20th Century-Fox Sc. Rm.	1720 Wyandotte St.	1:30 P.M.
Los Angeles	Warner Screening Room	2025 S. Vermont Ave.	2:00 P.M.
Memphis	Paramount Sc. Room	362 S. Second St.	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	2:00 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	2:00 P.M.
New Haven	Warner Th. Proj. Room	70 College St.	3:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	2:00 P.M.
New York	Home Office	321 W. 44th St.	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	1:30 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	1:00 P.M.
Philadelphia	Vine St. Sc. Room	1220 Vine St.	11:00 A.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	1:30 P.M.
Portland	Jewel Box Sc. Room	1947 N.W. Kearney	2:00 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	216 East 1st South	2:00 P.M.
San Francisco	Republic Sc. Room	221 Golden Gate Ave.	1:30 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	2:00 P.M.
St. Louis	S'renco Sc. Room	3143 Olive St.	1:00 P.M.
Washington	Earle Th. Bldg.	13th & E Sts. N.W.	10:30 A.M.

With All Your Might! The Mighty 7th War Loan!

Middle East Great Potential Market, Says Silverstone

The Middle East is the coming territory, the crossroads of the world, and Twentieth Century-Fox, which, its foreign sales head said, had been operating there on a "hit or miss" basis, is opening three new offices there. In addition, for the first time, it is going into the heart of East Africa by opening an office at Khartoum, the Sudan.

The news was disclosed by Murray Silverstone, president of Twentieth Century-Fox International Corporation, who returned to New York Tuesday after several months in the Middle East, Africa, Europe and Great Britain.

The company is opening a complete exchange in Tel-Aviv, Palestine, under direction of Simcha Grinwald, who had been the Twentieth Century-Fox agent there; another full office in Beirut, which will serve Lebanon and Syria; and an exchange in Bagdad, which will serve Iraq and Iran. Also being opened is a sub-exchange in Teheran, and it is possible it will be made a full office, Mr. Silverstone said.

Supervised from Middle East

All such exchanges will be supervised from the Middle Eastern headquarters, Cairo. However, he noted, shipments will be direct.

The Khartoum office will service the Anglo-Egyptian Sudan, Italian and British Somaliland, Eritrea and Ethiopia.

This office, and the others of the Middle East, will see tremendous business with the coming development of the territories—a development which Mr. Silverstone predicted would be forthcoming with the enormous contact which the area was enjoying with the west because of the war.

Particularly about Palestine, which he saw, motoring from Cairo, Mr. Silverstone was excited. He compared it with California, both in climate and type of construction, and also in its erection from desert; and he said immigration will continue, notwithstanding current difficulties; and he predicted that Tel-Aviv, in which the new exchange is located, would have a population of 1,000,000. Haifa, to which shipments of film will now be made directly for the exchange, is a "great port," he said. The whole country, in his opinion, is "one of the great fields of the future," and he cited the discussion of a new canal to surpass the Suez Canal. Such a canal, he said, might be through Palestine.

The company opened a new theatre in Cairo, the Cairo theatre, seating 2,000, and fully air conditioned. The opening was four weeks ago, during his visit, Mr. Silverstone said.

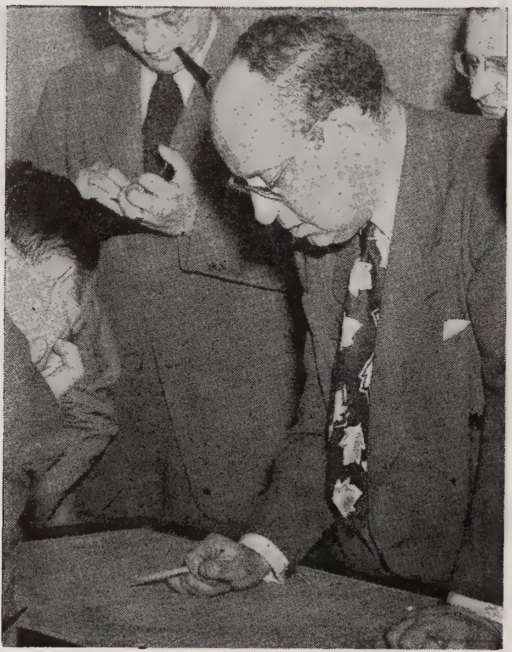
He cited the peculiar conditions of exhibition in the Middle East. In Cairo, the superimposed titles of English language pictures are in French. Alongside the regular screens are separate screens on which are projected Arabic titles, and, in some houses, Greek titles.

Same Practice in Palestine

The same practice obtained in Palestine, he noted. In addition, in that country, the practice is to run a picture several weeks, and then, when its attraction becomes weaker, to run it only in matinees, and run a new picture during the evenings. Thus, houses are both first and second run.

Mr. Silverstone visited Greece with Spyros Skouras, president of the company. Twentieth Century-Fox films are distributed there under improving conditions, by the Skouras Film Company, which also owns a circuit, he said.

Twentieth Century-Fox has opened its Oslo, Norway, and Copenhagen, Denmark, offices. It still can not do business in Italy and France. The difficulties in the latter country are occasioned by a certain sharpness among producers who entered the industry when the Germans controlled the country, Mr. Silverstone believes. However, he also believes the situation will clear, and that possibly the Government may choose to satisfy foreign companies and domestic interests by enacting an exhibitors' quota law under which the theatre men will be required to play a percentage of native product.



By Staff Photographer

MURRAY SILVERSTONE, president of Twentieth Century - Fox International Corp., shows the prospects for future world film trade on the map in his office.

Court Sets Precedent on "Silent" Music Question

A precedent was set last week on the question of whether music acquired by a music publisher before the perfection of sound film could be used later in sound pictures.

In a decision favoring the Warner Brothers-owned M. Whitmark and Sons and Music Publishers Holding Corporation, Judge John Clancy, in Federal Court, New York, set the precedent in a suit brought by Laurence J. Hirsch, executor of the estate of his brother, the late composer, Louis A. Hirsch. Mr. Hirsch charged that Whitmark did not have the right to license 20th Century-Fox to use his brother's "Hello Frisco! I Called Up to Say Hello" in the film, "Hello, Frisco, Hello." Mr. Hirsch said that Whitmark's contract with his brother was made in 1914 and further claimed that sound had not been synchronized with motion pictures at that time.

Joseph D. Karp, defense attorney for the music companies, told the court that Thomas Edison had invented a synchronization device called Kinetophone as early as 1912 and that his invention was used to exhibit talking pictures in New York and throughout the United States in 1913 and 1914. The court further found that 20th Century-Fox had not exceeded its license as Mr. Hirsch had entered into a renewal agreement with that company in 1937.

Ascap Not Price-Fixing Combination, Court Rules

A report by Special Master James Messer, Jr., of Florida in favor of the American Society of Composers, Authors, and Publishers was upheld by Judge W. May Walker of the Circuit Court for the Second Judicial District in Florida, ASCAP reported in New York last week. Judge Walker found the defendant, ASCAP "not a price-fixing combination." He said it was not prohibited from doing business in Florida and that it had legally complied with the Florida statutes. ASCAP was one of three original defendants in a suit brought by J. Tom Walker, Florida Attorney General, charging infringement of Florida statutes.

ASCAP Signs Brazil Contract

Deen Taylor, president of the American Society of Composers, Authors and Publishers, signed contracts June 8 with Wallace Downey, representing Uniao Brasileira de Compositores, Brazilian performing rights society. The three-year contract is to become effective January 1, 1946. Until that time the present contract between ASCAP and the Associacao Brasileira de Compositores e Autores will be in effect. The latter association will then be merged with UBC.

Newsreel Editors Urge Army Films Made Available

Army Signal Corps films should be catalogued and indexed after the war and that catalogue made available to producers, according to newsreel editors. Further, some of the editors believe, the film itself should be made available at a cost set by the Army.

The value of Signal Corps film for other than Army use has been publicly discussed recently in both Army and civilian newspapers following Drew Pearson's statement in his syndicated column that the Army was burning its old training and orientation prints. According to Mr. Pearson, films have been burned at the rate of 225 tons weekly at the Astoria, N. Y., photographic center.

While various educational institutions have protested this burning, the newsreel editors have concerned themselves primarily with evaluating the post-war value of the Signal Corps film.

Frederic Ullman, Jr., president of Pathe News, Inc., said he believed that the films should be catalogued and cross indexed after the war so that they could be made available to the commercial production company, at a price, for use as background material in future documentary films.

Most for Army Training

M. D. Clofine, managing editor of News of the Day, agrees that the Army should catalogue its films and hold them for use. He points out, however, that the great bulk of the material filmed is used for Army training courses and so is of interest only to the Army. Those films of interest to the general public, he believes, have been given regular theatre runs, for many Army-made films have been released to acquaint the public with what the Army is doing.

Daniel Doherty, publicity manager for Fox Movietone News, said he didn't believe that educational groups would have much use for Signal Corps film, but said he felt that the Army's master films should be sorted, kept and catalogued.

Thomas Mead, managing director of Universal Newsreel, believes that the Army's negatives should be filed by the War Department for posterity because of their historic value.

Emerson Yorke, producer and director of documentaries, believes that none of the Army's films should be destroyed until such time as the Army decides what its future strength and training program will be. Later, perhaps, he said, the films should be made available on a cost-plus basis for non-profit showings.

Action Taken in Congress

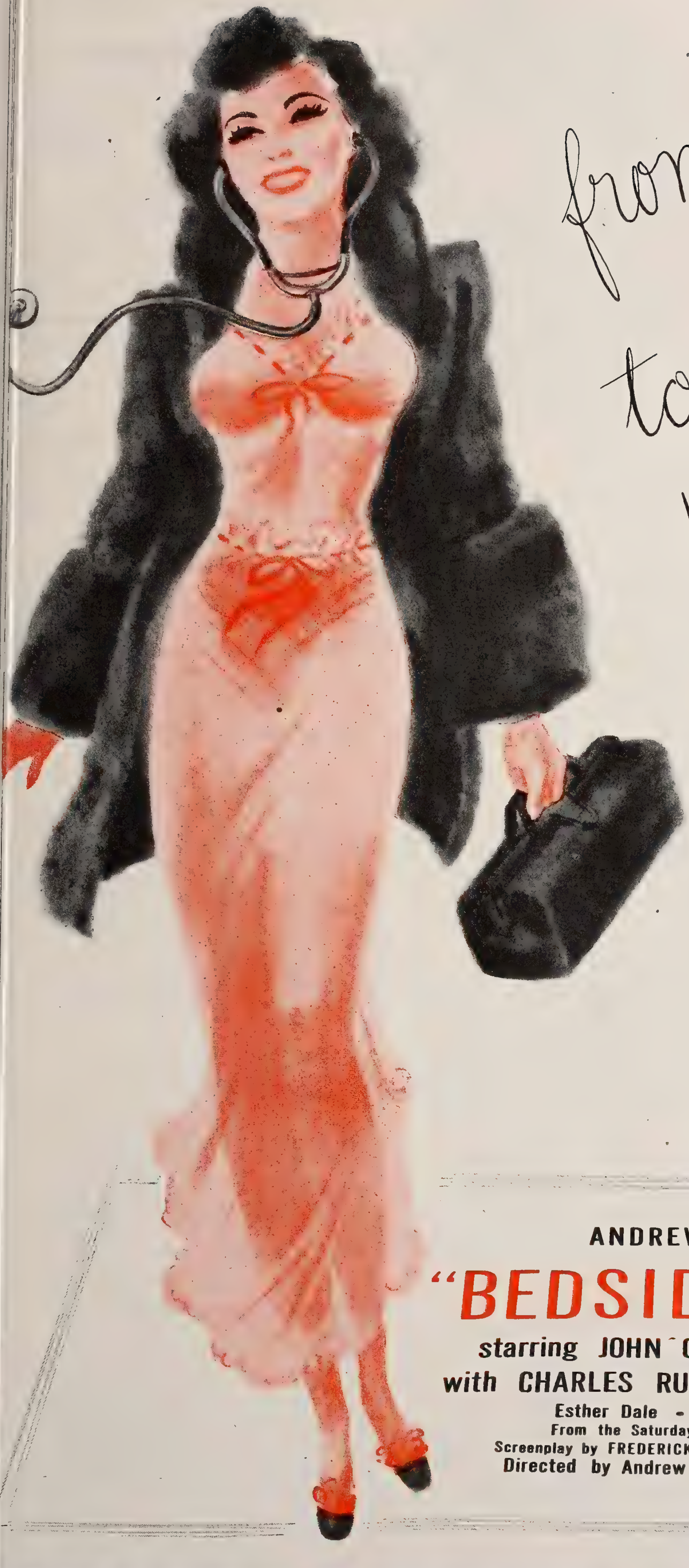
While the newsreel skirted the reports that the Army Pictorial Service was burning its old prints of training films, action has been taken in Congress on the reports with Senator Francis J. Myers, Democrat from Pennsylvania, calling upon Major Harry Ingles, Chief Signal Officer, to stop the burning. Mr. Pearson had written that Herman Wobber and Morris Caplan, civilian film expert assigned by the War Department to a survey, reported that at Astoria last summer the Army burned 12,500,000 feet of film a week.

In his reply to Senator Myers, Major Ingles reported that the Pictorial Service's prints could not be generally released because security reasons were involved in some cases and clearance difficulties in others.

However, educators have backed Senator Myers in his demand that the burning be stopped. James S. Kinder of the Pennsylvania College for Women wrote that "this type of arson is criminal." He and other educators believe that Army films on first aid, health, mechanical training and other allied subjects would have an immense educational value if released to schools, churches, clubs and similar organizations.

Fieman Joins Embassy Theatres

Jack Fieman, former manager of Loew's Mayfair theatre on Times Square, is now associated with the Embassy Newsreel theatres. Mr. Fieman entered the theatre business in 1911.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starring JOHN CARROLL and RUTH HUSSEY
with CHARLES RUGGLES and ANN RUTHERFORD

Esther Dale - Grant Mitchell - Frank Jenks
From the Saturday Evening Post story by Robert Carson
Screenplay by FREDERICK JACKSON and MALCOLM STUART BOYLAN
Directed by Andrew Stone - Released thru UNITED ARTISTS

Expect Senate to Restore Some of OWI Fund Slash

Washington Bureau

Office of War Information officials this week were looking to the Senate, traditionally more generous than the House of Representatives, to restore at least part of the $17,000,000 which the lower house cut out of their $35,000,000 appropriation June 8 in passing on the wage agencies' supply bill for the fiscal year which begins July 1.

The OWI was the only one of three or four agencies attacked which actually suffered, an effort to reduce the appropriation for the Office of Inter-American Affairs and eliminate entirely the Office of Economic Stabilization meeting with failure.

President Truman Tuesday told Congressional leaders, headed by House Speaker Sam Rayburn, he was "very disturbed" over the House attempt to stop operation of the OWI in Europe.

The attack on the news agency was led by Representatives Taber of New York and Wigglesworth of Massachusetts, who took as their theme the fact that OWI had reduced its financial estimates for the coming year by only 17 per cent, despite the fact that it was to operate on one front as against two fronts this year.

As usual, much of the criticism of the opposing Congressmen, both Republicans, was directed at OWI's propaganda, and drew from Representatave Richards of South Carolina, Democrat, the comment that "there is probably no branch of the Federal Government that has been subjected to as much unjust criticism as has the OWI."

The debate was based on an amendment submitted by Mr. Taber, calling for the reduction of the OWI appropriation to $17,500,000. The amendment was rejected by a vote of 91 to 94 and, on a demand for a teller vote, the rejection was affirmed by a tie vote, 106-106.

Heartened by the fact that he had come within one vote of putting the amendment over, Representative Taber made a last-minute motion to recommit the bill to the committee with instructions to reduce the OWI appropriation by $17,000,000, and was successful by a vote of 138 to 128, whereupon the House Appropriations Committee went through the motions of "reporting" the bill back without the cut, and the measure was passed by the House by a vote of 251 to two.

It is expected, however, that the Senate will restore at least a part of the $17,000,000 when it takes the measure up in committee this week.

Elmer Davis, director of the OWI, said last week after conferring with President Truman that the recommended reduction would mean "complete and immediate liquidation" of the OWI work at home and in Europe, leaving intact only its work in the Pacific.

Mascot Pictures Purchased By Hirliman Company

George A. Hirliman, president of International Theatrical & Television Corporation, last week announced the purchase of Mascot Pictures, through negotiations with Nat Levine and Consolidated Film Industries. Through this transaction, I. T. & T. has acquired world rights to 16mm, 35mm and television on all product that Mascot ever produced. The 35mm distribution, both in the United States and foreign markets, will be handled by United Screen Attractions, under the supervision of Irvin Shapiro.

Hugh Bruen Resigns Coast Exhibitor Post

Hugh W. Bruen has resigned as moderator of the Conference of Independent Exhibitors, it was announced this week. He will, however, continue as a member of the board of directors of the Independent Theatre Owners of Southern California and Arizona and as a trustee of the Pacific Coast Conference of Independent Theatre Owners. The Conference of Independent Exhibitors has members in 34 states.

Short Product in First Run Houses

NEW YORK—Week of June 11

ASTOR: To the Shores of Iwo Jima	***WAC***
Dog Watch	***RKO***
Feature: Wonder Man	RKO

CAPITOL: To the Shores of Iwo Jima	***WAC***
Feature: Thrill of Romance	MGM

CRITERION: To the Shores of Iwo Jima	***WAC***
Feature: Son of Lassie	MGM

GLOBE: Herr Meets Hare	***Vitaphone***
To the Shores of Iwo Jima	***WAC***
Overseas Roundup	***Vitaphone***
Feature: It's in the Bag	United Artists

HOLLYWOOD: To the Shores of Iwo Jima	***WAC***
Unruly Hare	***Vitaphone***
It Happened in Springfield	***Vitaphone***
Musical Mexico	***Vitaphone***
Feature: The Corn Is Green	Warner Bros.

MUSIC HALL: To the Shores of Iwo Jima	***WAC***
Feature: Valley of Decision	MGM

PARAMOUNT: To the Shores of Iwo Jima	***WAC***
Feature: Out of This World	Paramount

RIALTO: To the Shores of Iwo Jima	***WAC***
Plastic Inventors	***RKO***
Feature: The Body Snatcher	RKO

RIVOLI: To the Shores of Iwo Jima	***WAC***
Boogie Woogie	***Paramount***
Jasper's Booby Trap	***Paramount***
Feature: A Medal for Benny	Paramount

ROXY: To the Shores of Iwo Jima	***WAC***
The Silver Streak	***20th Cent.-Fox***
Spotlight on Congress	***20th Cent.-Fox***
Feature: Where Do We Go From Here?	20th-Cent. Fox

STRAND: To the Shores of Iwo Jima	***WAC***
Ain't That Ducky	***Vitaphone***
Cuba Calling	***Vitaphone***
Plantation Melodies	***Vitaphone***
Feature: Pillow to Post	Warner Bros.

CHICAGO—Week of June 11

APOLLO: Sikhs of Patala	***20th Cent.-Fox***
Rippling Romance	***Columbia***
Feature: A Song to Remember	Columbia

CHICAGO: To the Shores of Iwo Jima	***WAC***
Feature: The Unseen	Paramount

GARRICK: Water Babies	***Vitaphone***
Scrappily Married	***Paramount***
Feature: Thunderhead	20th Cent.-Fox

GRAND: To the Shores of Iwo Jima	***WAC***
Features: The Brighton Strangler	RKO
The Body Snatcher	RKO

ORIENTAL: Ain't That Ducky	***Vitaphone***
Two Local Yokels	***Columbia***
To the Shores of Iwo Jima	***WAC***
Feature: Jimmy Steps Out	United Artists

PALACE: To the Shores of Iwo Jima	***WAC***
Features: China Sky	RKO
Swing Out, Sister	Universal

ROOSEVELT: To the Shores of Iwo Jima	***WAC***
Feature: I'll Be Seeing You	United Artists

STATE LAKE: To the Shores of Iwo Jima	***WAC***
Feature: Salty O'Rourke	Paramount

UNITED ARTISTS: The Iron Masters	***Columbia***
Feature: Without Love	MGM

WOODS: To the Shores of Iwo Jima	***WAC***
Feature: Wonder Man	RKO

Majors Must Answer June 27 In Montana Trust Case

Five major film companies have until June 27 to file their answers in the $480,000 anti-trust action filed by the Park-Butte Theatre Company of Montana. A motion for a bill of particulars, asked for by the companies, was denied in its entirety this week by Federal Judge R. Lewis Brown of the Butte District Court, who set the deadline for the defendants. Complainant operates the first run Montana theatre in Butte.

The theatre company's complaint was introduced last February and alleged that the defendants conspired to restrain trade over a period of 12 years and that income and investment return on a $140,000 property value were impaired.

The motion for the bill of particulars was filed by Paramount, Loew's, RKO, Columbia and United Artists. Others named in the action are 20th Century-Fox, MGM, Monogram, PRC, National Theatres, Fox West Coast, Fox Intermountain and several theatres and film executives.

New York Tribunal Dismisses Elgin Clearance Complaint

A clearance complaint filed by the M. and M. Amusement Comnay, Inc., operating the Elgin theatre in New York, against RKO Rario, 20th Century-Fox and Warner Brothers, has been dismissed by Lawrence E. Brinn, arbitrator in the New York tribunal, the American Arbitration Association in New York reported this week. Complainant charged that the seven days' clearance of the Art theatre and Eighth Street Playhouse was unreasonable.

Civil Liberties Union to File in New York Suit

The American Civil Liberties Union indicated last week that it would file a brief "as friend of the court" in the pending Government Consent Decree anti-trust suit.

Denying that any "proposal has come to us based upon allegedly unfair restraints on authors and manuscripts by the Motion Picture Producers and Distributors Association of America," Roger N. Baldwin, director of the organization, issued a statement that the brief would be "confined solely to those aspects which affect the right of audiences to see all films freely and on an equitable basis. That, and participation in suits to break up monopolistic chains of theatres, are the only present interests of the American Civil Liberties Union in the motion picture industry."

The Union scored published reports of a test law suit on the ground of "restraint of trade in the marketing of manuscripts" as "resting on the weak foundation of a mere suggestion made at an informal meeting of industry representatives and members of the Union's Council on Censorship."

Hunter Quits Paramount For Ontario Circuit

Jack Hunter, Paramount's Ontario branch manager for 24 years, has left the company to assume the management of the late Morris Milligan's three theatres in Hamilton, Ontario. One of the best known men in Canadian film circles, Mr. Hunter joined the industry in 1913, his first association being with George Kleine in New York. Later he joined the Associated Producers as their general manager for Canada and before joining Paramount was general sales manager for the American Releasing Corporation.

Decency Legion Reviews Eight New Pictures

The National Legion of Decency reviewed eight new pictures this week, approving of all but one. In class A-1, unobjectionable for general patronage: "Mr. Muggs Rides Again," "Renegades of the Rio Grande," "West of the Pecos." In class A-II, unobjectionable for adults: "Back to Bataan," "Christmas in Connecticut," "Out of This World," "Penthouse Rhythm." "Don Juan Quilligan" was placed in Class B, objectionable in part, because of its "light treatment of marriage."

United Artists

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- **HAIL THE CONQUERING HERO**
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- **THE PALM BEACH STORY**
- **CHRISTMAS IN JULY**
- **THE LADY EVE**

Preston Sturges' first U. A. Production!

"The Sin of HENRY DIDDLEBOCK"

Equipment Great Need of Filipino Theatre Owners

Sgt. Collins LeMaster, former St. Louis theatre manager, here continues his further first-hand report on the condition of the industry in the Philippines. A Medical Corps worker, Sergeant LeMaster was one of the first soldiers to enter Manila. In a recent article in Motion Picture Herald, *he reported how the Japanese used films as a primary propaganda weapon during the three years they controlled the Philippine Islands. That article, the Sergeant reported, was "written under severe pressure." The pressure has lessened in Manila now and the exhibitors there are once again opening their theatres. In the following article from Manila, Sergeant LeMaster records an interview with one of Manila's leading exhibitors.*

by SGT. COLLINS LE MASTER

While it is known that Luzon will be the distribution center for the East after the war, Philippine producers and exhibitors are still much in the dark concerning future plans for the industry. Progress in re-establishing the industry is being made, however. The few remaining first run houses are opening again despite the fact that some were partially destroyed by the fires and shelling of last February. Quite a number of the second run theatres are again in operation, but are showing very outdated product. Many of these houses are using legitimate stage presentations due to the critical shortage of power, film and equipment in the city.

The major companies are represented now through the Army, each offering an assortment of approximately 50 features produced in 1943 and 1944.

On May 18 I visited Francisco Santamaria, one of the leading exhibitors in Manila. He has an interest in a majority of the first run theatres and owns a large circuit throughout Luzon. Due to financial pressure and Japanese domination, he abandoned motion picture exhibition during the occupation and used legitimate stage presentations. This was the only form of entertainment not completely controlled by the Japanese.

His Eyes Opened Wide

In our talk we discussed the various problems confronting the industry in the Philippines and in America. I presented him with 15 copies of Motion Picture Herald and you have never seen an exhibitor's eyes open so wide as when he saw those back issues. His entire stock for the past 10 years had been destroyed when the city was burned. He expressed his appreciation for the gift in these words: "On Sunday I take my prayer book to church. When I enter my theatres I carry Motion Picture Herald. Both are indispensable in accomplishing their purposes."

Since over three-fourths of the industry was destroyed during the siege of Manila, our main topic of conversation centered around projection and studio equipment. His interest was greatly aroused concerning 16mm. equipment. The reason for this is that the only new equipment he has seen has been in the American Army camps, which use 16mm equipment exclusively. I told him I foresaw a much greater use of this type of machine both for education and entertainment in the post-war days and it was his belief that If America could ship 16mm equipment to the Philippines, the houses could operate practically immediately on full scale. Agreements could be made with the producers and Army for the exhibitor to use the 16mm film stock already here, which comprises the latest releases from the states.

Mr. Santamaria was interested in the types of stories now being filmed in America. War films would have a great attraction over here, he said. It is hard to realize that a country going through what it has for the past years will still crave war. But the Filipinos are anxiously awaiting such films as "Bataan" and "Air Force."

One of the first questions I was asked was, "Have they made a film of General MacArthur?" I was also asked in what way the film "Dive Bomber" could be objectionable. This was the last American feature to reach Manila, but it was never shown by the Japanese.

In his final statement, Mr. Santamaria expressed his and other exhibitors' hope that America would help rebuild the film industry in the Philippine Islands.

And now for a little war humor over here:

Hollywood seems to have messed up some of the Pacific war films. Filipinos were used for Japanese officers and soldiers in the Universal production, "Gung Ho." In the tense fighting scenes, the "Japanese" were shouting commands, not in their own language, but in Tagaloc, the Filipino's national language. Naturally no audience in America would detect this, but it was a riot when this film was shown at the Times theatre. During that part of the picture when the audience should have been able to hear a pin drop, the Filipinos were laughing so loudly that most of the sound was drowned out. I hope that when "Bataan" and other such type films arrive here this error will have been corrected.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 81—President Truman reports on war against Japan. . . . Yanks break Jap grip on Okinawa. . . . Hangman's end—Heinrich Himmler suicide. . . . Norway's traitor, Vidkun Quisling, goes on trial. . . . General Patton home in triumph. . . . Graduation at Annapolis and West Point.

MOVIETONE NEWS—Vol. 27, No. 82—U. S. forces assault last Jap line on Okinawa. . . . Hero of the week —S/Sgt. Henry E. Erwin. . . . Stalin sees May Day victory parade in Moscow. . . . Los Angeles gives ovation to Patton and Doolittle. . . . Beauty parlor for men. . . . Kentucky Derby.

NEWS OF THE DAY—Vol. 16, No. 279—Truman warns Japs. . . . Mopping up on Okinawa. . . . Inside Germany —Himmler suicide; Hangman's victims; Belsen concentration camp; Quisling on trial; Admiral Von Friedeberg takes own life. . . . Welcome home, General Patton. . . . Yanks homeward bound. . . . West Point and Annapolis graduation.

NEWS OF THE DAY—Vol. 16, No. 280—Rangoon captured. . . . Burma liberated. . . . Grim fighting continues in Okinawa battle. . . . G.I. sightseeing in Venice. . . . Victory parade in Moscow displays vast Red might. . . . Patton and Doolittle hailed. . . . Kentucky Derby.

PARAMOUNT NEWS—No. 82—Army, Navy graduate record classes. . . . Okinawa cleanup. . . . Europe, postscript to victory—Norway rejoices as liberation comes; surrender at Oslo; Quisling on trial; Himmler, one way out; the end of Belsen; Patton conquers.

PARAMOUNT NEWS—No. 83—Kentucky Derby. . . . Russia parades victory armies. . . . New Pacific drive. . . . West coast hails Patton and Doolittle.

RKO PATHE NEWS—Vol. 16, No. 84—Doenitz government jailed, Himmler a suicide. . . . West Point, Annapolis graduate nearly 2,000. . . . Traitor Quisling goes on trial for his life. . . . British clean up Nazi horror camp at Belsen. . . . Troop ships bring Army men home.

RKO PATHE NEWS—Vol. 16, No. 85—Hoop, Jr. wins Kentucky Derby. . . . Red army in May Day parade. . . . Tanks spearhead final Okinawa assault. . . . Los Angeles welcomes Patton and Doolittle.

UNIVERSAL NEWS—Vol. 18, No. 405—President Truman warns Japs. . . . West Point, Annapolis graduations. . . . Killer Himmler dead. . . . Quisling on trial. . . . Nazi midget subs. . . . S.S. "Europa" intact. . . . New helicopter.

UNIVERSAL NEWS—Vol. 18, No. 406—Victorious generals welcomed. . . . Our blows hit Japs on all fronts. . . . R.F.C. chief outlines its aims. . . . 1946 cars on way. . . . Reds mark May Day. . . . Derby day.

J. C. Feck Replaces Cohn On Michigan Unit's Board

J. C. Feck of the Fenton theatre, Detroit, was elected to the board of directors of Co-operative Theatres of Michigan, at the annual meeting of stockholders. Mr. Feck is one of the first upstate members to be elected to the board. He replaces Ben J. Cohn, who resigned when he became ineligible for Co-operative membership upon selling his Crystal and Senate theatres to the Broder Circuit, for which he became general manager. Other exhibitors reelected as directors are: Fred DeLodder, James C. Ritter, Wade E. Allen, Harold Munz, Lou Wisper, Charles Komer, Alex Schreiber and Lou Cohen, all of Detroit.

Mexican Union Plans 20 Films, To Start Soon

by LUIS BECERRA CELIS
in Mexico City

The ambitious producing program of the National Cinematographic Industry Workers Union, which will, says the organization, "initiate a new era of motion picture production in Mexico," will include 20 features and start within a month, the union has indicated.

The first picture, according to Salvador Carrillo, secretary general of the union, will be titled "Superacion" ("Superation") and will be produced at studios that have just been put into service here. The Ministry of the Interior has authorized enough raw stock not only for all the union's pictures but for two prints of each of them. That action has aroused the vigorous protest of the new union, which charges favoritism in view of Mexico's limited raw stock supply for this year. Mr. Carrillo added that the first picture would be fiananced by a group of Mexican capitalists, which A. Travesi heads. But he did not reveal whether or not this group would finance the making of the other 19 pictures. Reports in the industry are that backers of "Superation" will wait to see how it does at the box office before putting up any more money for the union's program.

Officers of the new union, formed from among former members of the national group, headed by its secretary general, "Cantinflas" (Mario Moreno), complained bitterly to President Manuel Avila Camacho about the Ministry allowing the union raw stock for its program. They charged that Mr. Travesi had no connection whatsoever with the picture industry and therefore they considered it unfair that the national union should be allowed raw stock under such circumstances. The President promised to investigate the complaint.

▽

Box office results seem to indicate just how popular here are Spanish-dubbed versions of American pictures, compared with the versions in English with Spanish sub-titles. An example of this was Paramount's "And Now Tomorrow." Both versions were exhibited here simultaneously, in two theatres of about the same size, both first runs, the Spanish-dubbed at the Cine Palacio Chino and the version in English, with Spanish titles at the Cine Rex.

The Palacio Chino grossed $1,725 with the Spanish-dubbed version on a Sunday, while the Rex took in $3,715 with the English version on that day.

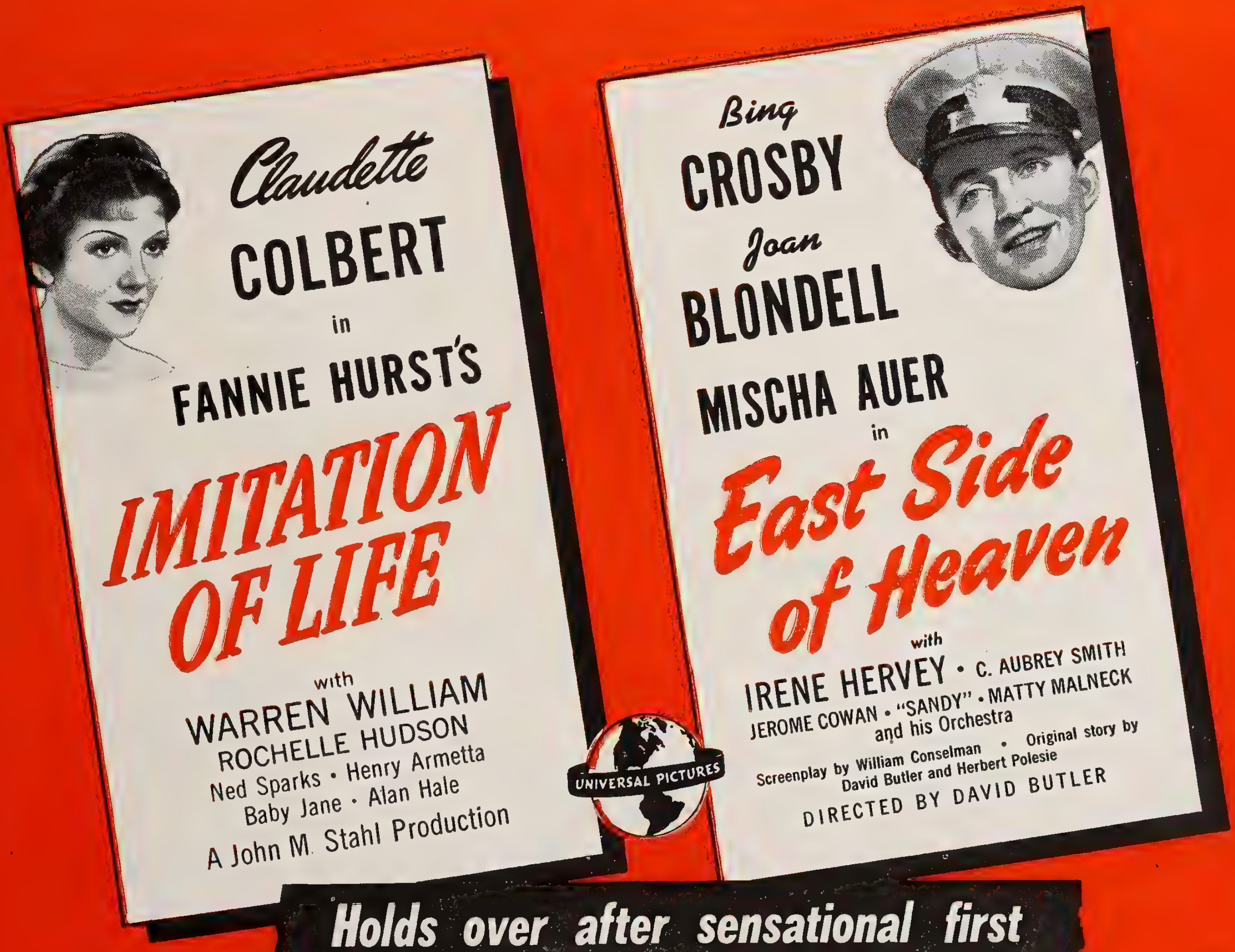
▽

Miguel Contreras Torres, the producer who specializes in monumental productions—some of them have run almost as long as "Gone With the Wind"—also with an intermission in the middle, has acquired the film rights to "Blood and Sand," famed novel of the late Vicente Blasco Ibanez, noted Spanish author, and will make a Spanish version of it here. He bought the rights from the author's daughter, Libertad Blasco Ibanez.

"Back to Bataan" to Open At Boston Garden June 24

The world premiere of "Back to Bataan," RKO picture starring John Wayne, will take place at the Boston Garden June 24. The next day the film will open at the RKO Keith Memorial, and at 150 theatres in the adjacent territory. Terry Turner, RKO exploitation manager, with members of his staff, has been in Boston for the past month. The entire proceeds of the opening will go to the G. I. Center for wives of service men. Eddie Cantor will be the master of ceremonies. Anthony Quinn and Fely Franquelli, romantic leads, and "Ducky" Lewis, Chinese child actor will participate. Paul V. McNutt, former Governor General of the Philippines, General Carlos P. Romulo, present Philippine Commissioner to the United States and a member of General MacArthur's staff, also are to be present.

FIRST TIME IN HISTORY THAT A REVIVAL BILL HAS BEEN HELD OVER IN A DE LUXE THEATRE!



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"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In i theatremen serve one another with information about the box-office performance o product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20

Metro-Goldwyn-Mayer

DRAGON SEED: Katharine Hepburn, Walter Huston —I have read many adverse comments on this production. When you consider the talent and the expenditure, the wonderful direction of a production such as this is, it is wonderful how they can present such a fine picture. This is wonderful entertainment with a magnificent cast. MGM has again exemplified the fact that good stories are what the public wants. My audience was appreciative of the fact that we could see the trials and tribulations of the Chinese people when the Japanese invaded their country. Play this one. Played Saturday, May 19. —A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

DRAGON SEED: Katharine Hepburn, Walter Huston —This is the type that just doesn't go over in a small town. Well produced and appreciated by the upper class, which is not numerous in a small situation. Business very poor.—L. V. Bergtold, Westby Theatre, Westby, Wis.

GASLIGHT: Ingrid Bergman, Charles Boyer—Rather heavy for a rural audience. However, boosted this as Ingrid Bergman won her Academy Award for her performance in this release. It is an excellent production. I would recommend it for any spot. Played Tuesday, May 22.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

MARRIAGE IS A PRIVATE AFFAIR: Lana Turner, John Hodiak—Played to average business. Don't think this was exactly the type for our locality. Miss Turner was not so effective in this role. Played Wednesday, Thursday, May 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

MARRIAGE IS A PRIVATE AFFAIR: Lana Turner, John Hodiak—This picture is O.K. for the type. But it is too long and drags in spots. It should have been used on a Wednesday-Thursday bill. Limit the paper to these story writers and it will save time, film, labor and they will get a better picture that will please. Played Sunday, Monday, May 20, 21.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Rural and city patronage.

MARRIAGE IS A PRIVATE AFFAIR: Lana Turner, John Hodiak—This would easily stand up on a good weekend bill. My audience was surprised as the write-up was not quite up to expectations on this release. I consider this first class entertainment. Lana Turner takes a very good part and the supporting cast were excellent. Played Tuesday, May 29.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

MRS. PARKINGTON: Greer Garson, Walter Pidgeon—Good, and business was good; but I agree that Pidgeon was miscast. He failed to give a true interpretation of the character as portrayed in the novel.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

MUSIC FOR MILLIONS: Margaret O'Brien, Jose Iturbi—Beautiful picture but business only fair. Could have done more if played in season. Played Wednesday, Thursday, May 23, 24.—H. B. Ram, Patricia Theatre, Aiken, S. C. City, rural and Army patronage.

SWING FEVER: Kay Kyser, Marilyn Maxwell—Very disappointed on this one. Just doube bill fare. Would not recommend this for a spot like mine. Played Tuesday, May 15.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can. Rural and small town patronage.

THIN MAN GOES HOME, THE: William Powell, Myrna Loy—Better than a good many high priced pictures and it pleased a good crowd.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

Monogram

GHOST GUNS: Johnny Mack Brown—Good. Monogram, why not sign Lew Childre for a specialty act in one of your Westerns. He is popular in this section. Let's see him soon in a Western.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Paramount

BRING ON THE GIRLS: Veronica Lake, Sonny Tufts —This was all right and the customers seemed satisfied although business was not so good as the picture warranted. I am inclined to think the public is tiring of these musicals.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

HERE COME THE WAVES: Bing Crosby, Betty Hutton, Sonny Tufts—Rather disappointing and not up to the usual Bing Crosby standard.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

MEDAL FOR BENNY, A: Dorothy Lamour, Arturo de Cordova—Probably one of the worst pictures I have ever played. It meanders along without getting anywhere and, as far as my patrons were concerned, had no entertainment value whatsoever.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

MINISTRY OF FEAR: Ray Milland, Marjorie Reynolds—Very poor business which did not surprise me in the least. This picture doesn't have the stuff. Played Friday, Saturday, May 26, 26.—Rudolph Covi, Covi Theatre, Herminie, Pa. War worker and rural patronage.

ONE BODY TOO MANY: Jack Haley, Jean Parker—A minor effort which played to poor business. If you don't play it, you won't miss anything. It isn't even funny. Played Tuesday, May 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRACTICALLY YOURS: Claudette Colbert, Fred MacMurray—Quite a good comedy, although a bit draggy in spots. However, it was well up to average and gave satisfaction.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

TILL WE MEET AGAIN: Ray Milland, Barbara Britton—Although this was not our regular type of weekend fare, this picture was well received. The ending was sad enough to satisfy even the most ardent sob fans. The younger school set stayed away because there was not enough action. Played a "Musical Parade" on this program and it balanced it very nicely. Played Thursday-Saturday, May 10-12.—Elmer Bohlig, Lake Theatre, Big Lake, Minn. Small town and rural patronage.

TILL WE MEET AGAIN: Ray Milland, Barbara Britton—I hope Hitler's death will soon be confirmed so that Paramount can let him alone and start making motion pictures just for a change. Played Sunday, Monday, May 20, 21.—Rudolph Covi, Covi Theatre, Herminie, Pa. War worker and rural patronage.

UNION PACIFIC: Joel McCrea, Barbara Stanwyck—Good show but not enough Indian action.—Dick Howard, Bison Theatre, Oklahoma City, Okla.

RKO Radio

HEAVENLY DAYS: Fibber McGee and Molly—Picked up this one late and did well on Friday and Saturday, but it is not up to their standard. There is not enough good supporting cast. The plot was a little farfetched, in my estimation. Give them another comedian to help carry the picture.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Rural and city patronage.

MURDER, MY SWEET: Dick Powell, Anne Shirley —Personally thought it was a good picture but like some it failed to do business. If RKO would divert the money that they waste flooding the exhibitors with advertising and put it in national advertising, it might help their pictures. Generally, they are fairly good.—B. R. Johnsn, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

NEVADA: Bob Mitchum, Anne Jeffreys—A routine Western with a new star which played to average Friday and Saturday business. Played May 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NONE BUT THE LONELY HEART: Cary Grant, Ethel Barrymore—No good. Business way off. Our intellectuals didn't like it and neither did I. Complaints galore, and many walkouts. Pass it up. Played Sunday, Monday, May 27, 28.—Rudolph Covi, Covi Theatre, Herminie, Pa. War worker and rural patronage.

TALL IN THE SADDLE: Ella Raines, John Wayne—Fairly good at the box office. Played Wednesday, Thursday, May 16, 17.—H. B. Ram, Patricia Theatre, Aiken, S. C. City, rural and Army patronage.

Republic

COWBOY AND THE SENORITA, THE: Roy Rogers, Mary Lee, Dale Evans—Very good Western.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LIGHTS OF OLD SANTA FE: Roy Rogers, Dale Evans—Roy Rogers and his supporting singing cowboys again come to the rescue of an over-taxed theatre owner. Rogers is getting better all the time. What really puts these releases over with the rural patrons is not s much the cowboy play but the hillbilly singing and th rodeo riding. More of Bob Nolan and his Pioneers, wit their songs, would put these productions over more tha ever. These really bring them in as the rural patron love good singing and corny jokes. Played Saturday May 26.—A. L. Dove, Bengough Theatre, Bengough Sask., Can. Rural and small town patronage.

STAGECOACH TO MONTEREY: Allan Lane, Pegg Stewart—Good Western. Why doesn't Republic sign Ma Terhune to co-star in some of their Westerns? He is top Western comedian here.—S. T. Jackson, Jackso Theatre, Flomaton, Ala.

UTAH: Roy Rogers, Dale Evans—I haven't played thi as yet, but have seen it. Good picture which was almos ruined by Gabby Hayes. Why put Hayes and his type of comedy in these high budget Rogers pictures.—S. T Jackson, Jackson Theatre, Flomaton, Ala.

WEST SIDE KID: Donald Barry, Dale Evans—This is a hangover on Republic, of which I had many. The prints are cut so you have to go in the booth once in a while to see if the operator has skipped a reel. Barry is O.K. in Westerns here, but when they dress him up he doesn't go here. Played Wednesday, Thursday, May 9, 10.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Rural and city patronage.

Twentieth Century-Fox

DANCING MASTERS: Laurel and Hardy—Not funny enough. There are not enough scenes of their dancing school.—Dick Howard, Bison Theatre, Oklahoma City, Okla.

FIGHTING LADY, THE: Naval Documentary—This is good and it has actual scenes of the war. Most folks here would rather see any other kind of picture now. Played Wednesday, Thursday, May 16, 17.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

HANGOVER SQUARE: Laird Cregar, George Sanders —The hangover will be for the exhibitor and the audience on this opus. It is another one of these British locales that 20th-Fox has such a yen for. They just don't fit the midwestern audiences. They don't like them and they are very vocal in saying so. Now I'll have the British Lion roaring at me again. But I am calling the shots in my own situation and not any other.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

KEYS OF THE KINGDOM: Gregory Peck, Thomas Mitchell—Much too long and draggy. The picture failed at the box office and there were too many walkouts to suit the writer. Otherwise, it is a good production. Why they put in so much excess footage when the raw stock is short is beyond me. Peck's looking back over his life was an anti-climax and it would have improved the picture if it were left out. This was ineptness on the part of the director.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

THUNDERHEAD: Roddy McDowall, Preston Foster —Did 100 per cent at the box office. If we played it two weeks, it would have done 150 per cent at the box office. Played Sunday, Monday, May 13, 14.—H. B. Ram, Patricia Theatre, Aiken, S. C. City, rural and Army patronage.

THUNDERHEAD: Roddy McDowall, Preston Foster —This is made to order for small towns. We did outstanding business. It seems that these dog and horse pictures take the lead. I imagine it is because there are not many made. Played Monday, Tuesday, May 28, 29.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

TREE GROWS IN BROOKLYN, A: Dorothy McGuire, Joan Blondell—About 100 per cent at the box office. It is on a par with "Thunderhead."—H. B. Ram, Patricia Theatre, Aiken, S. C. City, rural and Army patronage.

United Artists

SCARFACE: Paul Muni, Ann Dvorak—Was not at all pleased at the front as the take was way below what I expected. Played Sunday, Monday, May 20, 21.—A. G. Painter, New West End Theatre, High Point, N. C.

SENSATIONS OF 1945: Dennis O'Keefe, Eleanor Pow-

(Continued on following page)

(*Continued from preceding page*)

—Picture is O.K. for any trade. We did poor business r some reason. Played Friday, Saturday, May 25, 26. M. W. Hughes, Colonial Theatre, Astoria, Ill. Small wn patronage.

Universal

BOWERY TO BROADWAY: Contract Players—This as an "A" feature but it did average on Friday and aturday. Played May 25, 26.—A. C. Edwards, Winema heatre, Scotia, Cal. Small lumber town patronage.

CAN'T HELP SINGING: Deanna Durbin, Robert Paige -This is an outdoor production with nice Technicolor, but was a dismal flop at the box office. The story was oo weak and the supporting cast even weaker. Played unday, Monday, May 20, 21.—A. C. Edwards, Winema heatre, Scotia, Cal. Small lumber town patronage.

DESTINY: Gloria Jean, Alan Curtis—Ordinary program picture which played to ordinary business. Played Friday, June 1.—H. B. Ram, Patricia Theatre, Aiken, . C. City, rural and Army patronage.

FRISCO SAL: Turhan Bey, Susanna Foster—Just a air picture which played to fair business. Some people aid that they couldn't understand it. I expected better usiness than I had. Played Wednesday, Thursday, May 3, 24.—E. M. Freiburger, Paramount Theatre, Dewey, kla. Small town patronage.

IN SOCIETY: Abbott and Costello—I have heard that here are feeble-minded people that pay to see this type of picture, but I am happy to say that there are not many of this type among my patrons. It was a financial bust. Played Saturday, Sunday, May 19, 20.—Johnnie Hynes, Community Theatre, Conde, S. D. Rural and small town patronage.

IN SOCIETY: Abbott and Costello—These boys are usually good here. There is not much plot in this and there is so much singing that it makes them twist in the seats. This film is not up to this pair's rating. Could have done well with it on Friday and Saturday flat. Hope the next one has more Abbott and Costello. Played Sunday, Monday, May 27, 28.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo. Rural and city patronage.

MAD GHOUL, THE: Evelyn Ankers, David Bruce—It was not ugly enough. It was not scary at all.—Dick Howard, Bison Theatre, Oklahoma City, Okla.

MOONLIGHT AND CACTUS: Andrews Sisters, Leo Carrillo—Used on second half of double bill with negligible results. Played Friday, Saturday, May 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SUDAN: Maria Montez, Jon Hall—My patrons just don't go for the Montez pictures. It may be O.K. for large towns but for small towns, no. Played Wednesday, Thursday, May 16, 17.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

TOP MAN: Donald O'Connor, Peggy Ryan—Fairly good. Not top man, though.—Dick Howard, Bison Theatre, Oklahoma City, Okla.

Warner Bros.

ARSENIC AND OLD LACE: Cary Grant, Raymond Massey—Good comedy-horror picture. Some liked it, some didn't. Business was fair. Probably this was due to the fact that I played it when it was old. Played Sunday, Monday, May 20, 21.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ARSENIC AND OLD LACE: Cary Grant, Raymond Massey—Personally I thoroughly enjoyed this and my patrons seemed to like it, as laughter was plentiful. However, it does not warrant special grouping.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith—I say the theatre is for relaxation and entertainment but my patrons said they were really worn out when this picture was over. It must have been entertainment for some because all the patrons did not leave before it was over. Played Monday, Tuesday, May 14, 15.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

DOUGHGIRLS, THE: Ann Sheridan, Alexis Smith—Business was not good on this picture. It didn't click with us.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

GOD IS MY CO-PILOT: Dennis Morgan, Raymond Massey—Big at the box office. Played Sunday, Monday, May 27, 28.—H. B. Ram, Patricia Theatre, Aiken, S. C. City, rural and Army patronage.

VERY THOUGHT OF YOU, THE: Dennis Morgan, Faye Emerson—This pleased universally and did fair business.—B. R. Johnson, Roxy Theatre, Nipawin, Sask., Can. Rural patronage.

Short Features

Columbia

BOOBY DUPES: All-Star Comedies—For those who like the Stooges it is tops. It is better than usual. They do it up brown and it will prove to be one long laugh throughout.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

FILM VODVIL: No 3—The first number in this is O.K., but the last three get worse. Will lay off these unless they change.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

GENTS WITHOUT CENTS: All Star Comedies—This Stooge comedy was so silly that the Friday and Saturday folks did not get much out of it. Give them a better plot and not so much growling and teeth grating.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

HE CAN'T MAKE IT STICK: Color Rhapsody—Corny comedy. Couldn't even tell that it was a cartoon.—Dick Howard, Bison Theatre, Oklahoma City, Okla.

TRADITIONS OF MEXICO: Panoramics—This series is fine. These shorts are good on any program but the photography on this was poor and the sound track was scratched. These are good for the travel folks.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Metro-Goldwyn-Mayer

BEAR RAID WARDEN: Technicolor Cartoons—Good Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

EASY LIFE: Two-Reel Specials—These are O.K. in the larger situations but out in the open spaces where this type of warfare is unknown they don't go over. That 20 minutes of film would make a good Pete Smith or a travel short that would set better with anyone's audience.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

MOVIE PESTS: Pete Smith Specialties—Tops and more. Thanks a million, Metro.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

THE BOY AND THE WOLF: Cartoon—Very good Technicolor cartoon.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

Paramount

YOUR PET PROBLEM: Speaking of Animals—Maybe I am wrong but these sound awfully silly to me.—Rudolph Covi, Covi Theatre, Herminie, Pa.

RKO Radio

HE FORGOT TO REMEMBER: Leon Errol—For comedy this is tops for my Friday and Saturday folks. There is always a merry mixup that really gets the laughs.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

SWING VACATION: Headliner Revivals—Better than average two-reel musical shows.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

POWER UNLIMITED: This Is America—Easily tops anything offered before by this series. I believe it is the best set up informative short I have ever had the pleasure of playing.—Johnnie Hynes, Community Theatre, Conde, S. D.

REASON AND EMOTION: Walt Disney Cartoons—These are off the Disney beaten track and are not so good as the regular run of Disney shorts. They get the laughs. A Disney is always good here.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Twentieth Century-Fox

A DAY IN JUNE: Terrytoons—A good Technicolor cartoon which I have played before.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RAIDING THE RAIDERS: Terrytoons—Good Technicolor cartoon with Mighty Mouse.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SOMEWHERE IN EGYPT: Terrytoons—It wasn't funny at all.—Dick Howard, Bison Theatre, Oklahoma City, Okla.

THREE SISTERS OF THE MOOR: Two-Reel Special —Not bad here. The people seemed to enjoy it.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

United Artists

WHEN ASIA SPEAKS: World in Action. Good short. All this series have been O.K. here.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Universal

BEACH NUT: Color Cartunes—This is fast and furious and full of surprises. Even those that say they don't like cartoons laughed at it. It is in good Technicolor with fine recording. Only Universal is short of them. More film for them.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

WORLD WITHOUT BOARDERS: Two-Reel Special —Just the same thing as you get gratis, only you pay for it. If this film had been put in a good two-reel musical it would have pleased many more patrons.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Victory Films

STORY WITH TWO ENDINGS, A: Entertaining Victory reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

THE ENEMY STRIKES: There is considerable German film in this reel which shows to what lengths the recent enemy went to prepare for the break-through at the Ardennes in December, 1944. Very exciting film.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Vitaphone

BEACHHEAD TO BERLIN: Technicolor Specials—Just what the public ordered. Play it for sure.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

CONGO: Featurettes—An excellent travelogue two-reel short of the life and conditions in the French Congo. A very interesting subject.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

IT HAPPENED IN SPRINGFIELD: Featurettes—Excellent.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

LAW OF BADLANDS: Featurettes—Entertaining two-reel Western.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OF FOX AND HOUNDS: Blue Ribbon Merrie Melodies—Good. It is funny and was well liked here.—A. G. Painter, New West End Theatre, High Point, N. C.

TRAP HAPPY PORKY: Merrie Melodies Cartoons—A very lively and entertaining cartoon.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

VOICE THAT THRILLED THE WORLD: Featurettee—I have played this twice. In my opinion it is one of the best shorts of the year.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Serials

Republic

DAREDEVILS OF THE WEST: Serial—Same type, only these have shorter chapters. There is the same old type fight and knocking the stovepipe down and then the next chapter. Why not a serial with big stars, good story and less chapters.—F. W. Hamilton, Shelby Theatre, Shelbyville, Mo.

Universal

RAIDERS OF GHOST CITY: Serial—Good serial.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

Capitol Supply Buys Out Oliver Company, Cleveland

Capitol Motion Picture Supply Corporation of New York has bought out the Oliver Theatre Supply Company of Cleveland, owned by Leroy P. Langford, and is continuing its operation under the original name. Ben Perse, president of Capitol Motion Picture Supply Corporation, and Harry Perse, vice-president, concluded negotiations of the sale. M. H. Frietchle, long associated with Mr. Langford, remains as local manager.

Mr. Perse, in announcing the purchase of the Oliver Theatre Supply Company, says he has acquired the exclusive northern Ohio distribution rights for RCA Victor products, including RCA sound and other theatre equipment.

Mr. Langford is retiring after 32 years in the theatre supply business, spent in Milwaukee, where he opened the Wisconsin Theatre Supply Company; in Chicago as chief electrical engineer for National Theatre Supply Company, and in Cleveland, as local National Theatre Supply branch manager and, since 1936, as sole owner of the Oliver company.

United Artists Magazine Adds French Edition

United Artists' 13-year-old foreign publication, *Around the World*, adds a French edition to its English and Spanish editions with the current June issue. Inauguration of the French edition is on order from Walter Gould, foreign manager, now in Paris, and is part of his post-war expansion of company activities in Europe. Each of the three editions of the house organ is an eight-page magazine printed on coated paper in two colors and each uses identical material and illustrations. United Artists' French organization has been cut off from the home office for the past five years.

Opens Wichita Theatre

The Boulevard, new theatre erected by Fox Midwest in Wichita, Kan., has opened. L. B. Douglas is managing the house for Fox Midwest.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

WITHOUT LOVE (MGM)

Final Report:

Total Gross Tabulated	$1,380,400
Comparative Average Gross	1,324,600
Over-all Performance	106.4%

BALTIMORE—Century	94.4%
BOSTON—Orpheum	99.6%
BOSTON—State	87.8%
BUFFALO—Great Lakes, 1st week	127.5%
BUFFALO—Great Lakes, 2nd week	103.3%
CHICAGO—United Artists, 1st week	139.1%
CHICAGO—United Artists, 2nd week	117.3%
CHICAGO—United Artists, 3rd week	100.0%
CINCINNATI—RKO Albee	135.8%
CINCINNATI—Capitol, MO 1st week	109.7%
CINCINNATI—Shubert, MO 2nd week	106.3%
CINCINNATI—Keith's, MO 3rd week	81.6%
CLEVELAND—Loew's State	110.8%
INDIANAPOLIS—Loew's	129.4%
KANSAS CITY—Midland	98.3%
LOS ANGELES—Egyptian, 1st week	136.0%
LOS ANGELES—Egyptian, 2nd week	110.2%
LOS ANGELES—Egyptian, 3rd week	80.1%
LOS ANGELES—Egyptian, 4th week	71.2%
LOS ANGELES—Los Angeles, 1st week	123.9%
LOS ANGELES—Los Angeles, 2nd week	97.5%
LOS ANGELES—Los Angeles, 3rd week	69.1%
LOS ANGELES—Los Angeles, 4th week	70.0%
LOS ANGELES—Ritz, 1st week	134.4%
LOS ANGELES—Ritz, 2nd week	106.9%
LOS ANGELES—Ritz, 3rd week	86.9%
LOS ANGELES—Ritz, 4th week	74.0%
MINNEAPOLIS—Radio City, 1st week	115.3%
MINNEAPOLIS—Radio City, 2nd week	76.9%
MINNEAPOLIS—Century, MO 1st week	86.2%
NEW YORK—Music Hall, 1st week (SA) Radio City Music Hall Stage Presentation	112.5%
NEW YORK—Music Hall, 2nd week (SA) Radio City Music Hall Stage Presentation	119.6%
NEW YORK—Music Hall, 3rd week (SA) Radio City Music Hall Stage Presentation	114.2%
NEW YORK—Music Hall, 4th week (SA) Radio City Music Hall Stage Presentation	98.2%
NEW YORK—Music Hall, 5th week (SA) Radio City Music Hall Stage Presentation	96.4%
NEW YORK—Music Hall, 6th week (SA) Radio City Music Hall Stage Presentation	91.0%
PHILADELPHIA—Boyd	137.5%
PITTSBURGH—Penn	133.3%
SAN FRANCISCO—Warfield, 1st week (DB) Identity Unknown (Rep.)	106.8%
SAN FRANCISCO—Warfield, 2nd week (DB) Identity Unknown (Rep.)	93.5%
SAN FRANCISCO—Warfield, 3rd week (DB) Identity Unknown (Rep.)	82.0%
SAN FRANCISCO—Warfield, 4th week (DB) Identity Unknown (Rep.)	76.7%
SEATTLE—Paramount	121.6%

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SALTY O'ROURKE (Para.)

Final Report:

Total Gross Tabulated	$999,900
Comparative Average Gross	971,900
Over-all Performance	102.8%

BALTIMORE—Keith's, 1st week	113.0%
BALTIMORE—Keiths, 2nd week	95.8%
BOSTON—Metropolitan, 1st week (DB) The Bullfighters (20th-Fox)	111.5%
BOSTON—Metropolitan, 2nd week (DB) The Bullfighters (20th-Fox)	70.0%
BOSTON—Fenway, MO 1st week (DB) The Bullfighters (20th-Fox)	78.6%
BOSTON—Paramount, MO 1st week (DB) The Bullfighters (20th-Fox)	88.5%
CHICAGO—State Lake	130.4%
CINCINNATI—RKO Palace	142.8%
CINCINNATI—RKO Capitol, MO 1st week	103.5%
CINCINNATI—RKO Shubert, MO 2nd week	95.7%
CLEVELAND—Loew's State	93.5%
CLEVELAND—Loew's Stillman, MO 1st week	89.2%
CLEVELAND—Loew's Ohio, MO 2nd week	86.2%
DENVER—Denham, 1st week	141.0%
DENVER—Denham, 2nd week	88.4%
DENVER—Denham, 3rd week (DB) High Powered (Para.)	75.2%
INDIANAPOLIS—Indiana	124.1%
INDIANAPOLIS—Lyric, MO 1st week	94.6%
KANSAS CITY—Newman	124.1%
LOS ANGELES—Paramount Downtown, 1st week (DB) Hitchhike to Happiness (Rep.)	150.7%
LOS ANGELES—Paramount Downtown, 2nd week (DB) Hitchhike to Happiness (Rep.)	120.6%
LOS ANGELES—Paramount Downtown, 3rd week (DB) Hitchhike to Happiness (Rep.)	72.8%
LOS ANGELES—Paramount Hollywood, 1st week	123.1%
LOS ANGELES—Paramount Hollywood, 2nd week	107.4%
LOS ANGELES—Paramount Hollywood, 3rd week	70.2%
NEW YORK—Paramount, 1st week (SA) Charlie Spivak's Orchestra	146.2%
NEW YORK—Paramount, 2nd week (SA) Charlie Spivak's Orchestra	124.4%
NEW YORK—Paramount, 3rd week (SA) Charlie Spivak's Orchestra	102.4%
NEW YORK—Paramount, 4th week (SA) Charlie Spivak's Orchestra	87.8%
NEW YORK—Paramount, 5th week (SA) Charlie Spivak's Orchestra	74.0%
NEW YORK—Paramount, 6th week (SA) Charlie Spivak's Orchestra	73.2%
OMAHA—Orpheum (DB) Honeymoon Ahead (Univ.)	131.2%
PHILADELPHIA—Stanley, 1st week	122.3%
PHILADELPHIA—Stanley, 2nd week	79.3%
PHILADELPHIA—Stanley, 3rd week	77.2%
PROVIDENCE—Strand, 1st week	131.8%
PROVIDENCE—Strand, 2nd week	95.4%
SAN FRANCISCO—Fox	108.1%
SAN FRANCISCO—Warfield, MO 1st week (DB) The Chicago Kid (Rep.)	96.2%
ST. LOUIS—Ambassador, 1st week (DB) I'll Remember April (Univ.)	115.8%
ST. LOUIS—Ambassador, 2nd week (DB) I'll Remember April (Univ.)	88.3%
ST. LOUIS—Missouri, MO 1st week (DB) I'll Remember April (Univ.)	119.7%

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KEEP YOUR POWDER DRY (MGM)

Final Report:

Total Gross Tabulated	$507,200
Comparative Average Gross	515,500
Over-all Performance	98.3%

BALTIMORE—Century	99.4%
BOSTON—Orpheum (DB) Boston Blackie Booked on Suspicion (Col.)	92.2%
BOSTON—State (DB) Boston Blackie Booked on Suspicion (Col.)	68.2%
CHICAGO—Chicago (SA) Vaudeville	109.6%
CINCINNATI—RKO Albee	98.7%
CINCINNATI—RKO Shubert, MO 1st week	75.4%
CLEVELAND—Loew's State	80.0%
CLEVELAND—Loew's Stillman, MO 1st week	90.4%
CLEVELAND—Loew's Ohio, MO 2nd week	68.8%
INDIANAPOLIS—Loew's (DB) The Crime Doctor's Courage (Col.)	96.7%
KANSAS CITY—Midland	84.1%
MILWAUKEE—Palace (DB) Power of the Whistler (Col.)	101.7%
MINNEAPOLIS—Radio City	96.3%
NEW YORK—Criterion, 1st week	101.9%
NEW YORK—Criterion, 2nd week	94.1%
NEW YORK—Criterior, 3rd week	89.6%
PHILADELPHIA—Stanley, 1st week	113.0%
PHILADELPHIA—Stanley, 2nd week	64.1%
PHILADELPHIA—Arcadia, MO 1st week	93.5%
PITTSBURGH—Penn	76.1%
PROVIDENCE—State (DB) Boston Blackie Booked on Suspicion (Col.)	109.6%
SAN FRANCISCO—Fox (DB) Faces in the Fog (Rep.)	80.0%
SAN FRANCISCO—State, MO 1st week (DB) Faces in the Fog (Rep.)	96.5%
SEATTLE—Fifth Ave. (DB) Double Exposure (Para.)	102.2%
SEATTLE—Music Box, MO 1st week (DB) Double Exposure (Para.)	101.7%
SEATTLE—Music Box, MO 2nd week (DB) Double Exposure (Para.)	86.1%
ST. LOUIS—Loew's State	97.3%
ST. LOUIS—Loew's Orpheum, MO 1st week	121.4%
WASHINGTON—Capitol, 1st week (SA) Vaudeville	128.2%
WASHINGTON—Capitol, 2nd week (SA) Vaudeville	94.0%
WASHINGTON—Columbia, MO 1st week	108.1%

Republic Plans Mexican Films

Republic Pictures will make at least six Spanish speaking films in Mexico this coming year, Herbert J. Yates, president of Republic Productions, announced this week upon his return to Hollywoo from Mexico City.

After conferring with exhibitors there, Mr Yates said "South and Central American market have grown in importance by leaps and bounds. I there is to be international thought in the post war world, inter-relations with our continental industrialites, motion picture fans and exhibitors ar an excellent start on the road to peace. Bette understanding is certainly possible between producers of Spanish-speaking and producers of English-speaking pictures and it can best be achieve by fraternization and mutual discussions of film industry problems."

Mr. Yates said he planned to visit every South American country in the near future and has discussed with James Grainger, Republic president plans for division and district managers to visi Mexico.

"Wonder Man" Gets Bright Opening on Broadway

Broadway's first floodlight opening since the lifting of the brownout was held Friday, June 8 for Samuel Goldwyn's "Wonder Man," starring Dany Kaye, which opened at the Astor theatre.

A special marquee was built for the opening which used neon outlines and channel letters. A wattage of 60,000 flooded the front of the Astor with light.

The amusement industry's leading comedians, headed by Eddie Cantor, paid tribute to the star of the film. Others appearing with Mr. Cantor were Milton Berle, Bert Lahr, Ed Wynn, Peter Donald, Willie Howard, Ole Olson, Chic Johnson, Jimmy Savo, Zero Mostel, Guy Kibbee, Jerry Lester and Jackie Gleason.

Others attending the premiere included four New York borough presidents and members of the Brooklyn Dodgers baseball team. Bruce Humberstone, director of the film, and members of the star's family also attended.

Day Joins Bennett

Harvey B. Day has been named eastern representative for Constance Bennett Productions, distributing through United Artists. Last February he resigned as vice-president and general manager of Terrytoons.

FOR LEASE

FACTORY REBUILT

POP-CORN MACHINES

★

BURCH, MANLEY, CRETORS, RAINBOW MODELS

(MANY HAVE NEW POTS)

★

SOUTHERN BROKERAGE AND SALES CO. BOX 562
Miller Bldg., LAKE CHARLES, LA.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly
n MOTION PICTURE HERALD *for mutual aid and progress*

HESTER FRIEDMAN, Editor
GERTRUDE MERRIAM, Associate Editor

Belittling

One of the out-of-town boys was in recently and took exception to the exploits of his competitor, a Round Table member whose activities are reported regularly in these pages.

"I could get all the breaks, too," he said, "if I wanted to spend half the day hanging around the newspaper office . . . and I can name a dozen shopkeepers who are on his regular weekly pass list."

"Do you belong to any of the service organizations?" we queried, politely.

"What's the use?" he replied. "That guy hogs everything to himself; he's on all the committees, makes an errand boy out of himself at every opportunity. I've got more important things to take care of."

SUCH AS WHAT?

△ △ △

Survey

According to a survey conducted by Fairchild Publications, there has been a sharp upswing in the acceptance of branded merchandise in the women's fashion field during the past four years.

Information tabulated from manufacturers, advertising agencies and retailers indicates that the strongest influence on sales of women's apparel and accessories in the future will be fashion.

Since Hollywood plays an important part in the setting of fashions, the Fairchild report should serve as an "open sesame" for film and theatre promotions, both locally and on a national scale.

△ △ △

Soldier's Viewpoint

Judging from a letter received from T/Sgt. David Bachner, formerly with Warner Bros. theatres in Ohio, if any uncertainty exists in the minds of former theatremen, now in service, on their post-war plans and aims, at least these plans include a definite desire to return to theatre business.

Sgt. Bachner has maintained his interest during the past three years through correspondence with his sister, Miss Anna Bachner, manager of the Doan theatre, Cleveland, and from observation of theatre business through numerous campaigns in the southwest Pacific and Far East. Excerpts from his letter follow:

"In all probability I will return to some phase of the industry. During my visits to the countries 'down under', I poked around a lot. They welcome American ideas there and would like to have experienced showmen return after the war.

"The Filipinos seem to be faithful movie fans; they walk about our camps at night searching for our outdoor shows. Thousands of thriving movie houses could be built amongst these islands.

"I'm attempting to demonstrate that the overseas market has captured my imagination. . . . I would like to represent an American film or theatre company, or perhaps connect with one of the circuits expanding throughout the Australian continent. . . . There are vast advantages and opportunities.

" . . . Progressive Yank showmen could up grosses considerably. In Sydney, theatre operation is years behind us. Downtown deluxers show double features in addition to shorts and a stage band presentation. There is one performance nightly; seats are reserved. . . . The American policy of continuous performance could triple receipts.

"Aussie shows are closed to civilians on Sunday. . . . Most of the people would prefer entertainment on that day. The Yanks have Sunday shows for servicemen of all nations, and in time I believe the public will be permitted to attend.

"These are impressions of the moment. My ideas may change when I return and see what opportunities exist at home. At any rate, I do intend to return to the work I know best."

△ △ △

Wrong Words—Wrong Tune

"Now," as a well-known columnist would state it, "we have a reader in Brooklyn."

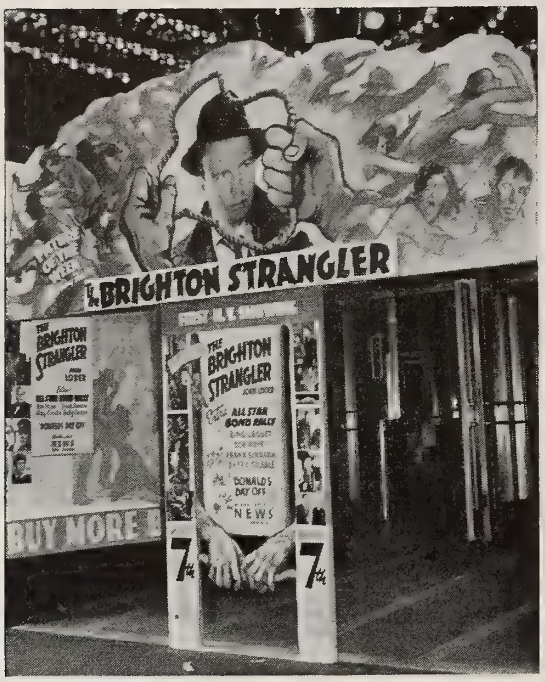
Brickbats through the mail—and all because we suggested in the recent editorial, "Spring Fevers", that managers try to lose their ants-in-the-pants restlessness and stick to what they're doing.

"Scallions," writes the subscriber from over-the-river; "I believe the humility which you prescribe as a good manager's attitude does not belong in the medicine chest of the managerial clinic you wish your column to be."

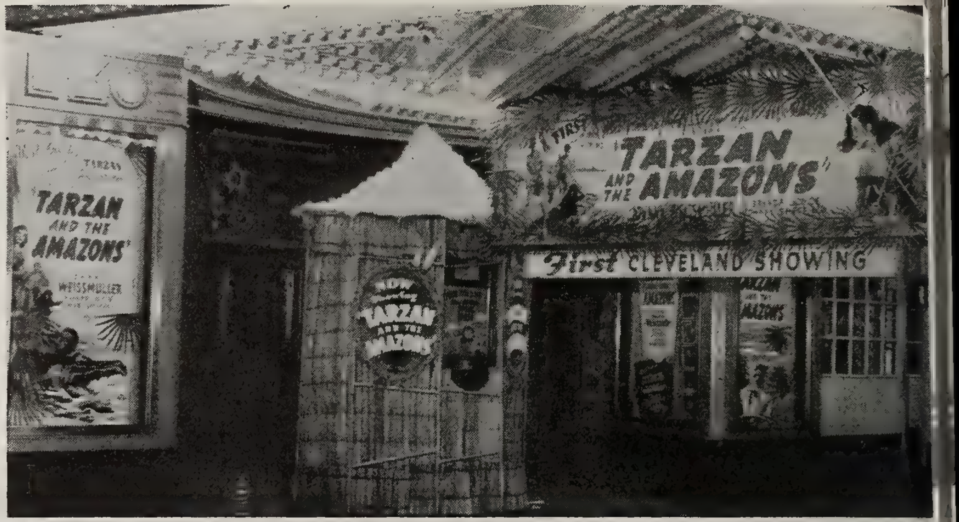
We have long considered the Round Table neglected by our versatile members in Brooklyn, and are always happy to welcome them to these little forums. But, please, don't put words in our mouth that we never uttered.

—CHESTER FRIEDMAN

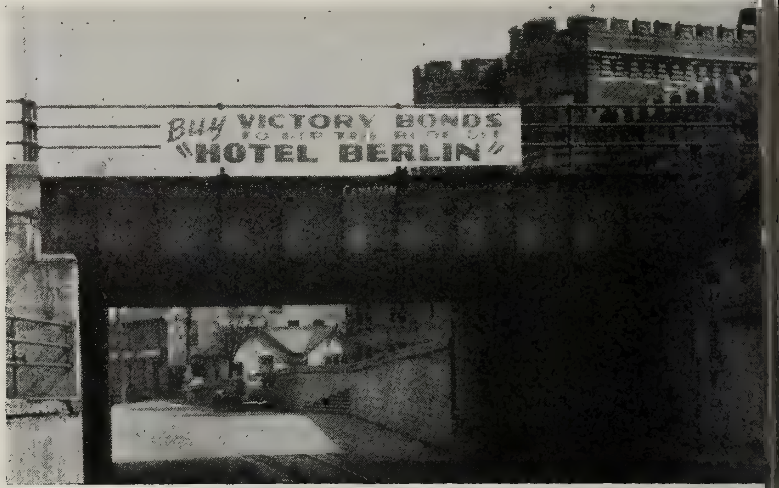
BALLYHOO ON THE OUTSIDE


The Brighton Strangler
Buy More

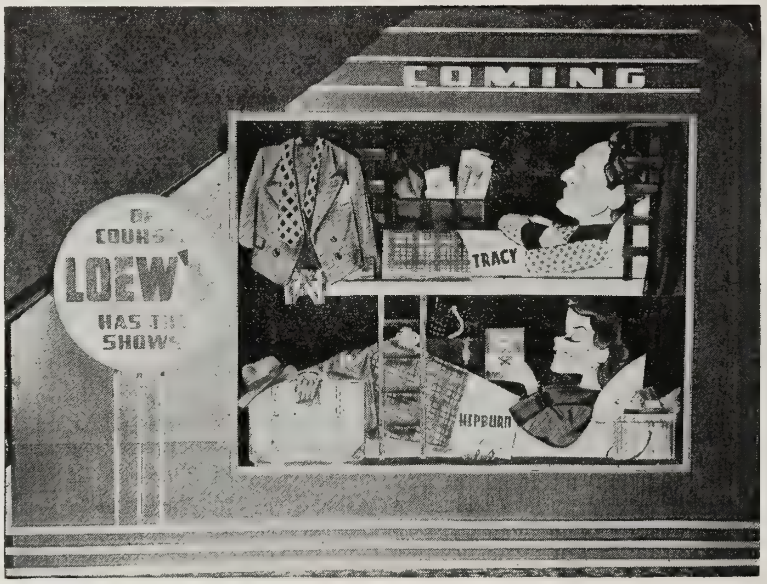
The Rialto theatre, New York, engages in one of its usual bizarre fronts to promote "The Brighton Strangler".


Tarzan and the Amazons
First Cleveland Showing

With the box office converted into a jungle hut and palm leaves decorating regul panels, an atmospheric touch was added to the front of the RKO Allen, Clevelan as part of manager Howard Higley's campaign on "Tarzan".

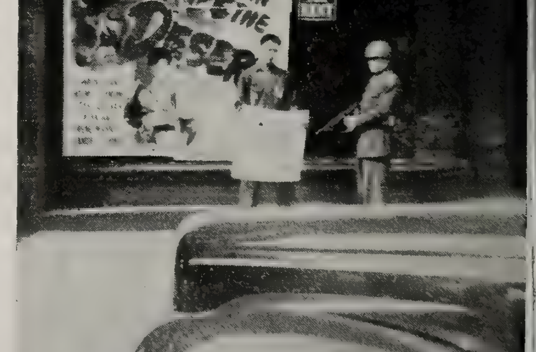

Buy Victory Bonds
"Hotel Berlin"

Tying in with Canada's Victory Bond drive, manager Sam Mantl of the Royal, Guelph, Ont., effected this and similar plugs for hi date on "Hotel Berlin".

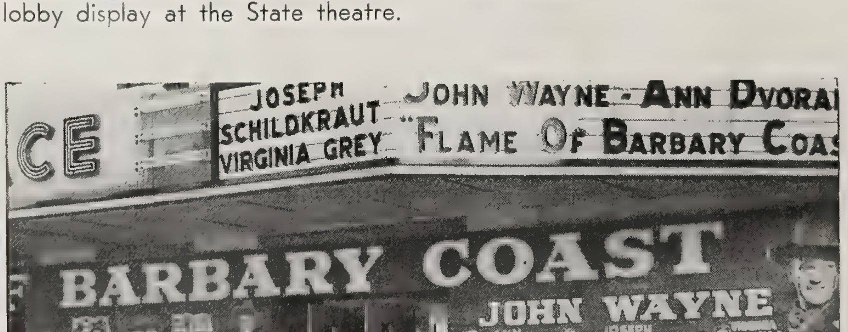

Coming
Of Course Loew's Has the Shows
Tracy
Hepburn

George Kraska, publicity head for Loew's, Boston, adapted recent trade magazine advertisement for "Without Love" into this smart lobby display at the State theatre.

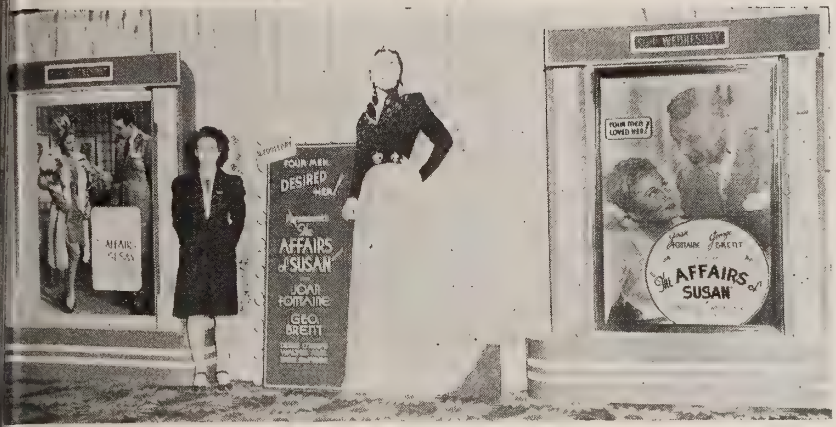
Right, street ballyhoo, consisting of soldier and prisoner, proved effective for manager James Salmans of the Sixth Street theatre, Coshocton, Ohio.


Escape in the Desert

At left, Howard Pettingill, publicity head for Florida State theatres, designed this front for "Flame of Barbary Coast" at the Palace, Jacksonville.

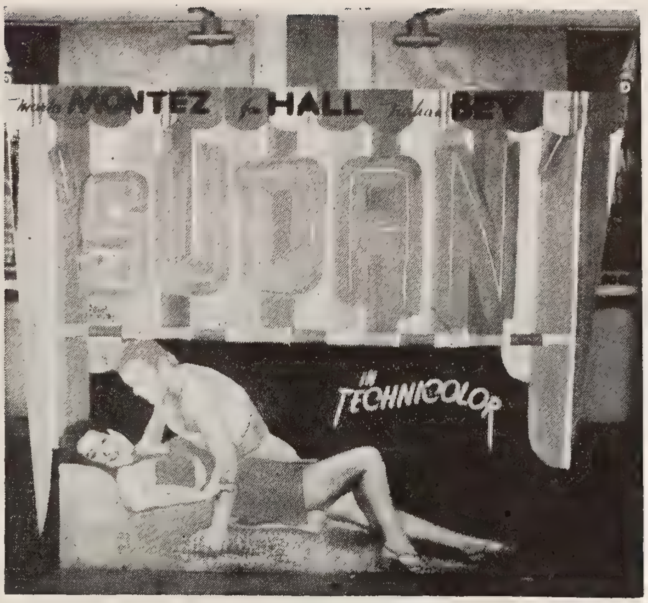

Joseph Schildkraut
Virginia Grey
John Wayne - Ann Dvorak
"Flame of Barbary Coast
Barbary Coast
John Wayne
Ann Dvorak
Joseph Schildkraut
Grey
A Love Story that packs a two fisted wallop.

LOBBY DISPLAYS AND WINDOW TIEUPS



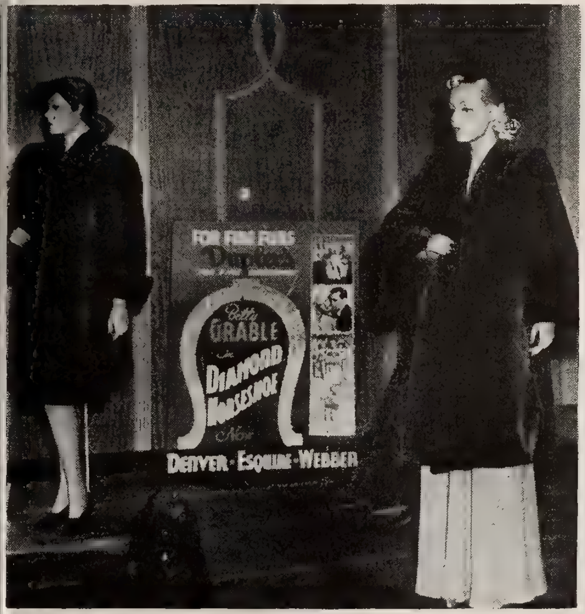
FOUR MEN DESIRED HER
THE AFFAIRS of SUSAN
JOAN FONTAINE
GEO. BRENT

Seven-foot color blowup, flanked on either side by 40 x 60 illuminated displays, was used by manager M. D. Cohen of the Newman, Kansas City, to publicize advance date on "The Affairs of Susan".



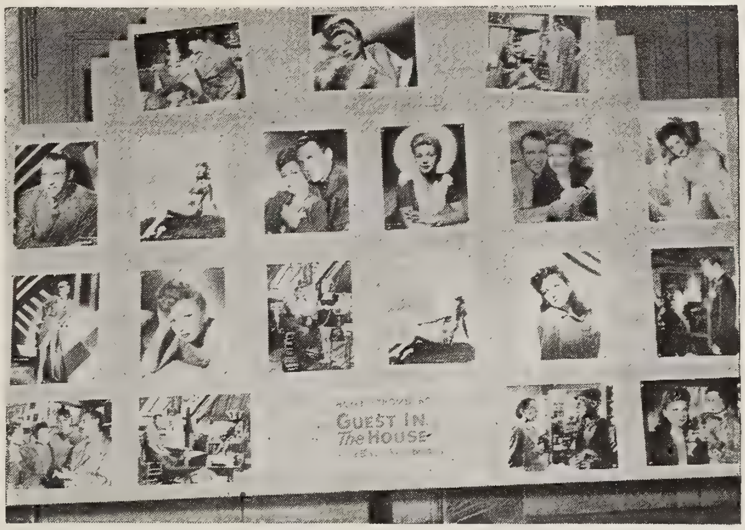
MONTEZ
HALL
BEY
SUDAN
IN TECHNICOLOR

With some sign muslin and the help of his artist, manager Bill Eagen of the Princess, Sioux City, contrived this colorful tent which served as effective background for "Sudan" display.



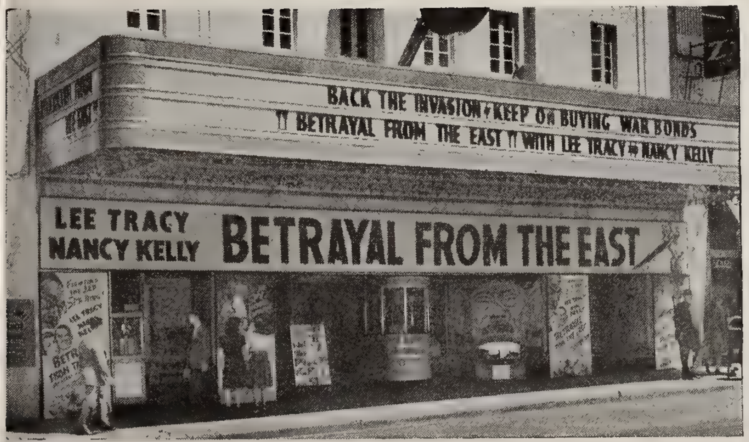
FOR FINE FURS
Dupler's
Betty GRABLE
Diamond Horseshoe
DENVER · ESQUIRE · WEBBER

Bernie Hynes, city manager for Intermountain in Denver, arranged tieup with Dupler's to exploit "Diamond Horseshoe" tri-theatre engagement there. Window displays, co-op newspaper ads and exhibits of mink coats in all three theatre lobbies were effected.



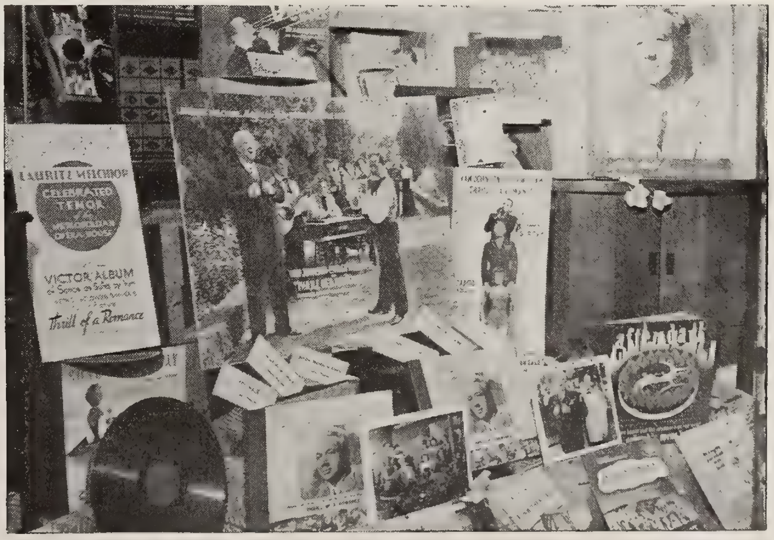
GUEST IN The HOUSE

Manager Al Baker made this presentable display for "Guest in the House" by mounting special exploitation stills on huge lobby board at the Orpheum, Spokane, Wash.



BACK THE INVASION ★ KEEP ON BUYING WAR BONDS
"BETRAYAL FROM THE EAST" WITH LEE TRACY ★ NANCY KELLY
LEE TRACY
NANCY KELLY
BETRAYAL FROM THE EAST

Lou Charninsky's flash front on "Betrayal from the East" at the Rialto, Dallas, included large setpiece of Hirohito with special invitation accorded to passersby to "kick his teeth in".



LAURITZ MELCHIOR
CELEBRATED TENOR
VICTOR ALBUM
Thrill of a Romance

Ben Serkowich, publicity director for the New York Capitol, arranged numerous music tieups in connection with the engagement of "Thrill of a Romance". Above is one of the window displays featuring music of Lauritz Melchior.

The Selling Approach
ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

WHERE DO WE GO FROM HERE? (Twentieth Century-Fox): This is a comedy set to music and, despite several "costume" sequences, suggests the type of exploitation devices which point the way to big grosses.

Selling points are a popular cast, plenty of beautiful girls, songs and lyrics by Gershwin and Weill, Pulitzer prize-winning story by Morrie Ryskind and a Technicolor production.

Taking a cue from June Haver's role as "Belle of the U.S.O. Canteen", conduct a search to select the Belle of your local U.S.O. Canteen. This can be run as a straight beauty contest or a talent drive, with the best performer rating the crown. Tie up with newspapers and merchants, the latter to supply the prizes.

Doughnuts, served in a mythical Valley Forge canteen, suggest promotion with your local doughnut shop. Stills can be used as the props for window displays, co-op ads and heralds. A doughnut eating contest on the stage might draw special attention.

One of the characters in the film is a Genie whose magic lamp sends Fred MacMurray off on his adventures. This suggests a tieup with the power company or some local lamp store. You might also publicize the fact that anyone identifying "the Genie with his lamp" at an appointed time in a cooperating merchant's store will be given free guest ticket to the theatre. Of course, the merchant can also publicize the gag in newspaper ad and window displays.

Tie up locally with distributors of Royal Crown Cola and Westmore's cosmetics in conjunction with the national exploitation campaign.

Go after the music tieups with juke boxes, dance orchestras, radio stations, music stores and plug the song hits which include "All at Once", "Columbus", "Morale", "Song of the Rhineland" and "If Love Remains". Chappell & Co., Inc., are the publishers.

SON OF LASSIE (Metro-Goldwyn-Mayer): Friskie's dog food distributors will be glad to extend cooperation to exploit the follow-up film to "Lassie, Come Home". Line up window and counter displays, radio programs, store package stuffers, lobby exhibits, delivery truck banners, and perhaps you can promote a live collie dog as a grand prize in a letter essay contest, open to all kiddies.

Through a local kennel you might be able to arrange an exhibition of collies and other dogs.

An effective teaser for the lobby would be a large dog house, displayed with a card: "Reserved for 'Son of Lassie' ". A Saturday morning dog and pet show should prove popular with the children. The head of the art department in your school system might be interested in an art contest, with prizes offered for the best drawing. Stills of "Son of Lassie" could be distributed to the classes and the students asked to make sketches.

A Dog Story Week might be promoted in conjunction with the public library system and bookshops.

Contests Build "Patrick" Date

An all-out campaign was executed for "Patrick the Great" by Rita Morton, publicist of the RKO Albee in Providence, R. I. One of the neatest tricks used was an usher on the side walks apparently taking passers-by pictures. After the "snap" he would furnish the person with a small card reading "We Didn't Take Your Picture . . . But Here's a Picture You'll Want to See—'Patrick the Great,' etc."

Good advance tie-ins were made with stores. "Design a dress for Peggy Ryan" contest was made with the Virginia Dare store with them offering two prizes. The local high schools were contacted and given information, plus newspaper publicity. Another contest held was "How many famous Patricks do you know?", which attracted over 200 entries.

Two days before the opening sample bags of peanuts were distributed by The Peanut Store with the caption "You'll enjoy these Planters Peanuts you'll also enjoy 'Patrick the Great," etc. Newspaper and radio and car card advertising included 520 car card ads, advance radio plugs, and a two column cut in the Sunday *Journal*. Theatre promotion included a 9 x 15 wall banner.

Conner Holds Special "Springfield" Screening

"It Happened in Springfield" received promotion from school officials, principals, press and heads of various organizations in Madison, Wisconsin, after Marlowe Conner, manager of the Capitol theatre had a private showing. The effect on these people was to promote the picture for the good of the public. There were letters, phone calls and the press ran an editorial pointing out the value of the picture and congratulating the motion picture industry for its contribution. A large easel was displayed reading "Not Yet in Madison . . . but It Happened in Springfield".

New Twist Accorded Serial Promotion

Jack Alger, manager of the La Salle Theatre in La Salle, Illinois, used the "two-in-one" trick for promotion of a new serial. The idea of running the last chapter of one serial with the first chapter of another had proven successful, so he had handbills distributed throughout eighteen schools during the noon hour and after school by two girls in the 4th grade.

Another idea used was to give away 1000 colored photos of Roy Rogers to every child attending the opening of the new serial. The back of the picture was used to advertise the next week's attraction.

Brien Directs "St. Louis" Date At Juveniles

Concentrating on his juvenile patronage in advance of the date on "Meet Me in St. Louis" at Warner's Enright, Pittsburgh, Lige Brien inaugurated a "pig-tail" contest and started announcing it three weeks in advance of opening. The longest, funniest, reddest, blondest and blackest pigtails were judged for cash awards; the stunt being publicized over Station WWSW. To further interest the kiddies 3000 comic books were distributed gratis, back page plugging the shows at the Enright.

For street attention, Lige secured 50 book jackets and distributed them to boys and girls at the local high school to be carried around 10 days in advance of the opening. Passes were given to the students for their cooperation. Also for outside attraction a lad carried an umbrella through the streets on which the following copy was imprinted: "Rain or Shine, I'll See 'St. Louis'," etc.

Signs were planted on juke boxes in eight different establishments five days in advance; numerous window displays were promoted; 5,000 MGM Screen Forecasts with imprint were distributed and an elaborate lobby overhead was metallic covered letters was used for the engagement.

Ties "It's a Pleasure" to Sonja Henie Personal

In connection with the date of "It's a Pleasure" at the RKO Golden Gate, San Francisco, Helen Wabbe landed plenty of publicity on Sonja Henie since the Navy brouht her there for the first tour she was making of hospital installations. Miss Henie attended a press reception and also cooperated in the local drive for clothes for destitute civilians in foreign lands. This latter netted a three-column art break in the *News* and a two-column art break in the *Examiner*.

Both Jean Parker and Allan Jones were used heavily for radio interviews over KSFO, KLX and KPO, Miss Parker doing a broadcast for OWI and Allan Jones appearing before a group of underprivileged children at the YMCA. He also made a personal appearance at the annual policeman's ball; all of which was good for heavy advertising coverage.

Search for Old Coins Tied to "Fog Island"

The Philadelphia *Daily News* in co-operation with Irving Blumberg, publicity director of the Warner theatre circuit in Philadelphia and the chain's Capitol theatre for "Fog Island," enacted a real live treasure search in Philadelphia with coin of the realm as the treasure. Search was made for pennies, nickels, old dimes, old gold coins stuck away somewhere in piggy banks, old bureau drawers and other places. The public was urged to bring old and new coins into the Capitol theatre and exchange them for Seventh War Loan Bonds. The one bringing in the greatest number of coins received in addition a $25 War Bond. The rarest coin also won a $25 War Bond.

The theatre secured the services of William Rabin, coin dealer in Philadelphia for 25 years, to appraise and to buy the old coins. The five persons who brought in the greatest number of coins, and the five persons who brought the rarest coins, each received a pair of guest tickets to see the picture.

QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justified their names being placed on the list of outstanding showmen.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LES CAMPBELL
Strand, Trail, B. C., Canada

CHRIS CHAMALES
Roxy, Delphi, Ind.

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

LOU COLANTUONO
Stanton, Philadelphia, Pa.

MARLOWE CONNER
Capital, Madison, Wis.

WILLIAM EAGEN
Princess, Sioux City, Ia.

SAM GILMAN
Loew's, Harrisburg, Pa.

F. W. HAMILTON
Shelby, Shelbyville, Mo.

HOWARD W. HIGLEY
RKO Allen, Cleveland, O.

BILL HOYLE
Lichtman, Washington, D. C.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

NORMAN KASSEL
Essaness, Chicago, Ill.

PHILIP KATZ
Kenyon, Pittsburgh, Pa.

EDWARD J. KEARNEY
Eckel, Syracuse, N. Y.

JAMES J. KING
RKO Boston, Boston, Mass.

AL FLAMME
Ritz, Albany, N. Y.

HAROLD B. LYON
Des Moines, Des Moines, Ia.

P. E. McCOY
Miller, Augusta, Ga.

HAROLD S. MORTIN
State, Syracuse, N. Y.

BILL NOVAK
Metropolitan, Winnipeg, Canada

CHARLES PINCUS
Utah, Salt Lake City, Utah

H. W. REISINGER
Loew's, Dayton, O.

JAMES SALMANS
Sixth Street, Coshocton, O.

JOSEPH SAMARTANO
State, Providence, R. I.

TOM SORIERO
United Artists, Los Angeles, Calif.

SOL SORKIN
Keith, Washington, D. C.

MOLLIE STICKLES
Palace, Meriden, Conn.

MIKE STRANGER
Loew's State, White Plains, N. Y.

WAYNE SWEENEY
LaPorte, LaPorte, Ind.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

CHICK TOMPKINS
Elco, Elkhart, Ind.

TED E. WAGGONER
Wallace, Tahoka, Tex.

NATE WISE
RKO, Cincinnati, O.

MILTON C. WOODWARD
RKO Grand, Chicago, Ill.

JAY WREN
Paramount, Newark, N. J.

Scores Tieups on 'Between Women'

Larry Levy, manager, Loew's Colonial, Reading, Pa., and assistant manager Martha Warner, had a big campaign to publicize "Between Two Women." 34 regular counter and window still frames were used with title cards. The newspaper ads started with a five-day teaser campaign, with a blank outline of Van Johnson's head with copy line, "Girls, He's Coming to Reading!" Each day, a facial feature was added, until, by the opening day, his complete head appeared, with appropriate advertising copy. In the Sunday paper, before opening, appeared three-column art and story, and increased regular and national lineage was used, featuring at all times Johnson over the title of each advertisement.

The Reading Laundries Company used a two-column advertisement with copy, "When its 'Between Two Women,' the Lovelier Always Wins. Save Yourself for Romance. Let the Laundries Relieve You of Laundry Worries and You'll Have More Time to See Van Johnson at Loew's."

Several large stores, men's clothing and a jewelry retailer, used large fashion and "romance" advertisements and 150 specially designed cards were used in street cars and buses. Station WEEU generously plugged the theatre's offer that the first 50 men arriving at the theatre "Between Two Women" on opening night would receive guest tickets. Five thousand envelopes containing two candy kisses, with copy on envelope, "Did You Ever See a $100,000 Kiss? Van Johnson Gets One," were distributed in various public places among girls and women.

Eight thousand heralds were placed in laundry delivery packages. Two Van Johnson heads, of huge dimensions, were placed over the theatre marquee and on the top of the vertical sign, high over the roof of the theatre.

Matlack Holds WAC Style Show For "Keep Your Powder Dry"

Through the cooperation of the U. S. Army WAC Recruiting Service in Portland, Ore., Jack Matlack, for his date on "Keep Your Powder Dry" at the Broadway theatre was able to place a plug for the picture on each of the downtown lampposts. Copy on the cards read: "The WAC Needs *You.* See them in action in," etc.

Since the Portland Baseball Club opening was held a week ahead of the opening of the picture, Jack had boys at the ball grounds distributing "Season Passes," which reportedly created plenty of word-of-mouth comment. The entire usherette staff wore WAC uniforms during the engagement of the picture and through a tieup with Meier & Frank's, largest store in town, a WAC style show was held.

Numerous Window Tieups Landed By Brown on "Forever Yours"

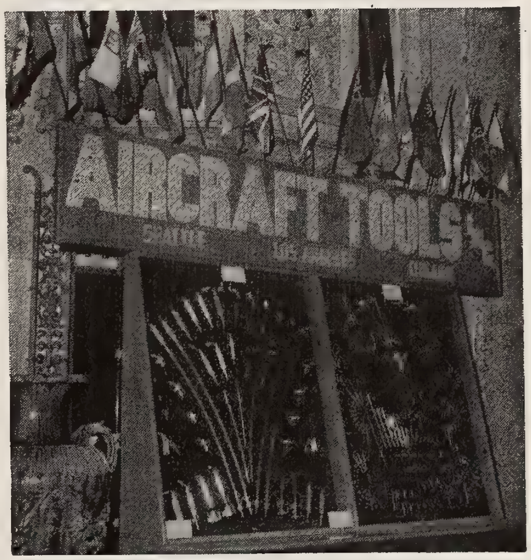
Bill Brown at the Poli-Bijou theatre in New Haven, Conn., reports that for the date on "Forever Yours," he and his assistant Helen Ives promoted no less than 17 window displays in all which the picture and playdates received prominent mention.

Special art signs were spotted in prominent downtown locations, while radio coverage included tieups with Stations WNHC and WELI with announcements daily on the coming of the picture. Special displays were planted in the Taft and Garde Hotels and the Hof Brau and Rahm's restaurants.

Lofthus' Teaser

In advance of "Bride by Mistake" at the California, Santa Barbara, Norman Lofthus mailed government postcards to his theatre list attached to each of which was a bit of lace. Copy read: "A bit of lace from a 'Bride by Mistake.' A bit of trouble for a 'Bride by Mistake.' A lot of fun for you. See," etc., etc.

Soriero Promotes Victory Week For "Navy"



It took several weeks of careful planning by Tom Soriero, manager of the United Artists theatre, to work out a plan of advertising that would make the people talk about his house hence, a big industrial tie-up was planned for the lobby and put on in connection with Andy Krappman's "On to Victory Week," in conjunction with "This Man's Navy," and "Gentle Annie."

Each tool on display was carefully marked with information so that the patrons of the theatre were made well acquainted with the tremendous part these tools played in our war industry, also individual cards told how many of each tools were made.

Soriero says the big feature of the exhibit was the tools,—all in operation in full view of the patrons in the center of the lobby under glass showing the many combinations possible. Used in this one display were "Aerocraft" junior standard and jumbo angle drills in 45 degrees, 90 degrees and 360 degree models, as well as 15 inch and 30 inch flexible shaft drills. Large model was four times the size compared to standard angle drills and shows full ball bearing construction.

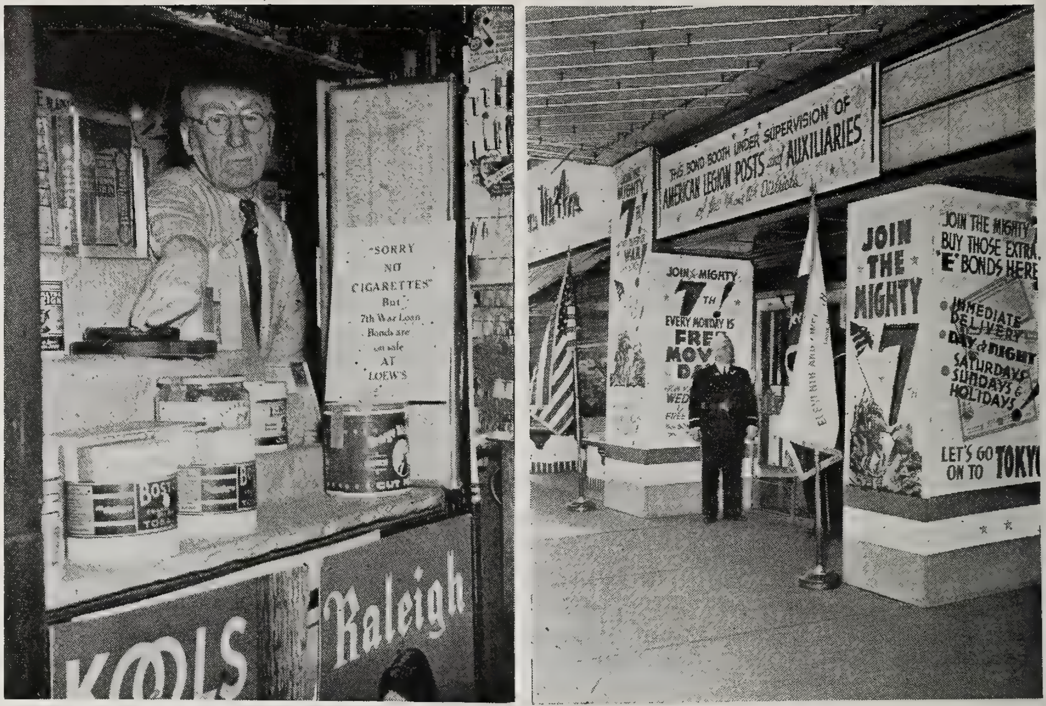
The display was especially appropriate for the commencement of the 7th War Loan Drive, because it gives the public a real demonstration of some of the vital items that their purchase of War Bonds has provided and is providing.

Publicity was landed through the Rubber Industry Times, Aircraft Industry Times, and the Shipyard Industry Times. Furthermore, it was brought out that this exhibit was awarded the first prize in the tool exhibit in Los Angeles, Chicago, and Detroit.

This exhibition of tools were furnished by the Aircraft Tools, Inc., of Los Angeles, at no cost to the theatre.

When You Want QUICK ACTION On
SPECIAL TRAILERS
Call FILMACK
Trailer Makers For America's Leading Showmen!
1327 S. WABASH AVE. . . . CHICAGO 5, ILL.

THEATREMEN'S EFFORTS SPUR INDUSTRY TO BOND GOAL


"SORRY NO CIGARETTES" But 7th War Loan Bonds are on sale AT LOEW'S
KOOLS
Raleigh
THIS BOND BOOTH UNDER SUPERVISION OF AMERICAN LEGION POSTS and AUXILIARIES
JOIN THE MIGHTY 7
EVERY MONDAY IS FREE MOVIE DAY
JOIN THE MIGHTY 7
JOIN THE MIGHTY 7 BUY THOSE EXTRA "E" BONDS HERE
IMMEDIATE DELIVERY DAY & NIGHT SATURDAYS SUNDAYS & HOLIDAYS
LET'S GO ON TO TOKY

Left: War Loan plug planted by E. Stenzel, State, Providence, in all tobacco stores in town. Right: A. D. Welch, State Commander of the American Legion, poses in front of F. & M.'s Fox theatre Bond Booth, which is under the supervision of the Legion Posts and Auxiliaries. This tieup was arranged by Tony Peluso, manager.

As a result of one of the most extensive campaigns engineered in many months by the Boston Loew gang, the War Bond preview of "Without Love" at Loew's State theatre attracted a capacity audience, admission gained only by Bond purchases which boosted the quota to approximately one-quarter of a million dollars.

The campaign in detail was as follows: Trailers on screens of both Loew's State and Orpheum theatres two weeks in advance; special decorations and copy on Bond booths in lobbies of both theatres; 25 foot banners advantageously posted in lobbies of both playhouses; special copy in all daily newspaper ads one week in advance; posting of huge cards on Boston Common Bond stand and enlisting the services of several clowns of the Ringling Bros. Circus together with the U.S.C.G. band of 40 pieces and the famed "Radio Aces," all of whom appeared on Boston Common several days prior to the preview; posted on all sides of eighty police traffic stands; spot announcements on several radio stations.

As an added feature to the preview George Kraska, publicity director for Loew's Boston theatres, assisted by Jeff Sullivan, manager of Loew's State; Jack Mercer, manager of Loew's Orpheum, and Joe Di Pesa arranged for the appearance of a group of the American Theatre Wing in a War Bond playlet.

This was followed by the swearing in of three sisters on the stage of theatre. This impressive ceremony is reportedly the first time in the history of the WAC that three sisters enlisted in same branch of the service at the same time. The girls were sworn in by Major Anne B. Cowan, and at the close of the ceremony, the audience joined in the singing of the National Anthem. Mayor John E. Kerrigan, who was present during the ceremony, was one of the first to congratulate the girls.

Students Aid in Troy

Commander Larry Cowen of Fabian's Proctor, Troy, and Sid Sommers, manager of Warner's Troy, co-chairmen for the 7th War Loan Drive, are co-operating with the very novel City of Troy Bond Drive.

The stunt is unique as it makes every student of Lansingburgh, Troy, Catholic Central and La Salle, a Bond salesman. The honor students of each High School were chosen and Bond pledge slips were printed with their names. For every Bond sold by the different scholars of the high schools, one vote is recorded for whatever name is chosen by the purchaser. The prizes are one four-year scholarship worth $5,000 at Rensselaer Polytechnic Institute for the boy and the same for Russell Sage College for the girl. A student representing each high school is placed in the bond booth of the theatres to sell the bonds and record the votes.

The War Bond premiere of "Affairs of Susan" and the stage program featuring the Infantry Concert Group at Manager Joe Miklos's WB Palace theatre in Norwich, Conn., was a sell-out to the tune of $122,975 in War Bonds on behalf of the Seventh War Loan Drive.

Manager Joseph Boyle, Loew's Poli-Broadway, Theatre Committee chairman in this area, has also announced that a Kiddie War Bond show will be screened at his theatre on Saturday morning, June 23 at 9 A.M., with westerns and Walt Disney cartoons. For admission, children must either buy a Bond or sell a Bond to an adult with all negotiations credited to the theatres of Norwich. The local newspapers have been co-operating fully on bond events in this area, plugging the 10 A.M. to 11 P.M. daily operation of the theatres' war bond booths.

Arranged by Ted E. Waggoner of the Wallace Theatres, Tahoka, Tex., is a Junior Bond Brigade, which is being utilized by the theatreman to aid the regular crews working the town selling Bonds. Ted gives the children a thirty-minute pep talk every Friday afternoon at the theatre and then serves them ice cream and refreshments.

Waggoner has also promoted a "jeep week" by proclamation of the Mayor. A model jeep was on display in front of the theatre with copy to the effect that a real jeep costs $1,165 and for every $1,165 put into Bonds during "jeep week" the theatre will turn over to the Army one jeep that will bear the name "Tahoka, Texas."

War Bond Offered by Chamalis

To interest his juvenile patronage in selling Bonds, Chris Chamales at the Roxy theatre, Delphi, Ind., ran an ad in the paper to the effect that the first one hundred school boys and girls selling a $50 Bond would receive a "Stars and Stripes patriotic record citation card autographed by the veterans of the U. S. Army and Navy."

Phil Katz at the Kenyon theatre, Pittsburgh, reports a record-breaking total of almost 1,000 kiddies as a result of a newspaper publicity campaign in connection with a 7th War Bond Rally for the showing of "Here Come the Waves." A colorful one-sheet on the sidewalk with personal plugs from the stage and announcements over Station WWSW helped, too.

At the Poli Palace in Meriden, Conn., Mollie Stickles packed them in in connection with the Red Cross Motor Corps, which presented the "Infantry Concert Symphony Orchestra" on stage. Local merchants contributed toward the cost of a five-column ad in the *Meriden Daily Journal,* plugging the special show.

Theatre Staff Leads Parade

To open the 7th War Loan Drive in Reading, Larry Levy, at Loew's Colonial theatre, had his entire staff of ushers carry a giant "Buy Bonds" banner which headed the local parade through the main stem, and thence to the theatre for a giant rally. The local papers came through with stories and art work.

War Bond buyers lined up hours in advance for the opening of the downtown theatres' special mobile War Bond booth located at the corner of Market and Broad streets in downtown Newark, N. J.

The booth, a 100 passenger Army box car, heralded the opening of ticket sales for the "Salute to Major Glenn Miller" all-star stage show, first of a series of Seventh War Loan theatrical events arranged and staged by the Newark War Finance Special Events Committee, headed by A. A. Adams, Ben Griefer and Jay Wren, given at the Adams theatre.

Out in Fort Wayne, Ind., Harvey Cocks of the Quimby Circuit, reports on a very successful authors' rally night at the Quimby Schrine theatre which brought the sale of $600,600 worth of Bonds. Harvey reports that the terrific lineup of authors included: Franklin P. Adams, Louis Bromfield, Dorothy Parker, Lt. Robert McElaney and Lt. Col. Robert Henriques.

SHOWMEN PERSONALS

In New Posts: Jack Siegel, Biltmore theatre, Brooklyn, N. Y. Samuel Kirsch, Wynne theatre, Philadelphia. David Sanderson, Orient, Philadelphia. Al Schuman, Bridgeport, Conn., has taken a lease on five Warner houses in Hartford, the Lenox, Rialto, Central, Lyric and Colonial.

Leslie J. Poston, Gem., Charles City, Ia. Don Loftus, Grand, Estherville, Ia., succeeding Jerry Gerbracht, resigned. Fred Danico, Esquire, Davenport, Ia. P. C. Cameron has purchased the Arcadia, Dallas, Tex., his son, Guy Cameron, will manage. Paul R. Morgan, Palace, Peoria, Ill.

J. Foster, manager Florida and Ritz theatres, Sarasota, Fla. K. C. Hartung, B. F. Shearer's Roxy theatre, Everett, Wash. Mary Mowbray, Isle theatre, Aurora, Ill. Herbert Sanderson, Malco, Memphis, Tenn. G. J. Geinzer, UA representative, Cincinnati.

Junior Showmen: Shirley Ann, to Mr. & Mrs. Joe Odenthal. Proud father is manager of the Telenews theatre, Chicago.

Happy Birthday: Harold Gabrilove, Daniel C. Clinton, Wallace T. Witt, Reynolds Roberts, Homer Hays Newman, Irving Dreeben, Harold J. Murphy, Philip Seidman, W. D. Galligan, Julia Grew, Edward C. May, Pat Meadows, Leo A. Buskey, Norman S. Kassel, Dwight Van Meter, Paul S. Gottschall.

Jack Van, J. Knox Strachan, Irving Blumberg, Ted Kirkmeyer, Marshall Rooks, Anthony A. Dapice, A. D. Deason, Elmer W. Adams, Jr., J. B. Giachetti, William G. Burke, Daniel Harris, D. O. Brantley, Arthur Halbrooks, Albert J. Clarke, Jay Solomon, Fred Vassar, Bob DeLaneo, William Gates.

C. Spencer Hedge, Thomas Cleary, T. Kenneth Reeves, Hyman Bloom, H. Eugene Dover, Sr., G. B. Kemble, Nelson Creswell, Bob Manderson, N. R. Hamblin, David Bachner, Robert Gustafson, Joseph G. Seyboldt, Wilbur Werthner, Ray R. Summers, Henry Wtulich, George Coleman, Erwin Janot, Leo Henderson, H. Ernstthall, J. C. Weaver, Harold Yarborough.

Blind Date Party For "Seeing You"

A double-barrelled publicity and exploitation campaign was held for "I'll Be Seeing You" at B&K's Roosevelt theatre in Chicago.

A space grabber was the tieup with the Payroll Division of the Treasury Department whereby a Blind Date dinner party was staged at the Hotel Blackstone. Seven girls, chosen by the Payroll Savings Division for their outstanding War Bond sales had blind dates with seven war heroes. At this party the first Seventh War Loan Minute-Man Flag was raised by the Seven Minute-Man Girls.

WLS broadcast special features of the blind date party direct from the hotel. Interviewed were Mayor Kelly, the seven Chicago girls and war heroes. Newspapers covered the event.

Another space grabber was a special contest for the best selected letter on the subject "How Returning Servicemen Should be Helped to Adjust Themselves to Civilian Life." The L. Fish Furniture Company promoted the contest through a 1,000-line ad in the *Herald American* and a full-page ad in the *Chicago Times*. Blowups of the ad were displayed in the windows of their stores and announcements made over their Sunday's radio program. Pictures of IBSY stars with full picture credits dominated the ads. A 500-line ad in the *Chicago Tribune* by Fannie May Candy Stores using Shirley Temple and large picture credits was also promoted. This ad was displayed in 35 of Fannie May's windows.

Another tieup with picture's credit resulted in 50 window displays in the Becker Cleaning Stores, streamers read "I'll Be Seeing You Early About Your Spring Cleaning." YMCA branches posted 14x22 cards in all departments. 15,000 postcards were distributed by AWVS.

By Staff Photographer

GEORGE DELIS, general manager for the A. G. Constant theatres, Canton, Ohio, was a recent visitor at the Round Table.

Davidson's Clothing Matinee Proves Highly Successful

On behalf of the National Clothing Drive, Ted Davidson at Warner's Sigma theatre, Lima, Ohio, promoted a free Saturday matinee for kiddies under the sponsorship of the Lions Club.

The children were given a full length western plus five short subjects and cartoons. Ted was also able to promote an accordion player and a community sing was conducted with Ted acting as maestro.

Newspaper publicity was garnered a week previous to the show and Ted also promoted free spot announcements from station WLOK. All principals in the grade schools were contacted and they, in turn, made announcements in assemblies. Admission was advertised as two pounds of clothing, and Davidson reports that approximately 10 pounds per child were realized from an attendance of 650 children, or three tons of clothing.

Brien Gives Coloring Books On "Thin Man" Engagement

Concentrating on his kiddie patronage for the date on "The Thin Man Goes Home," Lige Brien at Warner's Enright, Pittsburgh, Pa., offered a free color book to every child seeing the feature. A one-sheet was planted in the lobby 10 days in advance, so that parents could tell the children about the offer.

A special overhead lobby display was built for the occasion, consisting of cutout letters each with metallic, the title painted in yellow with the first letter of each worked in orange. A three-foot circle at each end carried a hit line from the picture.

FROM READER

CAMPAIGN AT OKINAWA THRILLS THEATREMAN

Dear Gang:

I am sorry I haven't written before, but in the past two months I have been very busy and been on the go continuously.

To begin with, after leaving Pearl Harbor, we went to Guadalcanal and picked up cargo and personnel of the . . . Gun Battalion of the Marine Corps. In this outfit was one officer from College Park and also Lt. Irwin from South Carolina, who was connected with Wilby-Kincey Theatres. As soon as they came aboard, we found out we were taking them to Okinawa for the invasion the . . . of April.

We left Guadalcanal the . . . of March for Ulithi. This was to be a stop-over for supplies and other cargo needed before we hit Okinawa. While at Ulithi, *Life Magazine* had their representatives to photograph this convoy and I understand it was written up in *Life* as "Life Goes to a Party Before an Invasion." Here we saw a beautiful sight with all the large warships, transports, hospital ships and every type of ship imaginable. Looking at all the guns made you realize how fortunate we were to be on this team.

Leaving Ulithi, we arrived at Okinawa on Love plus 2. Out here they designate the invasion day as "L" where they used "D" in the E.T.O. Upon arriving at Okinawa, it was only natural for all of us to be tense with excitement as this was our first big invasion and we did not know how the gun crews would act once an enemy plane came in range. We had certainly trained them enough and you will see later where it paid off in dividends, as they came through with "flying colors."

After we had been there for one week, we unloaded all Marine cargo and personnel and participated in five enemy air raids, shooting down one "Val" plane and getting credit for three assists. After shooting down the first plane, all the tenseness was gone and the gun crews were wishing for other Jap planes to come over so they could paint the Jap plane on the Conn.

One evening we had a little excitement when the Japs started firing artillery shells at us and after five had landed within 100 yards of the ship we had to proceed to sea for the night out of enemy range and could not return until the next morning until a battleship had knocked out this enemy position. We were underway from Okinawa and in the immediate area when the U. S. Naval Hospital Ship, U.S.S. *Comfort,* was struck by an enemy bomb. We were ordered to assist her, but fortunately she was able to proceed under her own power.

At present, we are at a rear area waiting for repairs to our port engine which was damaged in making a beaching at Okinawa. It looks like we will be out of operations for . . . In all, the operation was quite a show and the only bad feature, we haven't had any mail for over 60 days. Am hoping to have some in the next day or two.

I hope this letter finds you in the best of health.—*Lt. Frank Bickerstaff, U.S.S. LST* 1000, *San Francisco, Cal. (Former city manager, L&J Theatres, Athens, Ga., and* 1941 *Quigley Bronze Grand Awards winner.)*

Charninsky's "Marietta" Date

To help sell his date on "Naughty Marietta" at the Rialto theatre, Dallas, Tex., Louie Charninsky ran special ads in advance and put up a full-size front of 24-sheets atop his marquee. Radio announcements were had on three stations and stories landed in the local newspapers. 30 by 40s and 40 by 60s were used in the lobby in advance and the trailer also run well in advance.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

BUSINESS OPPORTUNITIES

OWNER RETIRING—WILL SELL BECAUSE OF age. Well diversified income producing property; entire business block—fireproof construction, now renting. Post Office, Drugstore, Pool Hall, Restaurant. Owner operates. Thirty-room hotel, natural hot water baths; picture theatre, liquor store. Reasonable terms to right party. CHAS. F. RUMBAUGH, Pagosa Springs, Colorado.

WANTED—INFLUENTIAL FINANCIALLY INTERested members to organize Theatrical Animation Studio. B. G. BENNETT, 340 LaSalle Ave., Hampton, Va.

STUDIO EQUIPMENT

BLUE SEAL CINEGLOW SOUND FILM RECORDing amplifier with Jenkins Adair condenser microphone, cables and trunks. $125.; Newman Sinclair 35mm. camera, three lenses, 6 magazines, tripod, 16V motor, leather cases, all accessories, $1,250; Akeley Western Electric Newsreel Sound Camera, $6,995; continuous contact 16mm. Printers, Picture, Track or both, $1,375; Miles 16mm. Recorder Reproducer, $195. Send for Summer Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

VENTILATING EQUIPMENT

IMMEDIATE DELIVERIES SOME SIZE BLOWERS —Maybe yours among them—new Air Washers, rotary spray mat type, worth with any blower—easily installed. 5,000 cfm., $115.; 7,000 cfm., $140.; 10,000 cfm., $170.; 15,000 cfm., $200; 20,000 cfm., $230. Diffuser grilles from $21.80. AA-5 MRO Priority required. Send for Air Conditioning Bulletins. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

SEVERAL SELECTIONS BEAUTIFUL CHAIRS FOR large houses—1,100 American rebuilt metal lined reupholstered red striped velour padded backs, dark green plastic leatherette box spring cushions, $9.50; 900 Irwin rebuilt, reupholstered panel back, box spring cushions, $7.50; 410 Stafford rebuilt, reupholstered panel back, box spring cushions, $6.95; 242 American ball-bearing (in two lots) heavy reupholstered panel back, reupholstered box spring cushion chairs, $6.50; 300 solid Oak Auditorium Chairs, refinished, $3.95. Wire now for stock list. 600 pieces heavy green Pullman velour, 22" x 36", dry-cleaned, $1.25. S. O. S. CINEMA SUPPLY CORP., New York 18.

PAIR SIMPLEX PROJECTORS REAR SHUTTER BB intermittent mechanisms with Thyde changeovers, heavy duty stands, latest RCA Sound Equipment complete, Suprex Lamps, 50/50 ampere Forest Magnesium Rectifier. $3,500. CROWN, 346 West 44th St., New York.

ALL YOU NEED IS THE THEATRE—COMPLETE Simplex Booth Outfits consisting rebuilt projectors, lamphouses, lens, new soundheads, motors, amplifier, new speakers and sound screen. Guaranteed one year—$1,500; why pay more? S. O. S. CINEMA SUPPLY CORP., New York 18.

METAL CHAIRS 30-INCH WITH BACK, $5; 26-INCH, $3.50. Dark green leatherette 52", $1.35 in rolls; less $1.50 yard. Fans, pedestal, AC, 24", new AC motor $100. Generators 25/25 ampere $75. Three point stands Simplex pair $75. CROWN, 345 West 44th St., New York.

NEW EQUIPMENT

KOLLMORGAN SNAPLITE LARGE DIAMETER coated lenses, $65.; Automaticket Machines, immediate shipment, ceiling prices; 24" pedestal Air Circulators, $75; electric Water Coolers, 10 gpm bubbler type, $220.; Rear Shutters for Simplex, $69.75; Flextone washable sound screens, 30½c ft., Beaded, 44½c. Summer Catalog ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

HELP WANTED

EXPERIENCED THEATRE, SOUND AND PROJECTion engineers. Essential industry. Starting salary $3,800 annually, plus traveling expenses. State qualifications. BOX 1862, MOTION PICTURE HERALD.

MANAGER—THEATRE IN SMALL TOWN, ADIRondack Mountains, New York State. Year around job. State salary and full particulars. BOX 1867, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs, $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE SHOOTING - CHARTS. THE little book, with the blue cover all good operators reach for when trouble starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

THEATRES

FOR SALE ONLY THEATRE IN TENNESSEE'S fastest growing community—5,000 population, good business, 375 seats, new equipment. Price, $4,500, terms. Selling account wife's health. WRITE 4722 KERLE STREET, Jacksonville, Fla.

WISH TO BUY THEATRE IN MID-WEST TOWN of about 2,000 population. Up to $20,000. BASHARA-CHASE COMPANY, 115 N. Taylor, South Bend, Ind.

EXPERIENCED INDEPENDENT THEATRE MAN wants to buy or lease theatre in town up to 5,000 population, no nearby opposition. Send picture, complete details, reason for selling first letter. A. HOLLAND, P. O. Box 703, Marion, Ind.

WANTED—MOTION PICTURE THEATRE IN INDIana, Ohio, Kentucky or Tennessee. J. B. KOENIG, 3424 Addison Ave., Fort Wayne 3, Ind.

DESIRE TO LEASE THEATRE IN NEW YORK City or vicinity. BOX 1864, MOTION PICTURE HERALD.

POSITIONS WANTED

EXECUTIVE POSITION WANTED BY CAPABLE man now in charge USA distribution of foreign government. Knows production and all phases of film work. Experienced business man and administrator. World traveler, six languages. A natural for foreign or overseas department. BOX 1868, MOTION PICTURE HERALD.

SIGN PAINTING

SIGN PAINTING; EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

SERVICES

FIRE EXTINGUISHER AND DOOR CLOSERS. ALL types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

Several Personnel Changes In Philadelphia Branches

There have been a number of personnel changes among the Philadelphia exchanges. William Solomon, former ad sales manager for 20th Century-Fox, resigned to become a salesman for the PRC exchange in that city. Harry Dressler, booker at 20th Century-Fox, also left to become a salesman for Monogram. Mr. Dressler is succeeded by Mae Greenus, who has been a bookers' stenographer at the exchange for a number of years.

One of the veteran members of the Philadelphia booking fraternity shifted this week to a new company, when Mary Meadowcroft transferred from Republic to PRC, where she took up reins as head booker under new branch head Frank Hamerman, formerly Republic salesman in that city.

Geraghty, Screen Writer, Dies at 62

Tom G. Geraghty, 62, pioneer screen writer and former head of the Hollywood Bureau of Censorship of the Office of War Information, died June 5 in a private sanitarium in Culver City, Cal., after a long illness. Private funeral services were held June 8 at the Little Church of the Flowers, Forest Lawn Memorial Park, Cal.

Tom G. Geraghty

Mr. Geraghty had film credits on more than 100 originals and adaptations and was closely associated with such stars as Gloria Swanson, Douglas Fairbanks, Sr., Mary Pickford, W. C. Fields and Thomas Meighan. He wrote the story upon which the picture "Mr. Robinson Crusoe" was based and for a time was employed by an Italian company to plan a film based on the history of the Milan opera.

At the beginning of the war in Europe, he was producing English films. Upon his return to America, he indicated that he had a film ready for production after the war and a play ready for presentation on the London stage. Neither project materialized, however, because of the war.

He is survived by two sons, Maurice and Gerald, and two daughters, Sheila and Carmelita, who is Mrs. Carey Wilson, wife of the Metro-Goldwyn-Mayer producer. Mr. Geraghty's wife, who died several years ago, was Ethel Carmen de Casseres, a member of an old California family.

Louis Ganz

Louis Ganz, 47, supervisor for the Rapf and Ruden theatres in New Jersey, died of a heart attack Monday in Bloomfield, N. J. He had been associated with the circuit for the past seven years. His widow, a son and daughter survive. Services were held Tuesday in New York.

Frank C. Olsen

Frank C. Olsen, 52, business manager and secretary-treasurer of the stagehands union, Chicago, for 18 years, died June 5. He is succeeded by James T. Ryan, vice-president. Mr. Olsen is survived by his widow, Kathryn, and two brothers.

I. E. Swirnoff

I. E. Swirnoff, an associate with Ben Marcus in the Marcus and Swirnoff Theatres, Inc., died June 9, at his home in Nellsville, Wis., following a short illness. Mr. Swirnoff, who was 38 years old, is survived by his wife and three children.

Two Circus Officials Begin Prison Terms

Two officials of the Ringling Brothers-Barnum and Bailey Circus, convicted on manslaughter charges in connection with the Hartford circus fire last July 6, began their prison terms in the Connecticut state prison June 7. They are George S. Smith, general manager, and Leonard J. Aylesworth, boss canvasman. Both face terms of from one year and a day to five years. Four other officials were convicted on manslaughter charges during the trial. James A. Haley, vice-president; Edward R. Versteeg, chief electrician, and William Caley, seatman, entered prison April 7 while David W. Blanchfield, wagon boss, received a suspended sentence.

Goodman Back with Paramount

Monroe Goodman, assistant to Oscar A. Morgan, sales manager for Paramount shorts and newsreel, has been honorably discharged from the United States Army and is resuming his former position in the short subjects department. Mr. Goodman completed 26 months in the armed services and was last stationed at Kelly Field, San Antonio, in charge of the post theatre there.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

RELEASE CHART BY COMPANIES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Junior Miss

Twentieth Century-Fox — Family Comedy

When "Junior Miss" is catalogued as a family picture, the term simply means it is that exhibitors' delight, a film with no restrictions on its audience appeal and no limits on its box official potential. Its rich comedy stems from the small incident of America at home, as up-to-date as the latest jive and as timeless as Christmas. If the fine cast, headed by Peggy Ann Garner and Allyn Joslyn, lacks top drawing power, the story has created its own large waiting audience through Sally Benson's original magazine sketches and the great success of the stage play on Broadway and the road.

George Seaton adapted the Jerome Chodorov-Joseph Fields play and then embarked on as fine a job of direction as the screen has seen in several seasons. He presents with equal sympathy the awkward attempts of a 13-year-old to take her place in an adult world and the mounting irritation of her father over skates in the hallway, endless jargon on the telephone and ill-fated meddling in his business affairs.

The story is a cleverly integrated series of incidents in the lives of the Graves family at the time when the father is expecting a junior partnership, the pretty 16-year-old is attracting a succession of gangling swains and the younger miss is learning about Life from the movies. Young Judy, acting on the assumption that her newly returned uncle needs rehabilitation, "like Tyrone Power," promotes a romance between him and the daughter of her father's boss. It is her most successful venture but it has nearly tragic consequences. Luckily, her own first grown-up date unwittingly turns the tide, and the film ends full of promises for Judy and all men of good will.

While the screen never lacks interest, several sequences are comedy highlights. One is the New Year's Day climax when frayed nerves, after an evening's celebration, give way before the onslaught of Judy's artful romancing, a procession of callers and a rebirth of family pride. Graves' boss, led to believe that his prospective son-in-law is an ex-convict, fires his new junior partner. Mrs. Graves rushes to the defense of her brother, whose obscure past includes a weakness for drink but no prison sentence. And Judy, seeing her entire screenplay collapse on her head, renounces worldly pleasures like school dances and prepares for the poverty and humiliation which must be her lot. Sister's callers, party manners and all, are shown the door without ceremony.

Striking a less dramatic note, but equally amusing, is Christmas Day. Here the interest is in the intimate detail of opening packages, expressing surprise and delight—genuine or otherwise—and then settling down to the business of getting through the rest of the day. Judy gets her first high-heeled shoes and a purse with pockets for lipstick and cigarettes, but ends the day hugging the baby doll which had provoked nothing but scorn in the morning.

Characterizations are as familiar and delightful as the incidents, with Peggy Ann Garner giving her usual outstanding performance and Joslyn, as the harassed father, shading the rest of an excellent cast. Even in brief roles there are memorable personalities. Connie Gilchrist plays the maid-of-all-work whose affection, disapproval and resignation are expressed without words. Another is Judy's "most intimate friend," a stocky, unattractive youngster with a dangerous abundance of worldly wisdom, fearlessly portrayed by Barbara Whiting.

Throughout the picture audiences should keep up a steady accompaniment of laughs and chuckles, marking their recognition and satisfaction. The production gives evidence of painstaking attention to detail by William Perlberg, and emerges smooth in its presentation as well as constant in its merriment.

Seen in the home office projection room. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, August, 1945. Running time, 94 min. PCA No. 10830. General audience classification.

Judy Graves ....Peggy Ann Garner
Harry Graves ....Allyn Joslyn
Michael Dunne, Faye Marlowe, Mona Freeman, Sylvia Field, Barbara Whiting, Stanley Prager, John Alexander, Connie Gilchrist, Scotty Beckett, Alan Edwards, Dorothy Christy.

Incendiary Blonde

Paramount—Hutton Plays Guinan

Paramount's 33rd Anniversary special is a lavish show of brilliant costumes in Technicolor, lively production numbers, gay and nostalgic music and a central personality from the heart of show business itself. It celebrates in song and story the almost legendary career of Texas Guinan, who rode out of a wild west show to take Broadway by storm—and make them like it. As the toast of the speakeasy era, Betty Hutton proves it could be done, and incidentally shows herself a capable dramatic actress as well as a dynamic entertainer.

In fact, her vitality gives the film its brisk pace and overshadows the characters in the story as Texas herself must have dominated all around her. This is quite a feat when Academy Award winner Barry Fitzgerald is in the cast as her improvident but Irish father, and Arturo de Cordova, Charlie Ruggles and Albert Dekker appear in supporting roles. But whether she's busting broncos for prize money at a Texas rodeo or welcoming "suckers" at $25 a plate in a Broadway night club, she takes the center of the stage and holds it against all comers.

Production numbers vary the usual pattern in both content and treatment. There's a wild west show with Betty on a white horse bringing up the posse in the rear of the Indians and the stagecoach. And there are some spectacular uses of Technicolor in the song and dance interludes to the tune of old-time favorites like "Row, Row Row" and "What Do You Want to Make Those Eyes at Me For?" Maurice Rocco does an energetic piano "boogie" arrangement of "Darktown Strutters Ball" for a specialty highlight. Music inclines to "ragtime" and its jazz successors, with one blues number, "It Had to Be You," striking the romantic keynote.

The love story which Claude Binyon and Frank Butler have woven in and out of the lively cataloguing of successes is an unhappy one, as misunderstandings and finally death keep the lovers apart. But there is plenty of comedy to compensate.

George Marshall directed the film with a fine appreciation of its opportunities for action and spectacle.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, August 31, 1945. Running time, 113 min. PCA No. 9004. General audience classification.

Texas Guinan ....Betty Hutton
Bill Kilgannon ....Arturo de Cordova
Mike Guinan ....Barry Fitzgerald
Cherokee Jim ....Charles Ruggles
Albert Dekker, Bill Goodwin, Mary Phillips, Edward Ciannelli, Ted Mapes, Charles C. Wilson, The Maxellos, Maurice Rocco.

Conflict

Warner—Bogart in a Murder Story

Humphrey Bogart, one of the Top Ten Money-Making Stars in MOTION PICTURE HERALD'S 1944 poll of exhibitors, is back again here in the sinister type of role that elevated him to that rank. No gangster this time, but a no less lethal character because cast as a gentleman of means who is honest and upright about everything except killing his wife, he commits his crime early in the picture with the audience looking on and spends the rest of the running time trying to get away with it. With Alexis Smith and Sydney Greenstreet as principal cast company, he seems to have another money picture to add to his collection.

The place is an unnamed city and surrounding terrain, and the time is pre- or post-war, since the title refers not to a state of world but to a state of emotion in which the principal character finds himself when he falls in love with his wife's sister. Torn between love and loyalty, he kills his wife and all but escapes detection, being tripped up finally by a psychologist, a friend of the family, who collaborates with the police department in a campaign of psychological pressuring which impels the murderer first to doubt his sanity and then to betray his guilt.

The screenplay by Arthur T. Horman and Dwight Taylor, from an original story by Robert Siodmak and Alfred Neumann, is skillfully contrived and immensely effective in creating and sustaining suspense. It does not keep the audience in the dark as to who committed the murder, but it does keep observers wondering how the killer is ever going to be detected, finally delivering a complete surprise by resort to a clue that's been in plain sight all along.

Production by William Jacobs is smooth and compelling, and Curtis Bernhardt's direction is brilliant.

Previewed at the studio. Reviewer's Rating: Good.—William R. Weaver.

Release date, June 30, 1945. Running time, 86 min. PCA No. 9641. General audience classification.
Richard Mason ....Humphrey Bogart
Evelyn Turner ....Alexis Smith
Sydney Greenstreet, Rose Hobart, Charles Drake, Grant Mitchell, Pat O'Moore, Ann Shoemaker, Frank Wilcox, Ed Stanley, James Flavin, Mary Servoss.

Bedside Manner

United Artists—Romantic Comedy

"Bedside Manner" is a sophisticated comedy produced and directed by Andrew Stone. Its personalities are John Carroll, Ruth Hussey, Charles Ruggles and Ann Rutherford. It has an amusing story with a succession of laugh-provoking incidents.

John Carroll is a dashing, wise-cracking test pilot and well suits the part. Ruth Hussey as a lady doctor has a solid role which she handles with ease and assurance. She reads her lines in a crisp manner which adds a snappy tone to the film.

The setting is a once small midwestern town that is now bulging because of war work. Ruth Hussey is visiting her "Uncle Doc," played by Charles Ruggles. He wants her to stay and help him with his far too large practice, but she is determined to go to Chicago and take a job in scientific research. John Carroll, the test pilot, comes on the scene after a crash landing. Miss Hussey has to take a few stitches in his head and meanwhile Carroll is smitten by the attractive doctor. He feigns a mental upset and she remains to give him psychiatric treatment. In the end she realizes that it was all a big joke and she is content to give up her Chicago job because she is now in love with Carroll.

The comic situations are amusing but familiar. The story is diverting and the dialogue contains some bright and pleasant lines. It is based on a *Saturday Evening Post* story by Robert Carson. The adaptation for the screen was made by Frederick Jackson and Malcolm Stuart Boylan.

Seen at the Normandie theatre, New York, where the audience was quietly amused. Reviewer's Rating: Average.—M. R. Y.

Release date, not set. Running time, 79 min. PCA No. 10679. General audience classification.
Morgan Hale ....John Carroll
Hedy Fredericks ....Ruth Hussey
Doc Fredericks ....Charles Ruggles
Lola ....Ann Rutherford
Claudia Drake, Renee Godfrey, Esther Dale, Grant Mitchell, Joel McGinnis, John James, Frank James, Bert Roach, Vera Marsh, Sid Taylor, Earl Hodgins, Mary Currier, Constance Purdy, Mrs. Gardner Crane, Joe Delvin, Dimitrios Alexis, Don Brody.

Jungle Captive

Universal—Horror Show

Here is another one of Universal's variations on the Frankenstein theme of bringing a person to life to the accompaniment of gurgling test tubes and flashing lights. This time the monster is a woman, Paula, the Ape Woman. But a woman with a beard and a low forehead, as it is excitingly demonstrated in this film, can be just as deadly as any other monster with screws in its neck.

This film easily merits its "horror" classification for, despite the use of all the familiar ingredients, there is a pace and tenseness to "Jungle Captive" that will hold an audience's attention.

The story has to do with that familiar mad doctor who is obsessed with restoring rabbits, monkeys and humans to life. This time the doctor kidnaps his woman assistant and pumps her blood into the body of the Ape Woman which he had stolen from a morgue. The doctor is murdered by the Ape Woman and the assistant is rescued by the other half of the romantic-interest team. There's little of plot novelty in this film, but the old plot is still good for thrills as acted by Otto Kruger, Rondo Hatton and a pack of vicious dogs. All the tricks to scare are used and most of them are effective.

The screenplay is by M. Coates Webster and Dwight V. Babcock. Harold Young directed and Morgan B. Cox produced.

Previewed at the home office projection room. Reviewer's Rating: Good.—Ray Lanning.

Release date, June 29, 1945. Running time, 63 min. PCA No. 10503. General audience classification.
Dr. Stendahl ....Otto Kruger
Ann Forrester ....Amelita Ward
Don Young ....Phil Brown
Harrigan ....Jerome Cowan
Moloch ....Rondo Hatton

Ten Cents a Dance

Columbia—Comedy with Music

Gay and spirited, the latest little romantic comedy to come from the studios of Columbia, sails along entertainingly, frequently breaking into song.

As a millionaire soldier, Robert Scott, and his buddy, Jimmy Lloyd, go out on a 36-hour pass seeking fun. They drift into a dance hall and soon achieve their objective, plus a lot of unsought trouble, romance and adventure.

Jane Frazee and Joan Woodbury, dance hall hostesses trying to get funds to pay for a friend's operation, hear of the soldier's wealth, and with John Calvert, sinister dance hall owner, plot to draw him into a crooked card game. When love develops, the girls lose interest in the scheme, but Calvert has other designs, which provide the hard-hitting climax to the film.

Many isolated scenes, although distinct from the main plot, provide much of the picture's charm. One such scene is the bicycle ride for the duet, built around the catchy tune, "Michael the Bicycle Rider." Miss Frazee's rendition of "It Must Be Jolly" is something else to sell.

Will Jason directed from an original screenplay by Morton Grant. Michel Kraike produced.

Seen at the Strand theatre, Brooklyn, where an afternoon audience expressed satisfaction. Reviewer's Rating: Average.—Mandel Herbstman.

Release date, June 7, 1945. Running time, 60 min. PCA No. 10730. General audience classification.
Jeannie Hollis ....Jane Frazee
Billy Sparks ....Jimmy Lloyd
Robert Scott, Joan Woodbury, John Calvert, George McKay, Edward Hyans, Dorothea Kent, Carole Mathews, Muriel Morris, Pattie Robbins, Marilyn Johnson, Jewell McGowan, Billy Nelson.

The Frozen Ghost

Universal—Wax Works Murder

Here's a film that has a good idea for a murder story. But somehow this Inner Sanctum Mystery lost its direction during the filming and as a consequence the audience is going to have difficulty in trying to decide whether this story is an out-and-out murder story or one with spirit-world overtones.

Universal played a game of pin the tail on the donkey when they named this one, for the subject matter concerns not ghosts but a hypnotist—a hypnotist obsessed with the idea that he has the power to kill with his eyes. Lon Chaney, as the hypnotist, gets this idea when one of his subjects falls dead while in a trance. Chaney then goes into seclusion at a friend's wax museum and there the complications of the picture begin. There are three blondes who complicate the story, only one of whom lives to see the film's happy ending, and there is a mad plastic surgeon who throws knives and pushes people into flaming furnaces.

The story starts out, easily enough, on a high level of interest by tentatively offering a psychological study of an obsessed man. But midway the story bogs, splits into many small pieces and the psychological interest is dropped in favor of the more usual and obvious elements of murder story.

Harold Young's direction has brought a lot of chilling atmosphere into the story and Evelyn Ankers, as the principal blonde interest easily keeps up the romantic side of the film. William Cowan was the associate producer for this film which was written by Bernard Schubert and Luci Ward.

Seen in the home office projection room. Reviewer's Rating: Fair.—R. L.

Release date, June 29, 1945. Running time, 61 min. PCA No. 10322. General audience classification.
Alex Gregor.......................................Lon Chaney
Maura Daniel..................................Evelyn Ankers
George Keene.................................Milburn Stone
Inspector Brant.........................Douglass Dumbrille
Martin Kosleck, Elena Verdugo, Tala Birell, Arthur Hohl.

Why Girls Leave Home

PRC—Exploitation Picture

It was back in 1921, which veterans will remember as a depression year, that a film entitled "Why Girls Leave Home" issued from the Warner corner and made the cash registers run hot boxes. To be sure, the picture didn't tell why, which was beside the point, and this one doesn't either, but since girls are still leaving, perhaps in even greater number now, it's doubtless to be expected that the cash registers are in for another beating.

The picture produced by Sam Sax to carry the title this time concerns itself with the career of a girl possessed of a singing voice and with access to a clarinet player employed in a night club. He gets her a job there and she gets all but killed for finding out too fast how the customers get bumped off and who bumps them. A lot of things happen, including the singing of three songs by Jay Livingston and Ray Evans, before a reporter with a heart of gold puts everything to rights.

William Berke directed the enterprise, using a script by Fanya Foss Lawrence and Bradford Ropes based on a story by the former.

Previewed at the studio. Reviewer's Rating: Average.—W. R. W.

Release date, not set. Running time, 69 min. PCA No. 10841. General audience classification.
Diana Leslie .... .Pamela Blake
Chris Williams ....Sheldon Leonard
Lola Lane, Elisha Cook, Jr., Paul Guilfoyle, Constance Worth, Claudia Drake, Virginia Brissac, Thomas Jackson, Evelynne Eaton, Peggy Lou Biano, Fred Kohler, Walter Baldwin, Robert Emmett Keane.

Santa Fe Saddlemates

Republic—Western

Sunset Carson rides again, this time in pursuit of a band of jewel smugglers whose activities have become embarrassing to the United States Government. His exploits form the basis for the kind of picture which Western fans have enjoyed for many years. Associate producer and director Thomas Carr turned in a workmanlike job, and Bennett Cohen's screenplay has some suspenseful moments.

Linda Stirling, as an enterprising newspaperwoman, has more to do than usually falls to the lot of the Western heroine, and she does it with grace. Overhearing a conversation between Sunset and the governor of New Mexico, she trails the former when he is sent out to round up the smugglers. Discovering that the outlaws have learned Sunset's identity, she is able to warn him. The cowboy knocks out half-a-dozen of the smugglers with his fists, and polishes off the others with his pistol. All in all, the picture provides an active afternoon for actor and audience alike.

Seen at Hollywood's Hitching Post theatre, before a lethargic audience. Reviewer's Rating: Average.—Thalia Bell.

Release date, June 2, 1945. Running time, 56 min. PCA No. 10819. General audience classification.
Sunset ....Sunset Carson
Ann Morton ... .Linda Stirling
Olin Howlin, Roy Barcroft, Bud Geary, Kenne Duncan.

Three's a Crowd

Republic—Weak Thriller

This is an attempt to capture the haunting atmosphere and dramatic style of narration in "Rebecca."

Pamela Blake as the beautiful and wealthy heiress who is suspected of the murder of one of her two suitors acquits herself only from the standpoint of appearance. She is not yet quite ready for a heavy part of this nature.

Three murders and the death of the guilty party are painfully portrayed before the happy couple is exonerated. Gertrude Michael, Pamela's sister-in-law and the most innocent looking of them all, is the murderess—a fact that the audience will have a hard time believing even after her confession, because of faulty story structure.

The picture will get by only in houses where most patrons are not too analytical, and as a program picture.

Walter H. Goetz was associate producer. Lesley Selander directed from a Dane Lussier screen play based on the novel "Hasty Wedding" by Mignon G. Eberhart.

Reviewed at the Logan theatre, Chicago, where the children in the audience seemed to enjoy it. Reviewer's Rating: Fair.—Sam Honigberg.

Release date, May 23, 1945. Running time, 58 min. PCA No. 10599. General audience classification.

Diane Whipple	Pamela Blake
Jeffrey Locke	Charles Gordon
Sophie Whipple	Gertrude Michael

Pierre Watkin, Virginia Brissac, Ted Hecht, Roland Varno, Anne O'Neal, Grady Sutton, Tom London, Bud Geary, Nennette Vallon.

A Thousand and One Nights

Columbia—Technicolor Fantasy for Fun

This all-out excursion into the field of fantasy, undertaken primarily for fun and winding up in a gale of laughter, rates with the best of its kind on all points and above the previous best as to humor. It tells again, with all the opulence money and coloration can achieve and with the wit and imagination most undertakings in kind have grievously lacked, the old story of Aladdin and the lamp, still a hit among hits and all new, bright and shiny as produced by Samuel Bischoff and directed by Alfred E. Green. It's a property that can be depended upon to thrive as it plays.

Cornel Wilde plays Aladdin, making a neat job of it, and Evelyn Keyes is a feast for the eye and a tonic for tired spirits as the obedient but emotionally rebellious genie who makes things happen for the possessor of the lamp and finally, for herself. Phil Silvers, as Aladdin's companion, given to thieving and addicted to jive talk a la 1945, carries the comedy burden and collects a thousand laughs without seeming to try. Adele Jergens supplies as much blonde beauty as any princess ever dreamed up by a screen writer.

Wilfrid H. Pettit supplied the original story and collaborated with Richard English and Jack Henley on the script, which roundly kids the Aladdin tale without ever quite doing violence to the basic idea. It contains such items as a gin rummy game and a radio broadcast, but these liberties are taken with the discretion of artistic integrity, and they enrich rather than cheapen the enterprise. It's a grand writing job, superbly performed.

There is much in the box office records concerning fantasies, beginning back there with the first "Thief of Bagdad" and coming on down, to warrant confidence that this one will establish gross statistics that read like the serial numbers on greenbacks. It's no secret that several studios have thrown odds and ends together in front of a Technicolor camera in recent times, termed the resultant footage a fantasy and collected fat profits unearned by merit. That this intelligently conceived, skilfully executed and brilliantly packaged fantasy will delight theatre customers and cashiers wherever and whenever it's shown appears as certain as sunrise.

Previewed at the Pantages theatre, Hollywood, where a midweek audience revelled in it. Reviewer's Rating: Excellent.—William R. Weaver.

Release date, July 12, 1945. Running time, 95 min. PCA No. 10541. General audience classification.

Aladdin	Cornel Wilde
The Genie	Evelyn Keyes
Abdullah	Phil Silvers
Princess Armina	Adele Jergens

Dusty Anderson, Dennis Hoey, Philip Van Zandt, Gus Schilling.

(*Review reprinted from last week's* Herald)

TEEN-AGE GIRLS (20th-Fox)

March of Time

That effervescent phenomenon of America at War, the modern teen-age girl, is given comprehensive attention and analysis in the latest March of Time subject. Swiftly-paced scenes reveal the tastes, habits and hobbies of the exuberant youngsters and go on to show how department stores, fashion clinics, newspapers, magazines and modeling agencies are now catering to them. It is the opinion of the editors of the film that their madcap antics do not indicate any dangerous trend and that ultimately their youthful vibrancy will give way to the future role of a mature and respected American woman.

The subject, one of general interest, is enhanced by forceful narration and graphic photography.

Release date, June 15, 1945. 17 *minutes*

WE ACCUSE (Shapiro)

Atrocity Film

This 72-minute Russian documentary film, produced by Irwin Shapiro, New York, deals with the Kharkov trials of the Nazis criminals and the atrocities they inflicted upon their Russian victims. With a grimly eloquent commentary written by John Bright and narrated by Everett Sloane, the film constitutes a pictoral catalogue in Nazi monstrousness that is almost beyond belief. If offers some excellent photography of the conquering Wehrmacht rolling over Europe, brisk scenes of the Red Army couteattacking, candid courtroom shots of the accused and their pleas for leniency. Although American audiences may now be hardened to horror films, the broken and mutilated bodies of innocent women and children is something that will burn into the memory. In the final scene, the convicted war criminals hang in a public square. The select audience at the Little Carnegie Playhouse, New York, where it is now playing, seemed deeply moved. 72 *minutes*

ADVANCE SYNOPSES
and information

ON STAGE, EVERYBODY
(Universal)

PRODUCER: Warren Wilson. DIRECTOR: Jean Yarbrough. PLAYERS: Jack Oakie, Peggy Ryan, Johnny Coy, June Brady, Georgianna Bannister, Billy Usher and Eddie Russell.

MUSICAL. A veteran vaudeville actor detests radio. Eventually he and his granddaughter find that they can get no more bookings. He goes to an actor's home, and the girl goes to live with her maternal grandfather. Finally the actor overcomes his aversion to radio, and organizes a successful radio show, in which he is joined by the girl and her fiancee.

NOW IT CAN BE TOLD
(20th Century-Fox)

PRODUCER: Louis de Rochemont. DIRECTOR: Henry Hathaway. PLAYERS: William Eythe, Lloyd Nolan, Gene Lockhart, Rene Carson.

SPY DRAMA. Based on fact, this is the story of the war-time activities of the Federal Bureau of Investigation, and tells of the trapping of a ring of Nazi spies and saboteurs.

MEXICANA
(Republic)

PRODUCER - DIRECTOR: Al Santell. PLAYERS: Constance Moore, Tito Guizar, Leo Carrillo, Jean Stevens, Estelita.

MUSICAL COMEDY. An American musical-comedy star goes to Mexico to fill a singing engagement with Mexico's leading crooner. For publicity purposes, the pair pretend they are married. A Mexican dancer tries to break up the budding romance. When she learns the marriage is a hoax, she reveals the facts to the newspapers. However, she only succeeds in bringing the American girl and the Mexican singer together.

KITTEN ON THE KEYS
(20th Century-Fox)

PRODUCER: George Jessel. DIRECTOR: Gregory Ratoff. PLAYERS: Maureen O'Hara, Dick Haymes, Harry James and his Music Makers, Reginald Gardiner, Stanley Proger, B. S. Pully.

MUSICAL COMEDY. A young woman who is dean of a school of classical music goes to New York to engage a conductor for a series of concerts. On the trip she meets a bandleader with whom she has a disagreement over music. In order to annoy him, she goes to the nightclub where he plays, engaging as her escort for the evening a young man whom she believes to be unemployed. It develops, however, that the latter is in reality a well-known crooner. Romance blossoms between the two, and the girl becomes a convert to 'swing' music and gives up her affiliation with the school.

THE SPIDER
(20th Century-Fox)

PRODUCER: Ben Silvey. DIRECTOR: Robert Webb. PLAYERS: Richard Conte, Faye Marlowe, Martin Kosleck, Harry Seymour, Charles Tannen.

MELODRAMA. A private detective meets a girl in a bar in New Orleans. He discovers that her life is in danger, and after many complications, discovers the perpetrators of the plot against her. The criminals are brought to justice, and the girl and the detective are married.

THE ENCHANTED VOYAGE
(20th Century-Fox)

PRODUCER: Walter Morosco. DIRECTOR: Lloyd Bacon. PLAYERS: John Payne, June Haver, Charlotte Greenwood.

ROMANTIC DRAMA. A carpenter, whose life's ambition is to build a boat, finally succeeds in doing so, but finds no place to sail the vessel. So he equips it with wheels, and sets sail southward on U. S. Highway No. 1, accompanied by a young man, a young woman and a child. After many adventures, the group reaches Florida. The young man and woman are married, and the carpenter returns home, happy to have fulfilled his ambition.

UNCLE HARRY
(Universal)

PRODUCER: Joan Harrison. DIRECTOR: Robert Siodmak. PLAYERS: George Sanders, Geraldine Fitzgerald, Ella Raines, Moyna McGill, Sara Allgood.

MELODRAMA. Two sisters are successful in preventing their brother's marriage. The brother avenges himself by poisoning one of his sisters. Evidence points to the other sister as the guilty party, and although the brother confesses, he is not believed. The sister is hanged, and the brother has himself committed to an insane asylum.

LEAVE HER TO HEAVEN
(20th Century-Fox)

PRODUCER: William Bacher. DIRECTOR: John M. Stahl. PLAYERS: Gene Tierney, Jeanne Crain, Cornel Wilde, Reed Hadley, Ray Collins.

MELODRAMA. A jealous wife is responsible for the death of her husband's younger brother. When she subsequently discovers that her husband has fallen in love with her sister, she takes poison. The husband is held responsible for her death, and sent to prison. Eventually he is cleared, and marries the sister.

RELEASE CHART *By Companies*

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2502. Complete listing of 1943-44 Features, by Company, in order of release, may be found on pages 2070 and 2071 of the Product Digest Section in the August 26, 1944 issue.

COLUMBIA

Prod. No.	Title	Release Date
6201	Cowboy from Lonesome River	Sep. 21,'44
6016	Strange Affair	Oct. 5,'44
6028	Meet Miss Bobby Socks	Oct 12,'44
6021	Shadows in the Night	Oct. 19,'44
6035	The Unwritten Code	Oct. 26,'44
6022	Mark of the Whistler	Nov. 2,'44
6033	Sergeant Mike	Nov. 9,'44
6202	Cyclone Prairie Rangers	Nov. 9,'44
6040	The Missing Juror	Nov. 16,'44
6032	She's a Sweetheart	Dec. 7,'44
6038	Dancing in Manhattan	Dec. 14,'44
6203	Saddle Leather Law	Dec. 21,'44
6003	Together Again	Dec. 22,'44
6025	Tahiti Nights	Dec. 28,'44
6039	Let's Go Steady	Jan. 4,'45
6041	Youth On Trial	Jan. 11,'45
6014	Eadie Was a Lady	Jan. 23,'45
6024	I Love a Mystery	Jan. 25,'45
6204	Sagebrush Heroes	Feb. 1,'45
6221	Sing Me a Song of Texas	Feb. 8,'45
6002	Tonight and Every Night	Feb. 22,'45
6019	Leave It to Blondie	Feb. 22,'45
6017	The Crime Doctor's Courage	Feb. 27,'45
6034	A Guy, A Gal, A Pal	Mar. 8,'45
6205	Rough Ridin' Justice	Mar. 15,'45
6018	Rough, Tough and Ready	Mar. 22,'45
6037	Escape in the Fog	Apr. 5,'45
6026	Eve Knew Her Apples	Apr 12,'45
6222	Rockin' in the Rockies	Apr. 17,'45
6023	Power of the Whistler	Apr. 19,'45
6206	Return of the Durango Kid	Apr. 19,'45
6006	Counter-Attack	Apr. 26,'45
6031	Boston Blackie Booked on Suspicion	May. 10,'45
6207	Both Barrels Blazing	May 17,'45
6010	The Fighting Guardsman	May 24,'45
6029	Ten Cents a Dance	June 7,'45
...	Rhythm Roundup	June 7,'45
6036	Blonde from Brooklyn	June 21,'45
....	Boston Blackie's Rendezvous	July 5,'45
....	A Thousand and One Nights	July 12,'45
....	You Can't Do Without Love	July 26,'45

SPECIAL

Prod. No.	Title	Release Date
....	A Song to Remember	Mar. 1,'45

Prod. No.	Title	Release Date
. ..	Rustlers of the Badlands	Not Set
.. .	Prairie Raiders	Not Set
....	Blazing the Western Trail	Not Set
....	Lawless Empire	Not Set
....	Over 21	Not Set
....	Kiss and Tell	Not Set
....	Bandit of Sherwood Forest	Not Set
....	Rusty	Not Set
....	Outlaws of the Rockies	Not Set
....	Gay Senorita	Not Set
....	I Love a Bandleader	Not Set
....	Texas Panhandle	Not Set
....	Pardon My Past	Not Set
.. .	Some Call It Love	Not Set
....	Powder River	Not Set
....	The Kansan	Not Set
....	Snafu	Not Set
....	Burning the Trail	Not Set
....	Song of the Prairie	Not Set

MGM

Block 9

Prod. No.	Title	Release Date
501	The Seventh Cross	Sep.,'44
502	Barbary Coast Gent	Sep.,'44
504	Maisie Goes to Reno	Sep.,'44
503	Waterloo Bridge (R)	Sep.,'44
505	Marriage Is a Private Affair	Oct.,'44
506	Kismet	Oct.,'44
507	Mrs. Parkington	Nov.,'44
508	Naughty Marietta (R)	Nov.,'44
510	An American Romance	Nov.,'44
509	Lost in a Harem	Dec.,'44

SPECIAL

Prod. No.	Title	Release Date
500	Dragon Seed	Aug.,'44
511	Thirty Seconds Over Tokyo	Jan.,'45
512	Meet Me in St. Louis	Jan.,'45
521	National Velvet	Apr.,'45
527	Valley of Decision	June,'45

Block 10

Prod. No.	Title	Release Date
513	The Thin Man Goes Home	Jan.,'45
514	Main Street After Dark	Jan.,'45
515	Music for Millions	Feb.,'45
516	Blonde Fever	Feb.,'45
517	This Man's Navy	Feb.,'45
518	Between Two Women	Mar.,'45
519	Nothing But Trouble	Mar.,'45
520	Keep Your Powder Dry	Mar.,'45

Block 11

Prod. No.	Title	Release Date
522	Without Love	May,'45
523	Gentle Annie	May,'45
524	The Clock	May,'45
525	Picture of Dorian Gray	June,'45
526	Son of Lassie	June,'45

Prod. No.	Title	Release Date
....	Ziegfeld Follies	Not Set
....	Anchors Aweigh	Not Set
....	Thrill of a Romance	Not Set
....	Hold High the Torch	Not Set
....	Our Vines Have Tender Grapes	Not Set
...	Weekend at the Waldorf	Not Set
....	Bewitched	Not Set
....	Twice Blessed	Not Set
....	Hidden Eye	Not Set
....	Her Highness and the Bellboy	Not Set
....	Yolanda and the Thief	Not Set
....	The Harvey Girls	Not Set
....	Early to Wed	Not Set
....	Dangerous Partners	Not Set
...	They Were Expendable	Not Set
...	For Better, For Worse	Not Set
...	Abbott & Costello In Hollywood	Not Set
....	She Went to the Races	Not Set
....	This Strange Adventure	Not Set
....	Letter for Evie	Not Set
....	Postman Always Rings Twice	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	A Wave, A Wac and a Marine	Nov. 8,'44
....	Enemy of Women	Nov. 10,'44
....	Ghost Guns	Nov. 17,'44
....	When Strangers Marry	Nov. 24,'44
....	Song of the Range	Dec. 1,'44
....	Crazy Knights	Dec. 8,'44
....	Shadow of Suspicion	Dec. 15,'44
....	Alaska	Dec. 22,'44
....	Bowery Champs	Dec. 29,'44
....	The Navajo Trail	Jan. 5,'45
....	Army Wives	Jan. 12,'45
....	Adventures of Kitty O'Day	Jan. 19,'45
....	The Jade Mask	Jan. 26,'45
....	Forever Yours	Jan. 26,'45
....	The Cisco Kid Returns	Feb. 9,'45
....	Gun Smoke	Feb. 16,'45
....	There Goes Kelly	Feb. 16,'45
....	Dillinger	Mar. 2,'45
....	Fashion Model	Mar. 2,'45
....	Docks of New York	Mar. 9,'45
....	G. I. Honeymoon	Apr. 6,'45
....	The Scarlet Clue	May 5,'45
....	China's Little Devils	May 12,'45
....	In Old New Mexico	May 19,'45
....	Main Street Girl	June 1,'45
....	Springtime in Texas	June 2,'45
....	Trouble Chasers	June 2,'45
....	Flame of the West	June 9,'45
....	Muggs Rides Again	June 16,'45
....	Divorce	June 22,'45
..	Come Out Fighting	Sep. 14,'45

Prod. No.	Title	Release Date
....	Saddle Serenade	Not Set
....	Sunbonnet Sue	Not Set
....	Song of the Border	Not Set
....	Gregory	Not Set
....	Shanghai Cobra	Not Set

PARAMOUNT

Block 1

Prod. No.	Title	Release Date
4401	Rainbow Island	
4402	Till We Meet Again	
4403	National Barn Dance	
4404	Our Hearts Were Young and Gay	
4405	Dark Mountain	

Block 2

Prod. No.	Title	Release Date
4406	And Now Tomorrow	
4407	Man in Half Moon Street	
4408	Frenchman's Creek	
4409	One Body Too Many	
4410	Ministry of Fear	

Block 3

Prod. No.	Title	Release Date
4411	Here Come the Waves	
4412	Dangerous Passage	
4413	For Whom the Bell Tolls	
4414	Practically Yours	
4415	Double Exposure	

Block 4

Prod. No.	Title	Release Date
4416	Bring On the Girls	
4417	The Unseen	
4418	Salty O'Rourke	
4419	High Powered	

Block 5

Prod. No.	Title	Release Date
4421	Affairs of Susan	May 25,'45
4422	Murder, He Says	June 8,'45
4423	Scared Stiff	June 22,'45
4424	A Medal for Benny	June 29,'45

Block 6

Prod. No.	Title	Release Date
4426	Out of This World	July 13,'45
4427	One Exciting Night	July 27,'45
4428	You Came Along	Sept. 14,'45

SPECIAL

Prod. No.	Title	Release Date
4431	Incendiary Blonde	Aug. 31,'45

REISSUES

Prod. No.	Title	Release Date
4432	Sign of the Cross	
4433	Northwest Mounted Police	Aug. 26,'45
4434	This Gun for Hire	Aug. 26,'45

Prod. No.	Title	Release Date
.. .	Road to Utopia	Not Set
....	Two Years Before the Mast	Not Set
....	Kitty	Not Set
....	Miss Susie Slagle's	Not Set
....	Duffy's Tavern	Not Set
....	Love Letters	Not Set
....	The Lost Weekend	Not Set
....	The Virginian	Not Set
....	Hold That Blonde!	Not Set
....	Masquerade in Mexico	Not Set
....	Follow That Woman	Not Set
....	The Well-Groomed Bride	Not Set
....	Blue Dahlia	Not Set
....	Our Hearts Were Growing Up	Not Set
....	People Are Funny	Not Set
....	Stork Club	Not Set
....	Too Good to Be True	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
505	Dixie Jamboree	Aug. 15,'44
509	Swing Hostess	Sep. 8,'44
551	Gangsters of the Frontier	Sep. 21,'44
....	Wild Horse Phantom	Oct. 28,'44
....	I'm from Arkansas	Oct. 31,'44
....	I Accuse My Parents	Nov. 4,'44
....	Dead or Alive	Nov. 9,'44
....	Bluebeard	Nov. 11,'44
....	The Great Mike	Nov. 15,'44
....	Rogues' Gallery	Dec. 6,'45
....	Oath of Vengeance	Dec. 9,'44
.. .	The Town Went Wild	Dec. 15,'44
....	Castle of Crimes	Dec. 22,'44
....	Whispering Skull	Dec. 29,'44
....	His Brother's Ghost	Feb. 3,'45
....	Kid Sister	Feb. 6,'45
....	Marked for Murder	Feb. 8,'45
....	Spell of Amy Nugent	Feb. 10,'45
....	Fog Island	Feb. 15,'45
....	The Man Who Walked Alone	Mar. 15,'45
....	Out of the Night	Mar. 31,'45
....	Crime, Inc.	Apr. 15,'45
....	Shadows of Death	Apr. 19,'45
....	Hollywood and Vine	Apr. 25,'45
....	Phantom of 42nd St.	May 2,'45
....	Enemy of the Law	May 7,'45
....	The Lady Confesses	May 16,'45
....	The Missing Corpse	June 1,'45
....	Gangsters' Den	June 14,'45
...	The Silver Fleet	June 15,'45
....	Three in the Saddle	June 29,'45

Prod. No.	Title	Release Date
....	Enchanted Forest	Not Set
....	Why Girls Leave Home	Not Set
...	Apology for Murder	Not Set
....	White Pongo	Not Set
...	Dangerous Intruder	Not Set
....	Arson Squad	Not Set
....	Song of Old Wyoming	Not Set

Prod. No.	Title	Release Late
....	Frontier Fugitives	Not Set
....	Club Havana	Not Set
. ..	Checkmate	Not Set
....	Flying Bullets	Not Set
....	Stage Coach Outlaws	Not Set
....	Border Bad Men	Not Set

RKO

Block 1

Prod. No.	Title	Release Date
501	None But the Lonely Heart	
502	The Master Race	
503	Tall in the Saddle	
504	Goin' to Town	
505	My Pal, Wolf	

SPECIAL

Prod. No.	Title	Release Date
581	Casanova Brown	
582	The Woman in the Window	
583	Belle of the Yukon	
584	It's a Pleasure	
551	The Princess and the Pirate	
591	The Three Caballeros	
552	Wonder Man	

1945-46

Prod. No.	Title	Release Date
681	Along Came Jones	

Block 2

Prod. No.	Title	Release Date
506	Girl Rush	
507	Falcon in Hollywood	
508	Murder, My Sweet	
509	Nevada	
510	Experiment Perilous	

Block 3

Prod. No.	Title	Release Date
511	What a Blonde	
512	Pan-American	
513	Having Wonderful Crime	
514	Betrayal from the East	
515	The Enchanted Cottage	

Block 4

Prod. No.	Title	Release Date
519	China Sky	
516	Zombies on Broadway	
518	Tarzan and the Amazons	
517	The Body Snatcher	
520	Those Endearing Young Charms	

Block 5

Prod. No.	Title	Release Date
521	Two O'Clock Courage	
522	The Brighton Strangler	
523	Back to Bataan	
524	West of the Pecos	
525	George White's Scandals	

Prod. No.	Title	Release Date
....	Isle of the Dead	Not Set
....	Hotel Reserve	Not Set
...	Spanish Main	Not Set
....	Johnny Angel	Not Set
....	Sing Your Way Home	Not Set
....	The Amorous Ghost	Not Set
....	Most Dangerous Game	Not Set
....	First Man into Tokyo	Not Set
....	Mama Loves Papa	Not Set
....	Falcon in San Francisco	Not Set
...	Bells of St. Mary's	Not Set
....	Tomorrow Is Forever	Not Set
...	Radio Stars on Parade	Not Set
....	Ding Dong Williams	Not Set
....	Deadline at Dawn	Not Set
....	Wanderer of the Wasteland	Not Set
....	Dick Tracy	Not Set

REPUBLIC

Prod. No.	Title	Release Date
461	Silver City Kid	July 20,'44
451	Bordertown Trail	Aug. 11,'44
401	Sing, Neighbor, Sing	Aug. 12,'44
462	Stagecoach to Monterey	Sep. 15,'44
3314	Cheyenne Wildcat	Sep. 30,'44
452	Code of the Prairie	Oct. 6,'44
403	My Buddy	Oct. 12,'44
463	Sheriff of Sundown	Nov. 7,'44
402	End of the Road	Nov. 10,'44
3315	Vigilantes of Dodge City	Nov. 15,'44
404	Faces in the Fog	Nov. 30,'44
405	Brazil	Nov. 30,'44
453	Firebrands of Arizona	Dec. 1,'44
408	Thoroughbreds	Dec. 23,'44
406	Lake Placid Serenade	Dec. 23,'44
407	The Big Bonanza	Dec. 30,'44
3316	Sheriff of Las Vegas	Dec. 31,'44
409	Grissly's Millions	Jan. 16,'45
410	The Big Show-Off	Jan. 22,'45
464	The Topeka Terror	Jan. 26,'45
3317	Great Stagecoach Robbery	Feb. 15,'45
411	Song for Miss Julie	Feb. 19,'45
454	Sheriff of Cimarron	Feb. 28,'45
441	Utah	Mar. 21,'45
412	The Great Flamarion	Mar. 30,'45
414	Identity Unknown	Apr. 2,'45
413	Earl Carroll Vanities	Apr. 5,'45
5301	Melody Ranch (R)	Apr. 15,'45
465	Corpus Christi Bandits	Apr. 20,'45
433	The Phantom Speaks	May 10,'45
3318	Lone Texas Ranger	May 20,'45
434	Vampire's Ghost	May 21,'45
416	Three's A Crowd	May 23,'45
415	Flame of the Barbary Coast	May 28,'45
455	Santa Fe Saddlemates	June 2,'45
420	A Sporting Chance	June 4,'45
442	Bells of Rosarita	June 19,'45
417	Chicago Kid	June 29,'45
419	Hitchhike to Happiness	July 16,'45
418	Steppin' in Society	July 29,'45
443	Man from Oklahoma	Aug. 1,'45

Prod. No.	Title	Release Date
....	Jealousy	Not Set
....	Swingin' on a Rainbow	Not Set
....	Tell It to a Star	Not Set
....	Captain Tugboat Annie	Not Set
....	Gangs of the Waterfront	Not Set
....	Road to Alcatraz	Not Set
....	An Angel Comes to Brooklyn	Not Set
....	Behind City Lights	Not Set
....	Fatal Witness	Not Set
....	Texas Manhunt	Not Set
....	The Cheaters	Not Set
....	Scotland Yard Investigator	Not Set
....	Girls of the Big House	Not Set
....	Marshal of Laredo	Not Set
....	The Tiger Woman	Not Set
....	Colorado Pioneers	Not Set
....	Trail of Kit Carson	Not Set
....	The Woman Who Came Back	Not Set
....	Union Pacific Scouts	Not Set
....	Wagon Wheels Westward	Not Set
....	Bandit of the Badlands	Not Set
....	California Gold Rush	Not Set
....	Song of Mexico	Not Set
....	Oregon Trail	Not Set
....	Mexicana	Not Set
....	Love, Honor and Goodbye	Not Set
....	Rough Riders of Cheyenne	Not Set
....	Sunset in El Dorado	Not Set

20TH-FOX

Prod. No.	Title	Release Date
501	Take It or Leave It	Aug.,'44
502	Wing and a Prayer	Aug.,'44
503	Sweet and Lowdown	Sep.,'44
504	Dangerous Journey	Sep.,'44
505	Greenwich Village	Sep.,'44
506	The Big Noise	Oct.,'44
507	In the Meantime, Darling	Oct.,'44
508	Irish Eyes Are Smiling	Oct.,'44
509	Laura	Nov.,'44
510	Something for the Boys	Nov.,'44
512	Winged Victory	Dec.,'44
513	Sunday Dinner for a Soldier	Dec.,'44
514	Keys of the Kingdom	Jan.,'45
515	The Fighting Lady	Jan.,'45
516	Hangover Square	Feb.,'45
517	A Tree Grows in Brooklyn	Feb.,'45
518	Thunderhead—Son of Flicka	Mar.,'45
519	Circumstantial Evidence	Mar.,'45
520	Song of Bernadette	Apr.,'45
521	A Royal Scandal	Apr.,'45
522	Molly and Me	Apr.,'45
524	Diamond Horseshoe	May,'45
525	The Bullfighters	May,'45
526	Where Do We Go From Here?	June,'45
527	Don Juan Quilligan	June.'45
523	Call of the Wild (R)	June 15,'45
528	Within These Walls	July,'45
529	Nob Hill	July,'45

SPECIAL

Prod. No.	Title	Release Date
530	Wilson	Aug.,'45

(Tentative)

1945-46

Prod. No.	Title	Release Date
....	A Bell for Adano	Aug.,'45
....	Junior Miss	Aug.,'45
....	Captain Eddie	Sept.,'45
....	Caribbean Mystery	Sept.,'45
....	State Fair	Oct.,'45
....	Now It Can Be Told	Oct., 45
....	Colonel Effingham's Raid	Nov.,'45
....	Dolly Sisters	Nov.,'45
....	Fallen Angel	Dec.,'45
....	Dragonwyck	Dec.,'45
....	Kitten on the Keys	Jan.,'46
....	Enchanted Voyage	Feb.,'46
....	Leave Her to Heaven	Mar.,'46
....	The Spider	Mar.,'46

Prod. No.	Title	Release Date
....	Bon Voyage	Not Set
....	San Demetrio	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Summer Storm	July 14,'44
....	Since You Went Away	July 20,'44
...	Abroad with Two Yanks	Aug 4,'44
....	Dark Waters	Nov. 10,'44
....	3 Is a Family	Nov. 23,'44
....	Guest in the House	Dec. 8,'44
....	Tomorrow the World	Dec. 29,'44
....	I'll Be Seeing You	Jan. 5,'45
....	Mr. Emmanuel	Jan. 19,'45
....	Delightfully Dangerous	Mar. 31,'45
....	Brewster's Millions	Apr. 7,'45
....	It's in the Bag	Apr. 21,'45
....	Colonel Blimp	May 4,'45
....	The Southerner	May 18,'45
....	The Great John L.	May 25,'45

Prod. No.	Title	Release Date
....	Story of G. I. Joe	Not Set
....	Spellbound	Not Set
....	Blood on the Sun	Not Set
....	A Walk in the Sun	Not Set
....	Bedside Manner	Not Set
....	What Every Woman Wants	Not Set
....	Paris—Underground	Not Set
....	Captain Kidd	Not Set
....	Young Widow	Not Set
....	This Happy Breed	Not Set
....	2,000 Women	Not Set
....	Blithe Spirit	Not Set
....	Henry V	Not Set
....	Caesar & Cleopatra	Not Set
....	Duel in the Sun	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
9005	Gypsy Wildcat	Sep. 1,'44
9022	Moonlight and Cactus	Sep. 8,'44
9008	The Merry Monahans	Sep. 15,'44
9019	Pearl of Death	Sep. 22,'44
9017	San Diego, I Love You	Sep. 29,'44
9030	The Singing Sheriff	Oct. 6,'44
9024	Babes on Swing Street	Oct. 13,'44
9009	The Climax	Oct. 20,'44
9072	Bowery to Broadway	Nov. 3,'44
9026	Dead Man's Eyes	Nov. 10,'44
9081	Riders of Santa Fe	Nov. 10,'44
9029	Reckless Age	Nov. 17,'44
9018	Enter Arsene Lupin	Nov. 24,'44
9034	Murder in the Blue Room	Dec. 1,'44
9031	Hi, Beautiful	Dec. 8,'44
9067	My Gal Loves Music	Dec. 15,'44
9082	The Old Texas Trail	Dec. 15,'44
9023	Destiny	Dec. 22,'44
9071	Can't Help Singing	Dec. 29,'44
9035	Night Club Girl	Jan. 5,'45
9020	She Gets Her Man	Jan. 12,'45
9039	Under Western Skies	Jan. 19,'45
9010	The Suspect	Jan. 26,'45
9002	Here Come the Co-eds	Feb. 2,'45
9021	Her Lucky Night	Feb. 9,'45
9013	House of Frankenstein	Feb. 16,'45
9036	The Mummy's Curse	Feb. 16,'45
9012	Frisco Sal	Feb. 23,'45
9006	Sudan	Mar. 2,'45
9025	House of Fear	Mar. 16,'45
9027	I'll Remember April	Apr. 13,'45
9040	Song of the Sarong	Apr. 20,'45
9083	Beyond the Pecos	Apr. 27,'45
9073	Salome, Where She Danced	Apr. 27,'45
9011	Patrick the Great	May 4,'45
9028	Honeymoon Ahead	May 11,'45
9033	Swing Out Sister	May 18,'45
9016	See My Lawyer	May 25,'45
....	That's the Spirit	June 1,'45
9084	Renegades of the Rio Grande	June 1,'45
9041	I'll Tell the World	June 8,'45
9042	Blonde Ransom	June 15,'45
....	Penthouse Rhythm	June 22,'45
9032	The Frozen Ghost	June 29,'45
....	Jungle Captive	June 29,'45
....	The Naughty Nineties	July 6,'45
....	On Stage, Everybody	July 13,'45
....	The Beautiful Cheat	July 20,'45
....	The Woman in Green	July 27,'45
....	Uncle Harry	Aug. 3,'45

Prod. No.	Title	Release Date
....	Fairy Tale Murder	Not Set
....	Easy to Look At	Not Set
....	Night in Paradise	Not Set
....	Senorita from the West	Not Set
....	Lady on a Train	Not Set
....	Strange Confession	Not Set
....	Men in Her Diary	Not Set
....	Girl On the Spot	Not Set
...	Pillow of Death	Not Set
....	The Crimson Canary	Not Set
....	Once Upon a Dream	Not Set
....	Frontier Gal	Not Set
....	Alibi in Ermine	Not Set
....	Once Upon a Dream	Not Set

WARNER BROTHERS

Prod. No.	Title	Release Date
401	Janie	Sep. 2,'44
402	Crime by Night	Sep. 9,'44
403	Arsenic and Old Lace	Sep. 23,'44
404	The Last Ride	Oct. 7,'44
405	The Conspirators	Oct. 21,'44
406	The Very Thought of You	Nov. 11,'44
407	The Doughgirls	Nov. 25,'44
409	The Hollywood Canteen	Dec. 30,'44
410	To Have and Have Not	Jan. 20,'45
411	Objective Burma	Feb. 17,'45
412	Roughly Speaking	Mar. 3,45
413	Hotel Berlin	Mar. 17,'45
414	God Is My Co-Pilot	Apr. 7,'45
415	The Horn Blows at Midnight	Apr. 28,'45
416	Escape in the Desert	May 19,'45
417	Pillow to Post	June 9,'45
418	Conflict	June 30,'45
419	The Corn Is Green	July 21,'45
420	Christmas in Connecticut	Aug. 11,'45

Prod. No.	Title	Release Date
....	Devotion	Not Set
....	Saratoga Trunk	Not Set
....	Rhapsody in Blue	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	Escape in the Desert	Not Set
....	Of Human Bondage	Not Set
....	Nobody Lives Forever	Not Set
....	San Antonio	Not Set
....	The Big Sleep	Not Set
....	Pride of the Marines	Not Set
....	Mildred Pierce	Not Set
....	Three Strangers	Not Set
....	Too Young to Know	Not Set
....	Shadow of a Woman	Not Set
....	Stolen Life	Not Set
....	Time, Place and Girl	Not Set
....	Danger Signal	Not Set
....	Janie Gets Married	Not Set
....	The Two Mrs. Carrolls	Not Set
....	Confidential Agent	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(*) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2488-2489, issue of June 9, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2500, issue of June 16, 1945.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*— REVIEWED —* *M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	82m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Affairs of Susan, The	Para.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2455
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	.
Alaska	Mono.	.. .	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	2406
Along Came Jones	RKO	681	Gary Cooper-Loretta Young	Special	....	....	....	2278	
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	.
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Angel Comes to Brooklyn, An	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	....	....	2384	....
Animal Kingdom, The	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Not Set	....	....	....	2418	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Not Set	....	....	....	2467	....
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	2242	....
Back to Bataan (formerly Invisible Army)	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	....
Bandit of Sherwood Forest (col.)	Col.	....	Cornel Wilde-Anita Louise	Not Set	....	....	....	2434	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Beautiful Cheat, The (formerly It's Never Too Late)	Univ.	....	Noah Beery, Jr.-Bonita Granville	July 20,'45	....	....	....	2384	....
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	79m	June 16,'45	2498	2250	....
Behind City Lights	Rep.	....	Lynne Roberts-William Terry	Not Set	....	....	....	2418	....
Bell for Adano, A	20th-Fox	....	Gene Tierney-John Hodiak	Aug.,'45	....	....	....	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	....
Bells of St. Mary's, The	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	..	....	....	2434	....
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	2455
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	2406
Bewitched (formerly Alter Ego)	MGM	....	Phyllis Thaxter-Edmund Gwenn	Not Set	....	....	....	2310	....
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Apr. 27,'45	59m	....	....	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Blithe Spirit (British)	Two Cities-GFD	....	Rex Harrison-Constance Cummings	Not Set	96m	Apr. 28,'45	2425	....	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2394	2142	2342
Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	..	....	....	2403	....
Blonde Ransom	Univ.	9042	Donald Cook-Virginia Grey	June 15,'45	68m	June 9,'45	2486	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	94m	May 5,'45	2433	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2342
Bon Voyage	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
Boston Blackie's Rendezvous	Col.	.	Chester Morris-Nina Foch	July 5,'45	...	....	....	2467	....
Both Barrels Blazing	Col.	6207	Charles Starrett	May 17,'45	58m	May 26,'45	2465	2403	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 1,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Apr. 7,'45	79m	Mar. 17,'45	2361	2142	....
Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	....
Bring on the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	2455
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lillyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	....
CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350	....	....
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	..
Captain Eddie	20th-Fox	....	Fred MacMurray-Lynn Bari	Sept.,'45	....	....	....	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Not Set	....	....	....	2353	....

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Title	Company	Prod. Number	Stars	Release Date	Running Time	M. P. Herald Issue	Product Digest Page	Advance Synopsis Page	Service Data Page
Captain Tugboat Annie	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set	....	....	....	2403	....
Caribbean Mystery	20th-Fox	....	James Dunn-Sheila Ryan	Sept.,'45	....	....	....	2366	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
Cheaters, The	Rep.	....	Joseph Schildkraut-Billie Burke	Not Set	....	....	....	2454	....
Checkmate	PRC	....	Dick Fraser-Cy Kendall	Not Set	....	....	....	2467	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	....
China's Little Devils	Mono.	..	Harry Carey-Paul Kelly	May 12,'45	75m	May 5,'45	2433	1994	....
Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	....	....	2142	....
Cinderella Jones	WB	..	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	65m	....	....	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Blimp (British) (color)	UA	....	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	....	....
Colonel Effingham's Raid	20th-Fox	....	Charles Coburn-Joan Bennett	Nov.,'45	....	....	....	2259	....
Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 14,'45	....	....	....	2366	....
Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	....
Corpus Christi Bandits	Rep.	465	Allan Lane-Helen Talbot	Apr. 20,'45	55m	May 12,'45	2445	2353	....
Counter-Attack	Col.	6006	Paul Muni-Marguerite Chapman	Apr. 26,'45	89m	Apr. 7,'45	2393	2216	2455
Cowboy and the Lady (R.)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	2455
Crimson Canary, The	Univ.	....	Noah Beery, Jr.-Lois Collier	Not Set	....	....	....	2467	....
Cross My Heart	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Intruder, The	PRC	....	Charles Arnt-Veda Ann Borg	Not Set	....	....	....	2418	....
Dangerous Journey	20th-Fox	504	Burma travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	89m	Nov. 4,'44	2165	1983	2455
Dawn Over France (French)	Famous Int.	....	Raimu-Berval	Mar. 15,'45	72m	Mar. 31,'45	2382	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2338	2250	2455
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	....	....	2216	....
Diamond Horseshoe (color)	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	....
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 2,'45	72m	Mar. 17,'45	2361	2166	2455
Divorce	Mono.	....	Kay Francis-Bruce Cabot	June 22,'45	71m	May 26,'45	2465	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Dolly Sisters, The (color)	20th-Fox	....	Betty Grable-John Payne	Nov.,'45	....	....	....	2384	....
Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Dragonwyck (color)	20th-Fox	....	Gene Tierney-Vincent Price	Dec.,'45	....	....	....	2403	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2366	....
Duffy's Tavern	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	....	....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	413	Dennis O'Keefe-Constance Moore	Apr. 5,'45	91m	Mar. 10,'45	2349	2242	2455
Early to Wed	MGM	....	Lucille Ball-Van Johnson	Not Set	....	....	....	2366	....
East Side of Heaven (Reissue)	Univ.	....	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
Easy to Look At	Univ.	....	Gloria Jean-Kirby Grant	Not Set	....	....	....	2418	....
1812 (Russian)	Artkino	....	War feature	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	2455
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	....	....	2279	....
Enchanted Voyage, The	20th-Fox	....	John Payne-June Haver	Feb.,'46	....	....	....	2499	....
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	59m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 8,'44	2181	2166	....
Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	....
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	May 19,'45	2453	2310	....
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	Apr. 28,'45	2426	2007	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2406
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	....	....	2279	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	2406
Falcon in San Francisco, The	RKO	....	Tom Conway-Rita Corday	Not Set	....	....	....	2366	....
Fallen Angel	20th-Fox	....	Alice Faye-Dana Andrews	Dec.,'45	....	....	....	2454	....
Fanny by Gaslight (Br.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	61m	Apr. 7,'45	2394	2230	....

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Fatal Witness, The	Rep.	....	Evelyn Ankers-Richard Fraser	Not Set	....	....	....	2467	....
Fighting Guardsman, The	Col.	6010	Willard Parker-Anita Louise	May 24,'45	84m	....	....	2278	....
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	2455
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Man Into Tokyo	RKO	....	Tom Neal-Barbara Hale	Not Set	....	....	....	2366	....
Flame of the Barbary Coast	Rep.	415	John Wayne-Ann Dvorak	May 28,'45	91m	Apr. 21,'45	2413	1994	....
Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	....
Flight from Folly (British)	WB	....	Pat Kirkwood-Hugh Sinclair	Not Set	94m	Feb. 24,'45	2330	....	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	....
Forever Yours	Mono.	....	Gale Storm-Johnny Mack Brown	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
(formerly They Shall Have Faith)									
● For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	2455
Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	....
GANGS of the Waterfront	Rep.	....	Robert Armstrong-Stephanie Bachelor	Not Set		....	....	2403	....
Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	Mar. 10,'45	2350	...	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	....
George White's Scandals	RKO	525	Joan Davis-Jack Haley	Block 5	....	....	....	2366	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....
G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	....	....	....	2250	....
Girl on the Spot	Univ.	....	Lois Collier-Jess Barker	Not Set	....	....	....	2467	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
Girls of the Big House	Rep.	....	Lynne Roberts-Richard Powers	Not Set	....	....	....	2467	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	88m	Mar. 3,'45	2338	2203	2406
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sep. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	May 25,'45	96m	June 9,'45	2485	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	121m	Dec. 9,'44	2213	1983	2406
Guest Wife	UA	....	Claudette Colbert-Don Ameche	Not Set	...	....	....	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Mar. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	2455
Harvey Girls, The	MGM	....	Judy Garland-John Hodiak	Not Set	....	....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	2455
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2406
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	....	....	2259	....
Her Lucky Night	Univ.	9021	Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	63m	Feb. 3,'45	2298	2250	....
He Snoops to Conquer (British)	Col.	....	George Formby	Not Set	103m	Dec. 30,'44	2249	....	....
Hi, Beautiful	Univ.	9031	Martha O'Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	....	Edward Arnold-Frances Rafferty	Not Set	....	....	....	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hold That Blonde	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	....	....	2259	....
(formerly Good Intentions)									
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Apr. 25,'45	58m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner stars revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead	Univ.	9028	Allan Jones-Grace McDonald	May 11,'45	60m	May 5,'45	2433	2278	....
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	78m	Apr. 7,'45	2393	1715	....
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	2455
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	85m	Dec. 23,'44	2237	1913	2455
I'll Remember April	Univ.	9027	Gloria Jean-Kirby Grant	Apr. 13,'45	63m	Apr. 21,'45	2415	2230	....
I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....
Imitation of Life (Reissue)	Univ.	....	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	....	....	....
I'm from Arkansas	PRC		Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	....
In Old New Mexico	Mono.	....	Johnny Mack Brown	May 19,'45	62m	....	....	2354	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Block 6	....	....	....	7216	....

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It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2455
It's in the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	87m	Feb. 17,'45	2317	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	....	....	2279	....
Johnny Angel	RKO	....	George Raft-Signe Hasso	Block 6	....	....	....	2259	....
Jubilee (Russian)	Artkino	....	Comedy feature	Feb. 21,'45	40m	Mar. 10,'45	2350		....
Jungle Captive	Univ.	....	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	....
Junior Miss	20th-Fox	....	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2497	2403	....
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	2455
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2455
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Not Set	....	....	....	2353	....
Kitten on the Keys	20th-Fox	....	Maureen O'Hara-Dick Haymes	Jan.,'46	....	....	....	2499	....
Kitty	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
LADIES in the Green Hats (French)	Brill	....	French feature	Apr. 4,'45	93m	Apr. 28,'45	2426	....	....
Lady Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	64m	Mar. 31,'45	2381	2354	....
Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Not Set	....	....	....	2403	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
●Law of the Valley	Mono.	....	Johnny Mack Brown	Nov. 4,'44	52m	Oct. 21,'44	2150	2032	....
Leave Her to Heaven	20th-Fox	....	Gene Tierney-Cornel Wilde	Mar.,'46	....	....	....	2499	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
●Lights of Old Santa Fe	Rep.	346	Roy Rogers-Dale Evans	Nov. 6,'44	78m	Nov. 11,'44	2173	1994	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	May 20,'45	56m	June 9,'45	2485	2403	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The	Para.	....	Ray Milland-Jane Wyman	Not Set	....	....	....	2242	....
Love, Honor and Goodbye	Rep.	....	Virginia Bruce-Victor McLaglen	Not Set	....	....	....	2454	....
Love Letters	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2230	....
MADONNA of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....
Main Street Girl	Mono.	....	Doris Merrick-Eddie Quillan	June 1,'45	....	....	....	2418	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Mama Loves Papa	RKO	....	Leon Errol-Elisabeth Risdon	Not Set	....	....	....	2403	....
Man from Morocco, The (British)	ABPC-Pathe	....	Anton Walbrook-Margaretta Scott	Not Set	115m	Mar. 17,'45	2362	....	....
Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	....	....	....	2418	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,44	2150	1747	2406
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	65m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage (Russian)	Artkino	....	Comedy feature	Feb. 21,'45	47m	Mar. 10,'45	2350	....	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marshal of Laredo	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	....	....	2467	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Marthe Richard (Fr.)	Brill-Rosner	....	Erich von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Apr. 14,'45	2401	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2455
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Melody Ranch (Re-release)	Rep.	5301	Gene Autry	Apr. 15,'45	84m	Nov. 23,'40	2477	....	....
Men in Her Diary	Univ.	....	Jon Hall-Louise Allbritton	Not Set	....	....	....	2467	....
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mexicana	Rep.	....	Constance Moore-Tito Guizar	Not Set	....	....	....	2499	....
Mildred Pierce	WB	....	Joan Crawford-Jack Carson	Not Set	....	....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
Missing Corpse, The	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	62m	Apr. 28,'45	2426	2354	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle's	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	....	....	2216	....
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	2455
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carrillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Most Dangerous Game, The	RKO	....	John Loder-Audrey Long	Not Set	....	....	....	2384	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	93m	Sept. 23,'44	2110	....	2406
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	June 8,'45	95m	Apr. 14,'45	2041	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2455
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	2455
Musicians of Heaven (French)	English	....	Michele Morgan-Rene Lefevre	Feb. 28,'45	94m	Mar. 17,'45	2362	....	....
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Reputation	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218

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NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	521	Mickey Rooney-Jackie Jenkins	Apr.,'45	123m	Dec. 9,'44	2213	1763	2455
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2455
Naughty Nineties, The	Univ.	....	Abbott and Costello	July 6,'45	....	....	....	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	.	....	....	2279	....
Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	....
Nobody Lives Forever	WB	..	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2406
Northwest Mounted Police (Reissue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	..
Now It Can Be Told	20th-Fox	....	William Eythe-Lloyd Nolan	Oct.,'45	....	....	....	2499	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	....	....	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	2406
Of Human Bondage	WB	....	Paul Henreid-Eleanor Parker	Not Set	...	....	....	2093	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Dream	Univ.	....	Robert Paige-Susanna Foster	Not Set	....	....	....	2434	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Exciting Night	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15 '45	....	Oct. 25,'30	1993		....
On Stage, Everybody	Univ.	....	Jack Oakie-Peggy Ryan	July 13,'45	....	....	....	2499	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	..	....	.	2230	.
Out of the Night (reviewed as Strange Illusion)	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	....
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Not Set	....	....	....	2454	....
Passionate Ghost, The (formerly The Amorous Ghost)	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	....	....	2366	....
Patrick the Great	Univ.	9011	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	June 22,'45	60m	June 9,'45	2486	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	May 2,'45	58m	Apr. 7,'45	2394	2279	....
Phantom Speaks, The	Rep.	433	Richard Arlen-Lynn Roberts	May 10,'45	68m	Apr. 21,'45	2414	2354	....
Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2455
Pillow of Death	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	....	....	2454	....
Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
Place of One's Own, A (Br.)	Gains.	...	Margaret Lockwood-James Mason	Not Set	97m	Apr. 21,45	2414	....	....
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	May 5,'45	2434	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2455
Pride of the Marines (formerly This Love of Ours)	WB	....	John Garfield-Eleanor Parker	Not Set	....	....	....	2250	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Rebel, The (Mexican)	Clasa-Mohme	....	Jorge Negrete	Mar. 9,'45	112m	Mar. 24,'45	2374	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Renegades of the Rio Grande	Univ.	9084	Rod Cameron-Fuzzy Knight	June 1,'45	....	....	....	2454	....
Return of the Durango Kid	Col.	6206	Charles Starrett-Jean Stevens	Apr. 19,'45	57m	May 5,'45	2434	2366	....
Return of the Vikings (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Rhythm Roundup	Col.	....	Ken Curtis-Cheryl Walker	June 7,'45	....	....	....	2434	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	....	....	2166	....
Road to Alcatraz	Rep.	...	Robert Lowery-Jane Storey	Not Set	....	....	....	2418	....
Road to Utopia	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Rockin' in the Rockies	Col.	6222	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	67m	....	....	2354	....
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	2455
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	....
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	2455
Rustlers of the Badlands	Col.	....	Charles Starrett-Sally Bliss	Not Set	....	....	....	2418	....
Rusty	Col.	....	Ted Donaldson-Conrad Nagel	Not Set	....	....	....	2467	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Saddle Serenade	Mono.	....	Jimmy Wakely-Lee White	Not Set	....	....	....	2434	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	....
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	....
San Antonio (color)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	....	2216	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	56m	June 16,'45	2498	2467	....
Saratoga Trunk	WB	...	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	May 5,'45	65m	Apr. 28,'45	2425	2354	....
Scotland Yard Investigator	Rep.	....	Sir Aubrey Smith-Erich von Stroheim	Not Set	....	....	....	2467	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....

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See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Senorita from the West	Univ.	....	Allan Jones-Bonita Granville	Not Set	....	....	....	2418	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 19,'45	60m	Jan. 20,'45	2278	2230	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Silver Fleet, The	PRC	....	Ralph Richardson	June 15,'45	62m	Mar. 20,'43	2401	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	July 20,'44	174m	July 22,'44	2095	1635	2218
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Block 6	....	....	....	2354	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	....
●Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of Old Wyoming (formerly In Old Wyoming)	PRC	....	Eddie Dew-Jennifer Holt	Not Set	....	....	....	2454	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	9040	Nancy Kelly-William Gargan	Apr. 20,'45	65m	Apr. 14,'45	2402	2278	....
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2455
Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	....
Southerner, The	UA	....	Zachary Scott-Betty Field	May 18,'45	91m	May 5,'45	2433	2216	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Block 6	....	....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsav	Feb. 10,'45	63m	Feb. 17,'45	2317	....	....
Spider, The	20th-Fox	....	Richard Conte-Faye Marlowe	Mar.,'46	....	....	....	2499	....
Sporting Chance, A	Rep.	420	Jane Randolph-John O'Malley	June 4,'45	....	....	....	2403	....
Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
State Fair (color)	20th-Fox	....	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	....	....	....	2434	....
Steppin' in Society	Rep.	418	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	....
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Confession	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	....	....	2454	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	June 15,'45	56m	Apr. 21,'45	2414	....	....
Strawberry Roan (Br.)	Br. Natl.-Anglo	....	Billy Hartnell-Carol Raye	Not Set	78m	Mar. 17,'45	2362	....	....
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	2455
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunbonnet Sue	Mono.	....	Gale Storm-Phil Regan	Not Set	....	....	....	2454	....
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2406
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	2455
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
Swingin' on a Rainbow	Rep.	....	Brad Taylor-Jane Frazee	Not Set	....	....	....	2403	....
Swing Out, Sister	Univ.	9033	Rod Cameron-Arthur Treacher	May 18,'45	60m	May 5,'45	2434	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2406
Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	....
Tell It to a Star	Rep.		Robert Livingston-Ruth Terry	Not Set		......		2403	....
Ten Cents a Dance	Col.	6029	Jane Frazee-Jimmy Lloyd	June 7,'45	60m	June 16,'45	2498	2366	....
Texas Manhunt	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	...	....	....	2467	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	....	....	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	2406
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2406
32 Rue de Montmarte (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	2406
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27'45	2290	2203	....
Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	....
Thousand and One Nights, A (col.)	Col.	....	Cornell Wilde-Evelyn Keyes	July 12,'45	95m	June 16,'45	2499	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	81m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	2455
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
Three in the Saddle	PRC	....	Tex Ritter-Dave O'Brien	June 29,'45	....	....	....	2434	....
Three Strangers	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	...	....	....	2366	....
Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	58m	June 16,'45	2498	2353	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	105m	May 26,'45	2465	2203	....
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	2455
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Tiger Woman, The	Rep.	....	Adele Mara-Kane Richmond	Not Set	....	....	....	2467	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2406
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	85m	Dec. 23,'44	2237	2007	2406
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2406
Too Young to Know	WB	....	Faye Emerson-Zachary Scott	Not Set	....	....	....	2384	....
Topeka Terror	Rep.	464	Allan Lane-Linda Stirling	Jan. 26,'45	55m	Jan. 27,'45	2200	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	2455
Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	63m	....	....	2418	....
Twice Blessed	MGM	....	Lee & Lynn Wilde-James Craig	Not Set	77m	June 2,'45	2477	2354	....
Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
UNCLE Harry	Univ.	....	George Sanders-Ella Raines	Aug. 3,'45	....	....	....	2499	....
Under Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	..
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	...
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	2455
VALLEY of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	....
Vampire's Ghost, The	Rep.	434	John Abbott-Peggy Stewart	May 21,'45	59m	Apr. 21,'45	2414	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	....	....	2242	....
WAIT for Me (Russian)	Artkino	....	Feature dubbed in English	Mar. 17,'45	79m	Mar. 24,'45	2374	....	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	....	....	2242	...
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Waterloo Road (British)	Gains.-GFD	....	John Mills-Stewart Granger	Not Set	76m	Feb. 24,'45	2330	....	....
Wave, a Wac, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	...
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	....	....	2242	...
Welcome, Mr. Washington (Br.)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
When Strangers Marry	Mono.	.....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
●When the Lights Go on Again	PRC	41PS	James Lydon-Grant Mitchell	Oct. 23,'44	76m	Sept. 16,'44	2102	2032	2302
Where Do We Go from Here? (color)	20th-Fox	526	Fred MacMurray-Joan Leslie	June,'45	77m	May 26,'45	2465	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	55m	....	....	2186	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	....	....	....	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	....	....	2250	...
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	....	.
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
Without Love	MGM	522	Katharine Hepburn-Spencer Tracy	May,'45	111m	Mar. 24,'45	2373	2242	....
Woman in Green, The	Univ.	. . .	Basil Rathbone-Nigel Bruce	July 27,'45		. . . .	....	2403	...
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Wonder Man (color)	RKO	552	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	....
World Owes Me a Living, The (British)	Br. Natl.-Anglo	....	David Farrar-Judy Campbell	Not Set	90m	Mar. 17,'45	2362	....	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOLANDA and the Thief	MGM	..	Fred Astaire-Lucille Bremer	Not Set	....	....	....	2354	....
You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	....	....	....	2354	....
You Can't Do Without Love (Br.)	Col.	....	Vera Lynn-Donald Stewart	July 26,'45	....	....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Not Set	....	....	....	2454	....
Youth on Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
Youth Runs Wild	RKO	430	Bonita Granville-Kent Smith	Block 6	67m	June 24,'44	1958	1786	2218
ZIEGFELD Follies (color)	MGM	...	MGM Contract Stars	Not Set	....	....	....	1913	....
Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....
Zoya (Russian)	Artkino	....	War feature	Apr. 14,'45	85m	Apr. 21,'45	2415	....	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2500.

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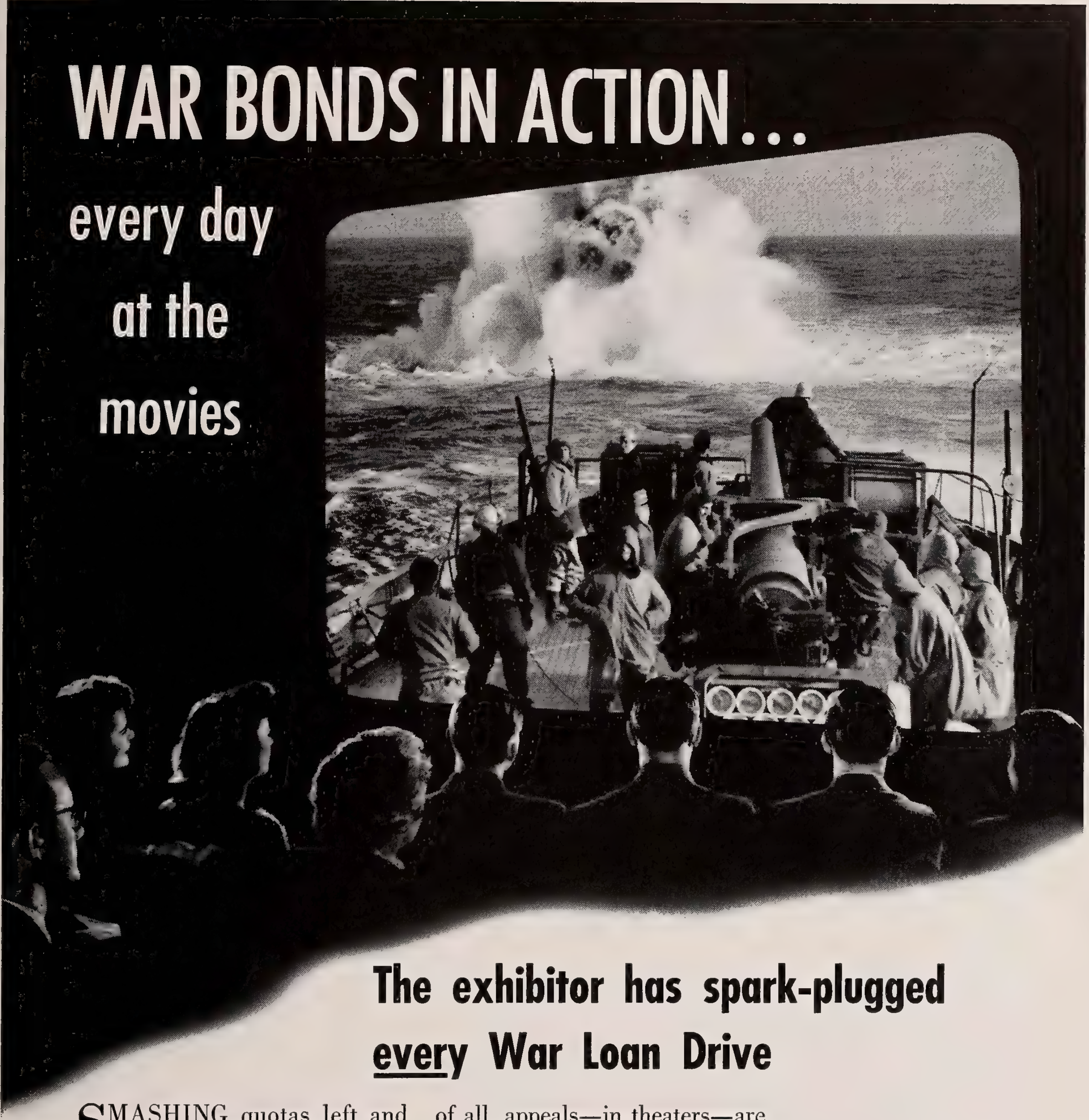
every day
at the
movies



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In this most important drive of all, appeals—in theaters—are being made for larger and larger subscriptions . . . *and successfully.* That's because movies make the war real, show fighting American dollars in action, show the need for each new drive. No wonder every War Loan Campaign leans heavily on the exhibitor.

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Crystal Gazer

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NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

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MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

- Captain Eddie
- The Story of G.I. Joe
- A Bell for Adano
- Along Came Jones
- I Live in Grosvenor Square
- The Naughty Nineties
- The Woman in Green
- Bewitched
- Three in the Saddle
- The Ural Front

EXHIBITOR TESTIMONY KEY TO U. S. DECREE CASE—BERGE

GOVERNMENT MOVES INTO EDUCATIONAL FILM FIELD

INDEPENDENT PRODUCERS SEEK OWN OUTLETS—CAGNEY

—in

Better Theatres

OBSOLESCENCE—A HALF-BILLION DOLLAR WORD

VOL. 159, NO. 12; JUNE 23, 1945

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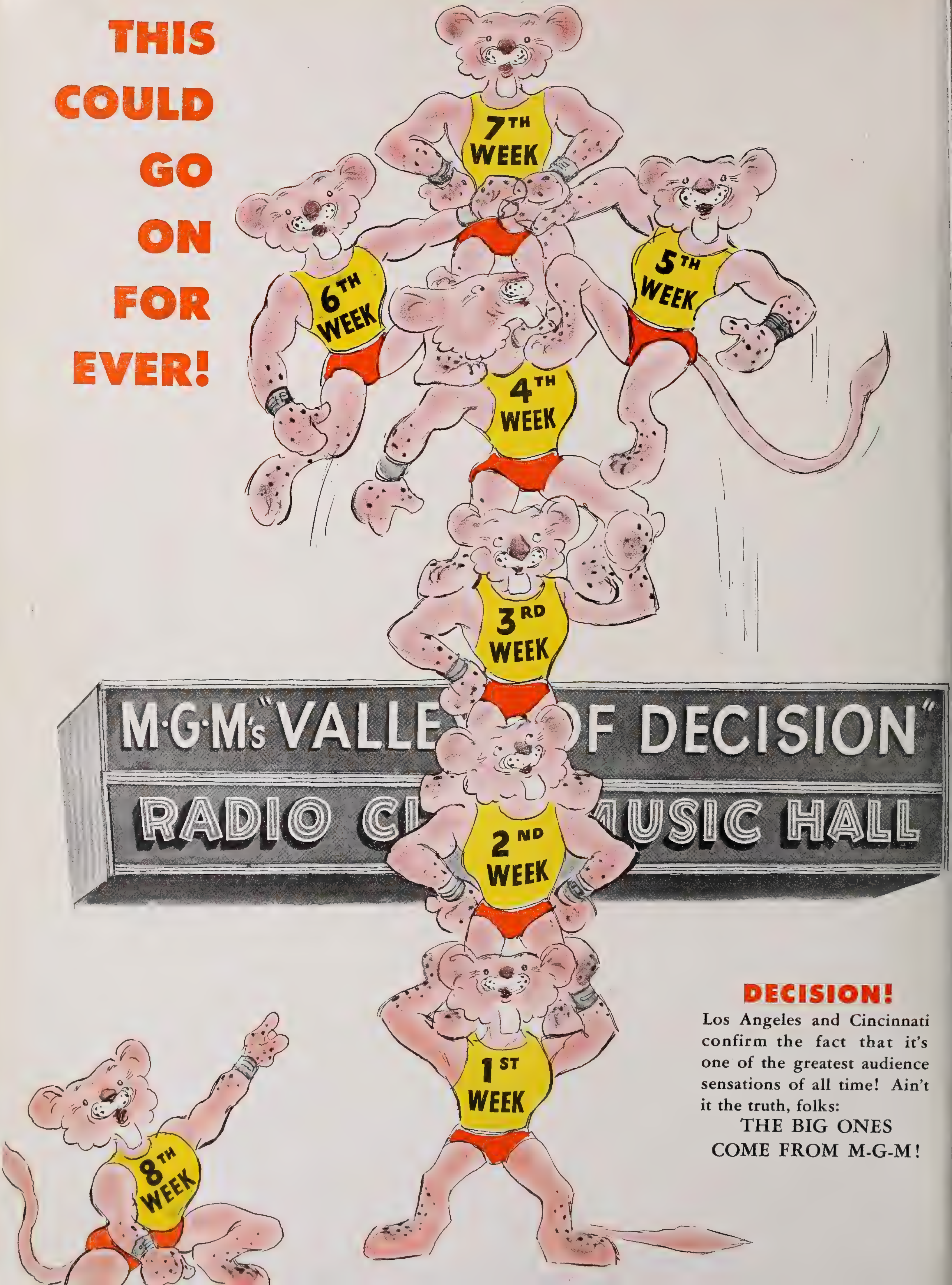
THIS COULD GO ON FOR EVER!


7TH WEEK
6TH WEEK
5TH WEEK
4TH WEEK
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1ST WEEK
8TH WEEK

DECISION!

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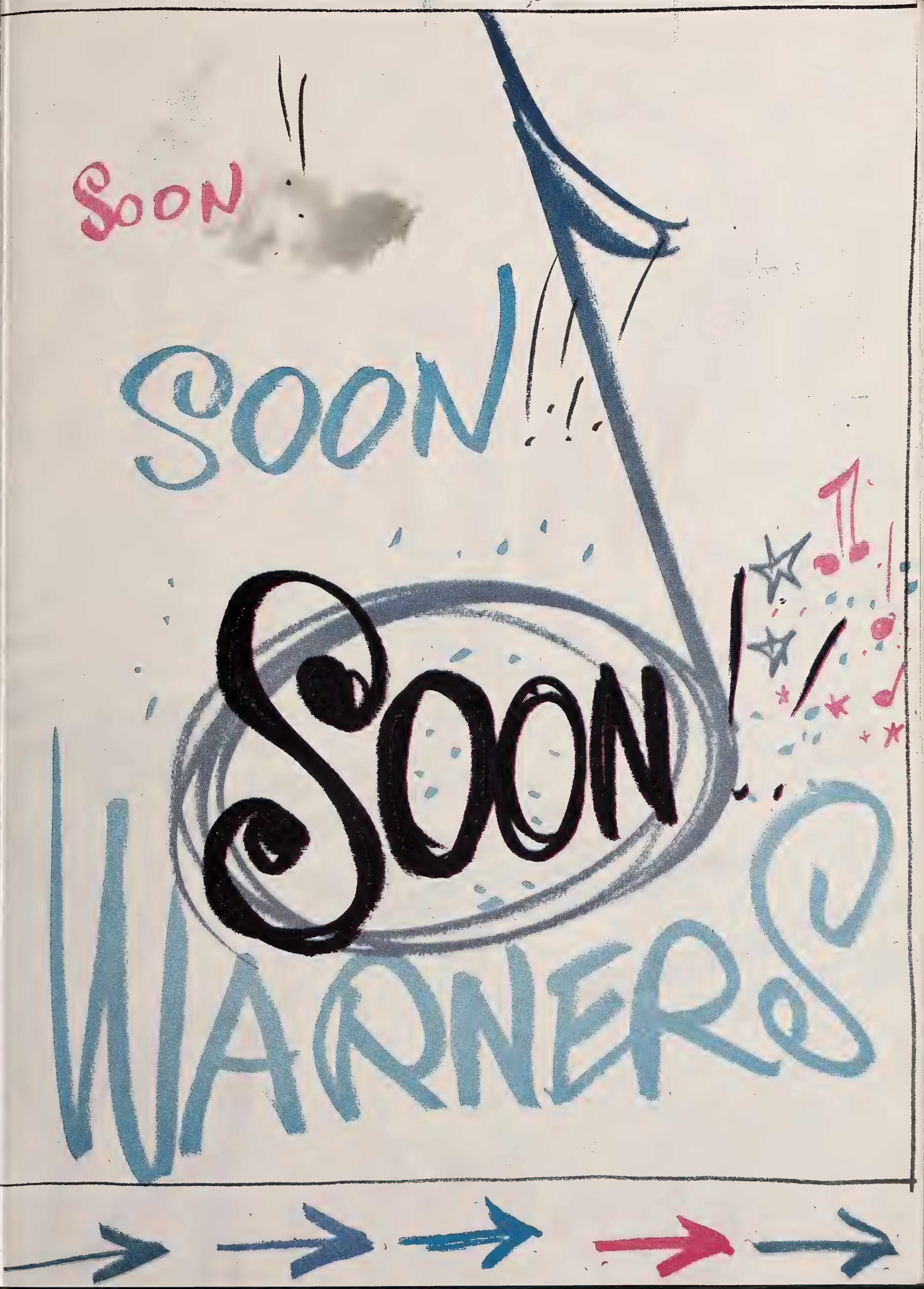
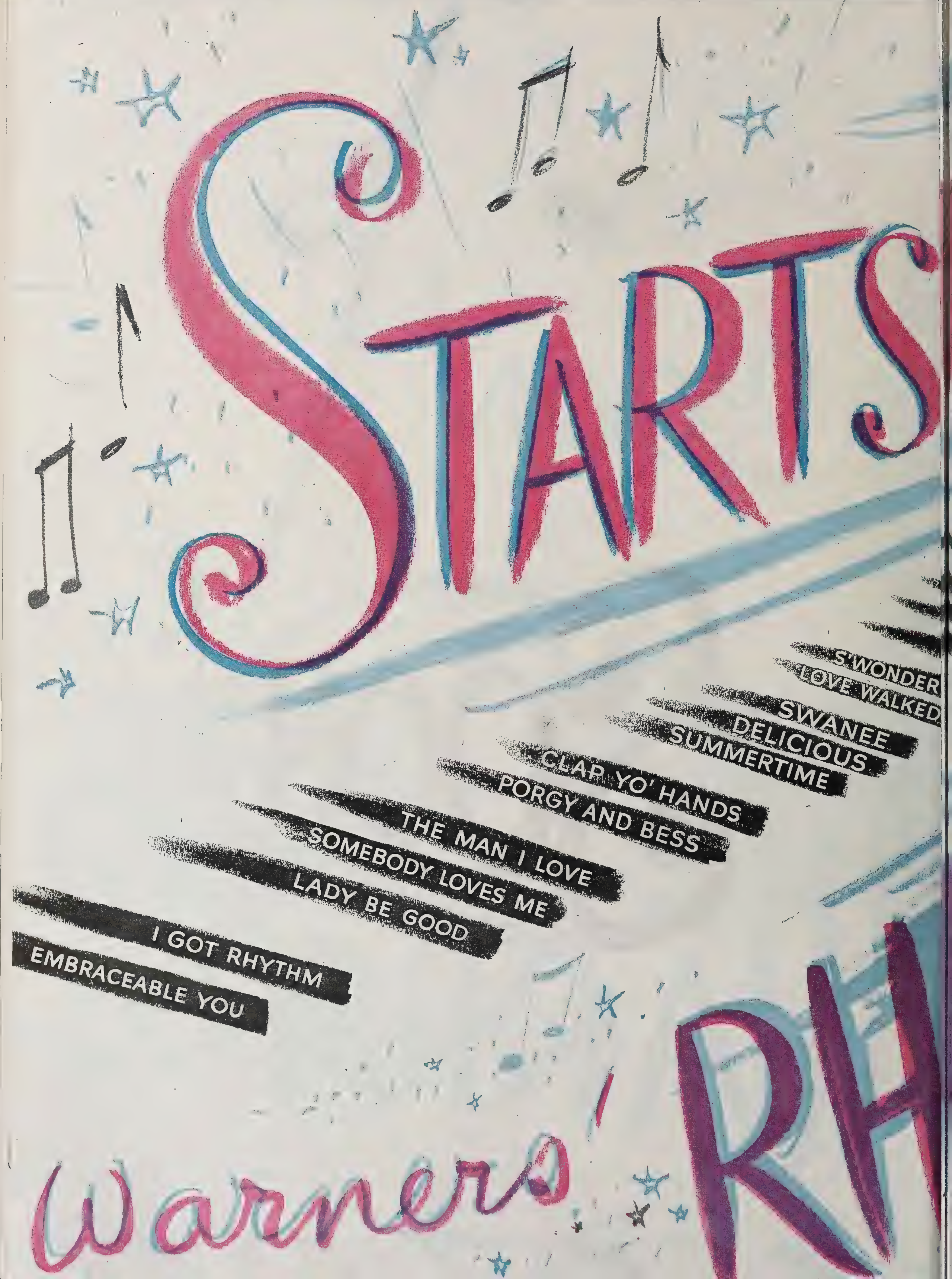

SOON!
SOON!
SOON!
WARNERS


STARTS
S'WONDER
LOVE WALKED
SWANEE
DELICIOUS
SUMMERTIME
CLAP YO' HANDS
PORGY AND BESS
THE MAN I LOVE
SOMEBODY LOVES ME
LADY BE GOOD
I GOT RHYTHM
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Albert Basserman as
PROFESSOR FRANK

Morris Carnovsky as
MR. GERSHWIN

Rosemary De Camp as
MRS. GERSHWIN

Herbert Rudley as
IRA GERSHWIN

Eddie Marr as
BUDDY DE SYLVA

Oscar Loraine as
RAVEL

Ernest Golm as
OTTO KAHN

Martin Noble as
JASCHA HEIFETZ

Hugo Kirchhoffer as
WALTER DAMROSCH

Will Wright as
RACHMANINOFF

AS THEMSELVES:

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JESSE L. LASKY

Directed by
IRVING RAPPER

Original Story by
SONYA LEVIEN

Screen Play by
HOWARD KOCH and ELLIOT PAUL

Orchestral Arrangements "Rhapsody in Blue" by
FERDE GROFE

A GOLDEN GATE AT ITS
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GEORGE
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BLAINE

PEGGY ANN
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Screen Play by Wanda Tuchock
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"IMPORTANT MONEY"
Motion Picture Herald predicts
for the new sock from...

20th CENTURY-FOX
30th ANNIVERSARY

MOTION PICTURE HERALD

COLVIN BROWN, Publisher *MARTIN QUIGLEY President and Editor-in-Chief* *TERRY RAMSAYE, Editor*

Vol. 159, No. 12 June 23, 1945

ASSOCIATED PRESS CASE

JUST after the War Between the States newly freed and ignorant black men were moving into Kansas. The slick Mr. James Legate, who had been a pro-slavery lawyer, also was looking for a new way of living. He hit on the device of employing negroes to catch driftwood, for fuel, out of the Missouri River. They shared their catch, 50-50, with Mr. Legate, and they supplied their own boats.

The U. S. Supreme Court decision Monday holding that the Associated Press violated the Sherman Act by its by-laws on membership, curbing competition, rather puts the press association in the boat with the darky.

The decision is of a collateral interest to the motion picture industry, in that all which affects other media, and especially all that affects the press, is significant.

Mr. Justice Roberts in a vigorous dissent, in which Chief Justice Stone joined, saw the decision as threatening "to be but a first step in the shackling of the press".

The majority decision makes one casual reference to motion pictures in saying "The restraints on trade in news . . . were no less than those held to fall within the ban of the Sherman Act with combinations to restrain trade outlets" in a long list of cases concerning various commodities and including the citation of: ". . . motion pictures, United States v. Crescent Amusement Co., 323 U.S. 173. . . ."

The essence of the present decision is on news distribution trade practises.

DISCUSSING the majority opinion, Mr. Justice Roberts makes pungent observations. "This is Government by injunction with a vengeance. Moreover it is to make a new statute by court decision.

". . . The court's opinion blends and mingles statements of fact, inferences and conclusions and quotations from prior decisions, wrested from their setting and context, in such a fashion that I find it impossible to deduce more than that orderly analysis . . . is avoided, in the view that separate consideration would disclose a lack of support for any finding of specific wrongdoing. . . . The principle that nothing added to nothing will not add to something holds true in this case. . . .

". . . the court must here be holding that if a concern gathers from the air, from the sunlight, or from the waters of the sea, by its effort and ingenuity, something that others have not garnered, it must make the results of its activity open to all, for if it sells to some and not to others the former will have a competitive advantage. . . . The opinion seems to mean that no contract, however narrow its effect, however innocent its purpose, which in the least degree restricts competition can survive attack under the Sherman Act and that no such concept as a reasonable restraint, limited to the legitimate protection of one's property or business . . . is free of illegality.

"From now on the AP is to operate under the tutelage of the court. . . ."

That, one may observe, is substantially the status of some other industries, achieved not by final adjudication, as in this case, but by "consent decrees".

EISENHOWER THE STAR

THAT quality of fame which makes box office was demonstrated when millions—the glib estimators said four or six millions—of New Yorkers lined the avenues to see General Eisenhower ride past.

Among those footsore, jostled and rain-dampened millions few have more than a dim glimmering of what General Eisenhower has done, how he has done it or what sort of person he is. He is neither picturesque nor spectacular. He totes no ivory-gripped six-guns. He is a plain, firm person of statistics, logistics and headquarters decisions. However, in the American public mind he is the man who won the European war.

The war, its causes, sources, movements and consequences are beyond popular concept, but a man, one man, be he G.I. Joe, Ernie Pyle or Ike Eisenhower, they can visualize. That is what the millions were doing Tuesday, visualizing Ike, the one-man personification of victory—a victory in which he was their agent, with whom they may identify themselves. That is stardom. It ought to help the bond drive, too.

■ ■ ■

DONALD M. NELSON

THE acquisition of Mr. Donald M. Nelson for the presidency of the Society of Independent Motion Picture Producers appears generally viewed with approbation in the thoughtful inside offices of the industry. The fact of Mr. Nelson's intensive and extensive experience in commercial life is considered to suggest that he will be contributing to the pursuit of policies calculated to support the cause of the motion picture industry, along with the special causes of the organization which he heads.

Intimates have observed that Mr. Nelson is well imbued with the conviction that there should be less government in business.

It is possible that some of his observations in Washington as chairman of the War Production Board, and in prior posts, have helped to crystallize that conviction.

■ ■ ■

HUBERT BATH

WORD has just come to this side of the passing in England, April 24, of Mr. Hubert Bath, Britain's foremost musician of the cinema. It has come, tragically, in the same belated air mail with his biography for *Motion Picture Almanac*. The while his "Cornish Rhapsody" was at the day of his death the best selling gramaphone record in London.

Mr. Bath was notably successful in music for the stage in the early years of the century. His connection with the motion picture began in 1921 with the score for the first British talking picture, Mr. Hitchcock's "Blackmail". Since then

[*Continued on following page, column one*]

THIS WEEK IN THE NEWS

INDEPENDENT exhibitor is key to U. S. Decree suit, says Berge Page 13

WILLIAM Cagney says independents seek their own outlets Page 14

"EISENHOWER Day" inspires spurt of Bond sales in theatres Page 19

TELEVISION blazes own film path in recording Eisenhower celebration Page 20

SARNOFF sees television as billion dollar industry after war Page 20

PRODUCTION center for television to be in New York, Austrian believes Page 20

U. S. moves to promote increased use of films by public schools Page 21

J. ARTHUR RANK will defend "lovely" Chicago in British pictures Page 22

BOX OFFICE CHAMPIONS for the month of May Page 25

COWDIN sees screen growing in importance on international scene Page 30

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Bicycling at Okinawa

THE men on Okinawa have been seeing films regularly—the best. The men on the myriad ships serving near that island also have been seeing films—not so good, not so new. And they have created, unofficially, a lively exchange system, with even some "bicycling." Clinton Bolton, Coast Guard correspondent, reports to the States:

"Among the vast invasion fleet, the booming trade in film releases long since forgotten by stateside film goers would make the heart of any film exchange manager glad."

Mr. Bolton adds that signalmen with semaphore and blinker "swap" films with nearby ships. "Since the average condition of the film is such that no self-respecting projectionist in the states would handle it, both parties cheerfully assure each other, 'film in excellent shape —this motion picture just arrived from the States.'

"Interpreted in beachhead jargon, this means the picture will not break more than seven times, the sound track is at least audible, and the feature at the worst would be used as the weak half of a double feature Bank Night bill back home."

Mr. Bolton also tells of "bicycling" at one advanced base. "As a picture was shown, reel by reel, aboard one Coast Guard ship, it was rushed to a nearby LST. The timing was so nicely worked out, including allowances for projection breakdowns, that the "last show" ship never had more than a three-minute wait between reels."

HUBERT BATH

[Continued from preceding page]

he had done many things for the screen. Within a day of his going, a-bed in Harefield Hospital, Middlesex, he was at work, still concerned with bits and phrases for a new picture.

It is to be remembered for history that Mr. Bath ever so long ago went into violent controversy with such persons as Sir Walford Davies, then Master of the King's Musick, about the contribution that music might make to the upstart sound pictures.

"Hubert was," writes his friend, Mr. Peter Burnup, "humble in demeanour, but mighty in design."

■ ■ ■

¶ Last week it appeared that a decision from Mr. Eric Johnston on the proposal to come to the service of the motion picture with the Motion Picture Producers and Distributors of America, Inc., was immediately imminent. This week it seems postponed for a spell, again, this time with a report that Mr. Johnston is going to visit Hollywood, again, and have some conversations there. Despite continued urgings, his decision, when reached, will assuredly not have been reached in precipitation. —*Terry Ramsaye*

Brady Vs. Moley

MR. WILLIAM A. BRADY, dean of the American theatre and a contender by his own announcement for dean of the American film industry, does not like Raymond Moley's recently published book, "The Hays Office." Mr. Brady feels slighted, and he may write a book.

He said so in New York Wednesday. He also said: "I may go into a history of the motion picture business which hasn't been written before."

Mr. Brady, 82, the producer of some 253 plays, and always looking for a good script, said in the New York penthouse in which he is gathering material for that book, that he resents Mr. Moley's contention the industry was in trouble when Mr. Hays assumed the presidency of the Motion Picture Producers and Distributors of America.

"The industry was in great trouble when I became president of the National Association of the Motion Picture Industry, five years before that," he said. "I went to 30 states. I spoke to legislators. I went to a lot of trouble. And, I got no salary.

"While I was away, the industry lost New York to the censors. And Mr. Hays has not been able to change that."

16mm Warning

"UNFAIR COMPETITION" from 16mm film shows is one of the post-war problems facing the exhibitor, Edward L. Kuykendall, president of the Motion Picture Theatre Owners of America, warned in an MPTOA bulletin issued this week.

"A new, commercial use of 16mm films is threatened, and already starting," Mr. Kuykendall said, "in the form of outdoor theatres on a vacant lot in the center of town.

"These shows can run profitably on five and 10 cent admissions, they have so little investment or operating expense. All they need is a high fence and some circus seats, plus a portable projection outfit and their operating expense is far below that of any regular theatre."

Mr. Kuykendall again stressed the importance of avoiding overseating in the post-war construction of new theatres.

Time on Their Hands

CHICAGO neighborhood exhibitors are reporting that business for the past month has been far better than the corresponding month in 1944, and claim the improvement, ironically enough, is due to temporary unemployment conditions created by cutbacks in local defense plants. More patrons find more time now for the films.

44 Weeks

GREER GARSON, whose latest film MGM's "Valley of Decision," entered its eighth week Thursday at Radio City Music Hall, New York, has had more playing time at that theatre in three years than any other Hollywood actress. Since 1942, when "Mrs. Miniver" established a 10-week record, Miss Garson has had 44 weeks of playing time at the Music Hall. After "Miniver" Miss Garson played in "Random Harvest" which ran 11 weeks at the theatre, establishing an all-time record for the house. "Madame Curie," her next film, ran seven weeks at the Music Hall, "Mrs. Parkington" six weeks and "Valley of Decision" in its eighth week, probably will run two weeks more. According to the Music Hall, "Valley" hit a new record in all-time high box office receipts for a seven-week period.

ESTA SEMANA

LOS EXHIBIDORES INDEPENDIENTES darán el testimonio clave en la demanda antimonopolística del Gobierno contra las distribuidoras principales, dice Wendell Berge, ayudante del procurador general. Página 13

LOS PRODUCTORES INDEPENDIENTES posiblemente implanten sus propios sistemas de distribución especialmente en el exterior, declara William Cagney, al discutir el nombramiento de Donald Nelson. Página 14

EL GENERAL EISENHOWER es aclamado por 6,000,000 de neoyorquinos, mientras la industria se vale de la celebración para impulsar la venta de Bonos de Guerra. Página 19

LA TELEVISION establece su propia técnica para la filmación de noticias del día. Página 20

EL DEPARTAMENTO DE EDUCACION DE EE. UU. propone el uso de películas en las escuelas y solicita donaciones de proyectores del ejército. Página 21

RANK defenderá al "simpático" Chicago; dice a los exhibidores de allí que Hollywood los ha dañado. Página 22

Hollywood Memo

To the Herald Desk:

Paramount's "Too Good to Be True" has been retitled "The Trouble With Women." This is the second version of "Too Good to Be True," and not to be confused with the first version, which was retitled "Cross My Heart." "A Game of Death" is the final title for the RKO Radio production filmed under the title of "The Most Dangerous Game."

No Hazard

MUNICIPAL legislation forcing the local fire department to inspect motion picture prints before delivery to theatres as a precaution against fire recently was passed in Columbus, Ohio. Similar laws are being considered by city fathers of several other municipalities throughout the country.

Executives of the Hays Office conservation department point out that the most potent testimony against the need for such action is the fact that fire insurance companies have been continually reducing insurance rates. The MPPDA also emphasizes the fact that since the war, 36,000 miles of film have been handled daily in film exchanges, under wartime conditions of manpower and transportation shortages, with a minimum of hazard.

"It is difficult to see what any local fire department could contribute to safety in this regard," the Hays Office contends. "The motion picture industry is well organized to keep all prints in maximum repair and has the primary stake in avoiding hazards of imperfect prints." Proposed municipal legislation in this direction could only become "an impediment in the machinery of distribution which has functioned more perfectly during the period of its 'overload' than any technically advised individuals, just before the war, thought possible."

Fidlerized

IT is wrong to exhibit Monogram's "Dillinger" and it is wrong to produce such a picture, because, the University Circle, Cleveland, Kiwanians believe, the film would extol "the questionable virtue of any outlaw whose claim to fame rests solely on his power and purpose to break every law in the moral and civic code."

The Kiwanians, when they protested last week against showing of the film at the RKO Palace theatre, also admitted, through their president, C. F. Sharp, that they had not seen the picture. Said he:

"We got all our information from a broadcast by Jimmy Fidler."

Honors for Two

RECOGNITION for distinguished service to their country was given this week to two motion picture men in the armed forces.

Colonel Frank Capra was awarded the Distinguished Service Medal last Thursday by General George C. Marshall for the "exceptional distinction" of the motion picture films he has produced for the Army. The presentation was made in General Marshall's office in Washington at a ceremony attended by high ranking Army officers.

Brigadier General Edward Peck Curtis, former Eastman Kodak motion picture sales manager, was nominated Tuesday for major general by President Truman. General Curtis was chief of staff for General Spaatz throughout the European campaign. He holds the Distinguished Service Medal, Legion of Merit and French Legion of Honor.

Bottled Atmosphere

THERE is at least one exhibitor in Paris who is reasonably sure that he has recaptured that famous Parisian atmosphere for his theatre. He has done it simply enough by using perfume. With one bottle of perfume, about quart size, he mixes a little water. The mixture is then tossed into the theatre's ventilating system and in less than a minute the 550-seat auditorium is filled with aroma. Depending upon the scent used, the audience can suddenly find itself sniffing in a garden of sweet peas or taking in deep breaths of lavender. The manager reports that his sensitive audience likes the idea well enough to make it pay. Paris is sensitive to scents.

Censorship

TELEVISION, yet in infancy, faces censorship trouble. A bill now pending in the Ohio state Senate would make all telecasts, except audience participation programs and news, subject to the scrutiny of the state board of censors who now pass on all motion pictures exhibited in the state.

Under the proposed law, introduced by Senators Lawrence A. Kane of Cincinnati and Emil A. Baryunek of Cleveland, the programs would be passed only "if in the judgment and discretion of the board they are moral, educational, amusing or harmless in character"—the standards which the board has applied to motion pictures since its establishment under state law in 1913.

Motion picture censorship was born almost with the motion picture. In 1894, the film's natal year, Atlantic City authorities banned "Dolorita—Passion Dance," then the featured attraction of the Edison Kinetoscope machines installed on the Boardwalk. So it is with young television.

Publicity Crusade

THE CHURCH of England may embark on a $1,000,000 publicity campaign "to spread the Christian gospel among those in Great Britain who have strayed from religion." In a report from London Tuesday, it was said that motion pictures as well as the radio, newspapers and commercial advertising, would play an important role in this Twentieth Century crusade.

A special commission on Evangelism recommended the campaign and suggested a fund of $1,000,000 to launch the program. In its report, the commission said: "There does not exist one technically satisfactory religious film which is the work of the Church." The work done in this field by religious film societies, the report added, has been "amateurish" and "has been produced for the parish hall and not for the commercial cinema, where non-worshippers congregate." Only in radio, the commission observed, has the modern agency of publicity been employed adequately by the Church.

Pool Continues

AMERICAN newsreel companies will continue to operate the newsreel pool in Europe with the cooperation of the Army until conditions permit independent operation, Walton C. Ament, chairman of the War Activities Committee newsreel division, made known in New York this week. Mr. Ament said that with the currently chaotic conditions in Europe, it would be impossible for the American companies to establish their own European operations. In order to get satisfactory coverage, the pool would continue until further notice, he reported. Newsreel coverage in the Pacific, of course, will go forward with the pool arrangement. The still picture pool which obtained in Europe until recently was discontinued, with Acme Associated Press and International News photo services re-establishing their coverage independently.

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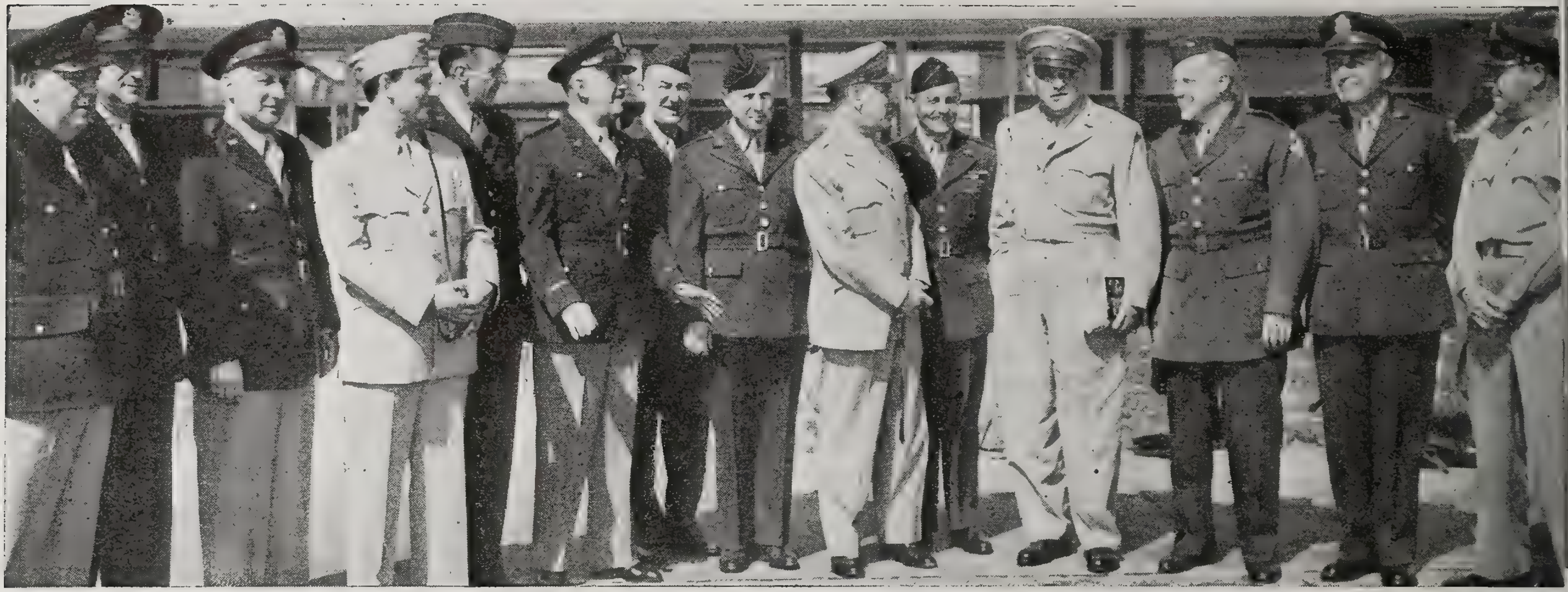
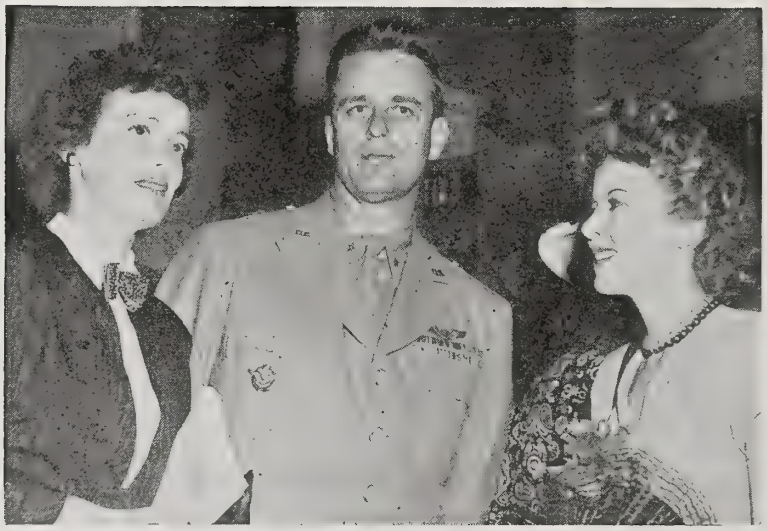
THIS WEEK the Camera reports

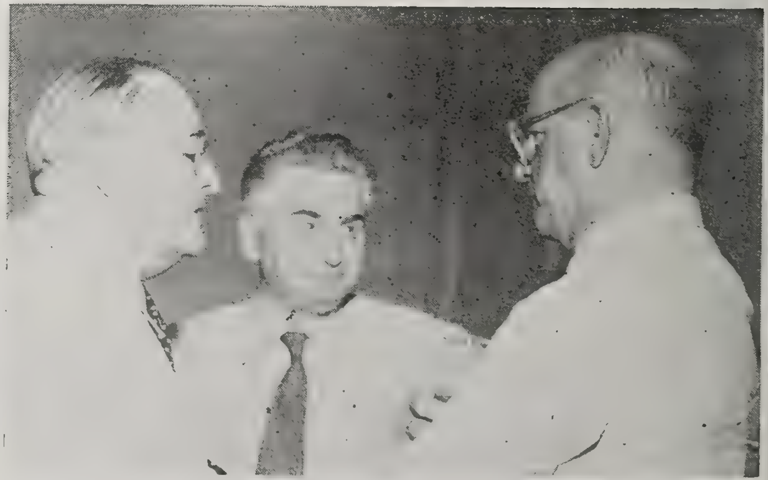


AT THE AIRPORT, as they prepared to take off for an inspection of a ruined Europe—some leaders of the American motion picture industry: left to right, Clifford Work, Universal vice-president; S. H. Fabian, WAC theatres division chai man; Barney Balaban, Paramount president; Sidney Buchman, Columbia executive; Francis Harmon, WAC vice-chairman; Jack Warner, Warner vice-president; R. B. Wilby, exhibitor; N. Peter Rathvon, RKO president; Lt. General Harold George, ATC Darryl F. Zanuck, 20th Century-Fox vice-president; Harry Cohn, Columbia president; Taylor Mills, OWI film division; Russell Holman, Paramount; E. J. Mannix, MGM vice-president. Guests of the Army, the film leaders will study business and other problems for approximately three weeks. The group wa welcomed at an industry luncheon Wednesday by Reginald Baker and George Scarborough, presidents of the KRS and CEA, respectively. That afternoon Brendan Bracken, First Lord of the Admiralty and former Minister of Information, entertained them at a cocktail party.



BRIGADIER GENERAL Elliott Roosevelt, of radio and military fame, and his bride, Faye Emerson, right, Warner Brothers star, say hello at a Warner reception at the Sherry Netherland Hotel in New York, Tuesday, for Ida Lupino, left, star of the current "Pillow to Post". Among other Warner players present were Andrea King and Helmut Dantine.

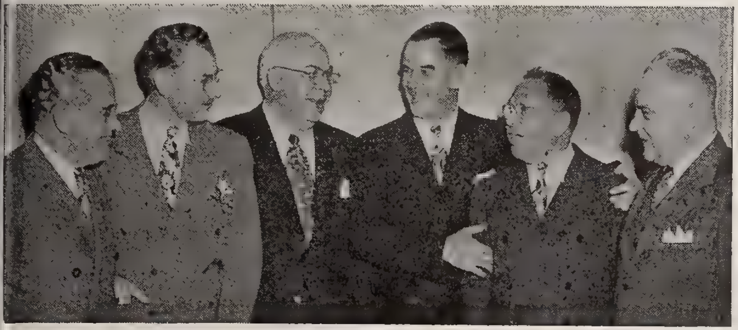
IN LOS ANGELES, at the dinner for Watterson Rothacker, former head of the now discontinued Board of Review: John C. Flinn, Mr. Rothacker, Henry Ginsberg and Loyd Wright. The Motion Picture Society for the Americas was host.



By Staff Photographer

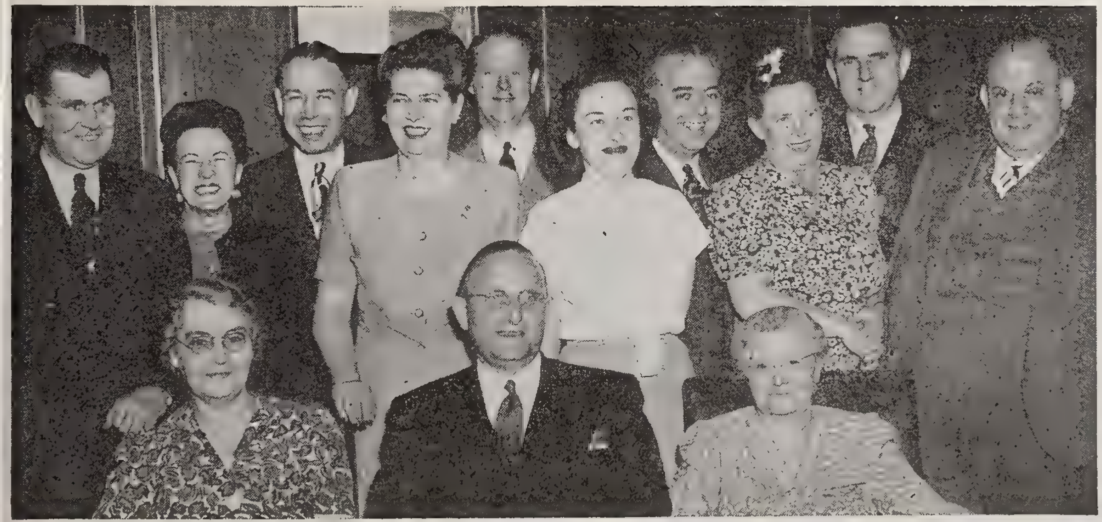
IN NEW YORK, James R. Grainger, Republic president; "Red" Kann, Quigley Publications vice-president, and Herbert J. Yates, Republic board chairman, at a shirtsleeve conference between Mr. Yates and the trade press. See page 25.

THE FOREIGN PRESS meets with James Cagney, producer and star. The subject: his "Blood on the Sun", which was screened in New York. Mr. Cagney, center, poses with F. G. A. Cook, *London Evening Standard*; John Fleming, Britainova Agency; Georgina Campbell, *London Daily Mirror*; Barbara Williams, *London Daily Telegraph*; James Brough, *London Daily Mail*, and Harold Hutchinson, British United Press. The screening was at the home office of United Artists, which is distributing.



"CAPTAIN EDDIE" associate producer, Christy Walsh, was guest of honor at luncheon in Chicago last week. Above, at the Stevens Hotel, are Jack Lorentz, 20th Century-Fox district manager; Tom Gilliam, branch manager; Walter Immerman, Balaban & Katz general manager; Mr. Walsh; W. K. Hollander, B. & K. advertising manager, and Dr. Eben Carey, Marquette University.

"CAPTAIN EDDIE" world premiere will be in Columbus, Ohio, August 1, Hal Horne, 20th Century-Fox director of advertising and publicity, announced at a luncheon there last week. At the right, Mr. Horne is seen receiving a plaque of appreciation from Mayor James A. Rhodes, right. Mayor Rhodes also presented Mr. Horne with similar plaques for Spyros Skouras, company president, and Tom Connors, its sales vice-president.



363 YEARS of service for Paramount's Philadelphia exchange are represented in this picture Seated, left to right, are Helen Johnston, 21 years; Ulrik Smith, branch manager, 30 years; Ann Lewis, 25 years. Standing, with years' service noted, are Matthew Judge, 25; Clara Kraftsow, 26; Ralph Garman, 26; Maybelle Bond, 25; George Beattie, 19; Florence Weiner, 20; Bernard DiSanto, 25; Evelyn Moore, 21; F. L. Rodgers, 25; Herman Rubin, 19.

TOM WALLER, who on Monday was appointed national publicity manager for United Artists. He was last with Paramount, supervising syndicate and wire service publicity.

By Staff Photographer

NEW, LARGER offices were opened Monday, in New York, by the New Jersey independent exhibitors' booking combine, the Independent Theatres Service. Above are some of its principals and officers — left to right, Irving Dollinger, vice-president; Harry Lowenstein, secretary, and also president of the Allied Theatre Owners of New Jersey; Lee Newbury, president; Al Suchman, film buyer; Edward Lachman, director, and David Snaper, treasurer. Some 300 friends from local Film Row and home offices trouped into the new offices at a noon "open house". They found a snack bar, beer and celery tonic, and much animated discussion.

ON THE SET: Andy Russell, singer in Paramount's "The Stork Club"; B. G. DeSylva, producer, and Betty Hutton. Mr. DeSylva formerly wrote songs.

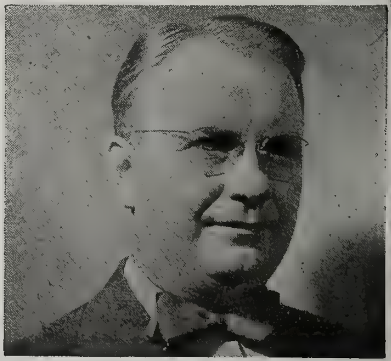
FRANCHISE RENEWAL, in Australia — Columbia to Greater Union Theatres. Left to right, R. Barmby, Greater Union management committee; Norman Rydge, chairman of its directors; Nick Pery, managing director of Columbia in Australia; C. H. C. Jones, general sales manager.

PARTY, for Rose Slaten, Columbia film cutting department, 25 years with the company in New York. She is seated between Jack Cohn, executive vice-president, and Joseph McConville, president of Columbia Pictures International Corporation.

RKO circuit out-of-town representatives will meet for three days in New York next week with Sol Schwartz, the division's general manager.

Welcome
ALLEN USHER

A WELCOME in Des Moines to Allen Usher, western district captain in the Paramount Month drive: left to right, Ralph LeBeau, Mr. Usher, Bill Curry, Ed Sandblom, James Foley, Harry Colburn, Pearce Robbins, Harry Hamburg, James Castle and Hillis Carlton. Similar celebrations are being held in other exchanges of the company throughout the country.



E. O. WILSCHKE, formerly manager of Altec Service Corporation's Philadelphia district, and more recently Altec Lansing Corporation's production manager in Hollywood, has been appointed assistant to H. M. Bessey, Altec Service vice-president.

INDEPENDENT EXHIBITOR IS KEY TO U.S. SUIT, SAYS BERGE

To Insist on Divorcement, Justice Official Says; Seeks Speedy Trial

by WILLIAM G. FORMBY

The independent exhibitor is the key to the Government's anti-trust case against the major distributors, which is scheduled to start in New York October 8, Wendell Berge, Assistant Attorney General in charge of the anti-trust division of the Department of Justice, told MOTION PICTURE HERALD Tuesday.

The theatre owners' testimony, accumulated in a continuing investigation by field agents and in formal briefs filed with the Department by exhibitor associations, would form the backbone of evidence when the case came to trial, Mr. Berge indicated. The agents still are gathering testimony from exhibitors, both as to alleged monopolistic practices and their experiences under the Decree.

Says Three-Judge Court To Expedite Trial

The Government is determined to bring the case to trial as near the scheduled date as possible. Mr. Berge declared that the appointment of the statutory court of three judges would expedite handling of the case. "The time has come," he said, "when the defendants must get down to business. This case has been before the courts for seven years, and there has been quite enough delay. Trial will get under way on, or very near, the October date set up in the Federal District Court for the Southern District of New York.

Judge Learned W. Hand, Senior Circuit Judge of the Federal Court of the Southern District of New York, Monday ordered the appointment of a three-judge expediting tribunal on a request filed June 13 for Francis Biddle, U. S. Attorney General, who will be succeeded July 1 by Tom C. Clark. Judge Hand named to the court Circuit Judge Augustus N. Hand and District Judges Henry Warren Goddard and John Bright. Judge Goddard has had jurisdiction in the case since it was filed July 20, 1938. Judge Bright presided over the trials of Willie Bioff and George E. Browne, convicted of extorting money from the distributors under threat of labor trouble. Judge Augustus Hand was one of the three judges who presided in the Aluminum Company of America case.

Government Will Be Prepared For Trial on Date Set

The Government will be prepared for trial when the date arrives, Mr. Berge said. "The purpose of asking for an expediting court was to speed up the proceedings," he emphasized. He predicted that, although the date might be changed by the new jurisdiction, it would not be delayed substantially. "The trial will start on or near the date already established," he said, "and nothing short of an agreement out of court can stop it now."

Any such agreement, according to Mr. Berge, would have to originate with the defendants. Asked specifically if the Government would settle for another and modified decree, he said that "if the defendants give substantially what the Department of Justice is asking there is a possibility that a decree can be worked out." He added that there were no indications the defendants were considering such an offer. "It is a little late for a consent decree now," he observed, "and I frankly do not expect one to be suggested." He pointed out that any amicable adjustment would have to originate with the distributors, that the Department did not suggest compromises, merely approving or rejecting them.

CLARK NOT GIVEN TO FISHING EXPEDITIONS

Washington Bureau

Tom C. Clark, who takes office July 1 as United States Attorney General to succeed Francis Biddle, will engage in few "fishing expeditions" undertaken in the hope that in the course of investigation something may bob up that may be used as the basis for prosecutions, in the opinion of Washington observers. It is believed, however, that he will not ease the pressure on industries he believes are seeking monopoly or violating the anti-trust statutes. It is recalled that, dissatisfied with negotiations last year on the proposals of the distributors for modification of the Consent Decree, Mr. Clark advised them bluntly that they would have to "give more milk" if they expected to reach an accord with the Department of Justice.

Divorcement of exhibition from distribution and production will be insisted upon, Mr. Berge reiterated. "That is what we want, and that is what we are going to try to get," he said.

Mr. Clark said Monday that he was not familiar with the expediting action taken by Mr. Biddle and that he would not comment thereon. "I don't have the reins yet," he told this writer, indicating that after July 1 he would be willing to discuss the case. He suggested that questions be addressed to Mr. Berge, "who is in charge of the motion picture case."

The degree to which Mr. Biddle and Mr. Berge collaborated with Mr. Clark in the new action is not known. The latter's disclaimer of intimate knowledge in the matter might indicate there was little if any mutual discussion. It is to be remembered, however, that Mr. Clark must be cautious until he gets in the saddle, and that he scarcely could be expected to talk for the Department before that time.

Biddle Dissatisfied with Decree Signed by Goddard

It is known that Mr. Biddle has not been satisfied with the Consent Decree that was signed November 20, 1940, by Judge Goddard. It also is known that he and Mr. Clark clashed last year over the desire of the latter to extend the document in a modified form, and that shortly after negotiations with the distributors collapsed Mr. Clark was transferred to the Criminal Division. His supervision of the film case then was assumed by Mr. Berge.

Judge Goddard will continue to exercise considerable influence in the case, despite the fact that he no longer will act alone. He can entertain motions from either side, but can rule only on routine matters without the approval of Judges Hand and Bright. As the only Circuit judge named, Judge Hand will be the presiding official. The court either can hear testimony in formal session, or it can appoint a Master to sit in, at its discretion. Neither the defendants nor parties who could be construed as *amici curia* have any choice in the matter of the multi-judge court. The Government's request automatically achieved the setup.

Allied States Pressing For Immediate Trial

Entering the picture to a considerable extent, which is increasing the temperature of an already heated broth, is the attitude of Allied States Association of Motion Picture Exhibitors. As organizer and sponsor of the Conference of Independent Exhibitors on the Consent Decree, which met last year, the association of non-affiliated theatre owners is championing immediate trial of the case on its merits. A bulletin issued June 16 from Washington by Abram F. Myers, board chairman and general counsel, applauded the Government's demand for a statutory court.

Although he specifically stated that Allied did not seek to impugn Judge Goddard's character or ability, Mr. Myers criticized his handling of the case from the time of its filing almost seven years ago through the establishment this year of the trial date.

"The filing of the (expediting) certificate probably will terminate Judge Goddard's connection with the case," Mr. Myers said. "Even if he should be included in the specially constituted Court his influence will be reduced to 33⅓ per cent. We do not impugn Judge Goddard's character or ability when we say that this will be welcomed by independent exhibitors who have such a vital stake in the proceedings and feel that they have not received consideration at his hands. We have not examined all the docket entries, but our impression is that throughout the protracted proceedings not a single issue has been resolved in favor of the Government. Trade paper accounts of the proceedings through the years have led those interested and observing laymen to wonder if the Government stood a chance in Judge Goddard's court."

Criticism Indicates Desire For Exhibitor Participation

The desire of Allied for exhibitor participation in the case was made clear in further criticism from Mr. Myers on Judge Goddard's supervision. "The summary manner in which the hearing on the Consent Decree was conducted—especially his apparent grudging attitude toward counsel for large groups of exhibitors and the five-minute limitation imposed upon them—served to increase their feelings of uneasiness and doubt," he added.

Meanwhile, the defendants — meaning Loew's, Paramount, RKO, 20th-Fox and Warners—have described as "highly unsatisfactory" the Government's answers to their interrogatories. They will not, major companies argue, enable them to prepare adequately for the trial. It is contended that although the Government lists approximately 550 complainants who might testify, it does not identify individual witnesses, or indicate the subject of their testimony.

SAYS INDEPENDENTS SEEK OWN OUTLETS

Below, William Cagney, member, for Cagney Productions, of the Society of Independent Motion Picture Producers, who outlined this week the present purposes of the Society, and Donald Nelson, right, new president of the organization.

Staff Photo

WILLIAM CAGNEY

Harris & Ewing

DONALD NELSON

Cagney Says SIMPP May Reach Into Distribution, Export and Exhibition

The appointment of Donald Nelson, former head of the War Production Board, as president of the Society of Independent Motion Picture Producers, will strengthen the thrust of that organization into industry affairs, William Cagney, president of Cagney Productions, Inc., predicted Tuesday.

Speaking at a press conference at the United Artists home office in New York, Mr. Cagney said the new force might be applied in several different directions. It could mean, he said:

1. The formation by SIMPP of its own export association instead of using the facilities of the newly chartered Motion Picture Export Corporation, sponsored by the major distributors. The independent group had been invited to name a board member and join the organization.

2. The formation of its own distributing company "if such action is forced upon us." It is recalled that David O. Selznick, a leading light in SIMPP, has been seeking a distribution system independent of the major companies for a long time.

3. That the association might conceivably go into the exhibition field. It has been reported frequently that Mr. Selznick also has discussed the possibility of acquiring a number of "show-window" theatres in large cities. He currently is interested with Samuel Goldwyn in the Astor theatre on Broadway in New York.

Making it clear that while no definite action had been taken in regard to these three steps, Mr. Cagney declared that SIMPP was definitely committed to a "stronger policy."

He said that Mr. Nelson's experience as executive committee chairman of Sears, Roebuck and Company gave him a background of merchandising experience, while his chairmanship of the War Production Board and his work as Presidential emissary had given him personal contacts in many foreign governments.

Sees No Common Path

Mr. Nelson was employed by the independents' unit, according to Mr. Cagney, so that he might give them protection and assistance in the foreign markets. Mr. Cagney believes that "there is little chance of a cooperative arrangement with the majors in the matter of foreign markets since our problems are so divergent."

He said that "if the foreign markets don't stay open to the independents then we have the choice of putting a ceiling of half a million dollars on production expenses or taking a gamble on a great loss. We are in the position of looking across the Atlantic for our profits."

Because of this situation, because the independents must "sit at the second table," there is "a strong possibility" that the SIMPP will form is own export association.

Although Mr. Cagney pointed out that the independents were "hopeful we won't have to do so," he admitted that the organization was thinking of organizing its own distribution company. The SIMPP, he believes, can manufacture enough product for such a company. It is his opinion that "with any kind of protection" the society can manufacture 40 pictures a year. Currently 30 pictures a year are being made by members with a total production cost estimated at $40,000,000, he said.

The Society's decision on exhibition must naturally await the settlement of the anti-trust suit, but Mr. Cagney intimated that some thought had already been given the question.

"If the Government fails to get a more equitable distribution" in the matter of exhibition, Mr. Cagney said, then "we will obtain our own outlets through purchase or affiliation."

Mr. Nelson, who was in New York this week, will take office as president on June 29 and thus confirm David O. Selznick's month-old statement that the Society would choose for president a man "to whom no doors anywhere in the world are closed." David M. Noyes, Mr. Nelson's aide when he was WPB head, has been named vice-president while Loyd Wright continues as SIMPP general counsel and John Flinn as executive secretary. The Society will open offices in New York and Washington in addition to its Hollywood quarters. Sites for these offices have not as yet been chosen, according to Mr. Cagney.

Ball Trial to Resume In Pittsburgh July 9

Trial of the case of Ball vs. Paramount, et al, which has been postponed since early May, will be resumed in Pittsburgh July 9. The case is based on an alleged attempt of the landlord of a theatre to obtain the product franchise previously held by the tenant who took the franchise with him when he constructed his own theatre in Ambridge, Pa. Defendants, besides Paramount, include MGM, Twentieth Century-Fox and RKO Radio.

Boettigers Quit Newspaper Because of "Differences"

John Boettiger and his wife, the former Anna Roosevelt, resigned June 14 as publisher and associate editor of the Seattle *Post-Intelligencer*, a Hearst publication. In a formal statement they said that upon the completion of Mr. Boettinger's military service, they entered discussions with William Randolph Hearst and his representatives in the east concerning the future policies of the paper and that "irreconcilable differences" existed

Cagney to Make 4 At $7,600,000

A $7,600,000 budget has been set for the four pictures which Cagney Productions, Inc., will make by the end of the 1946-47 season, William Cagney, president, said this week in New York.

In the city to attend the New York premiere of his latest release, "Blood on the Sun," Mr. Cagney plans to go into production on Thorne Smith's novel, "The Stray Lamb," as soon as there is a clearance in the strike situation, which he expects in eight to 10 weeks. James Cagney will not star in the film. Instead negotiations are under way for Frank Capra to direct Gary Cooper, Bob Hope or Robert Montgomery in the lead role with Mr. Cagney doing an acting job in another Capra film in return. The budget has been set at $1,200,000.

By December Cagney Productions expects to have "A Lion is in the Streets" before the cameras. This is the dramatization of the best selling novel which Mr. Cagney bought for $250,000. Written by Adria Locke Langley, the novel tells of the rise of an American dictator. This film, and the two scheduled for the 1946-47 season, will be filmed in Technicolor if arrangements can be completed, with a $2,500,000 budget for "Lion."

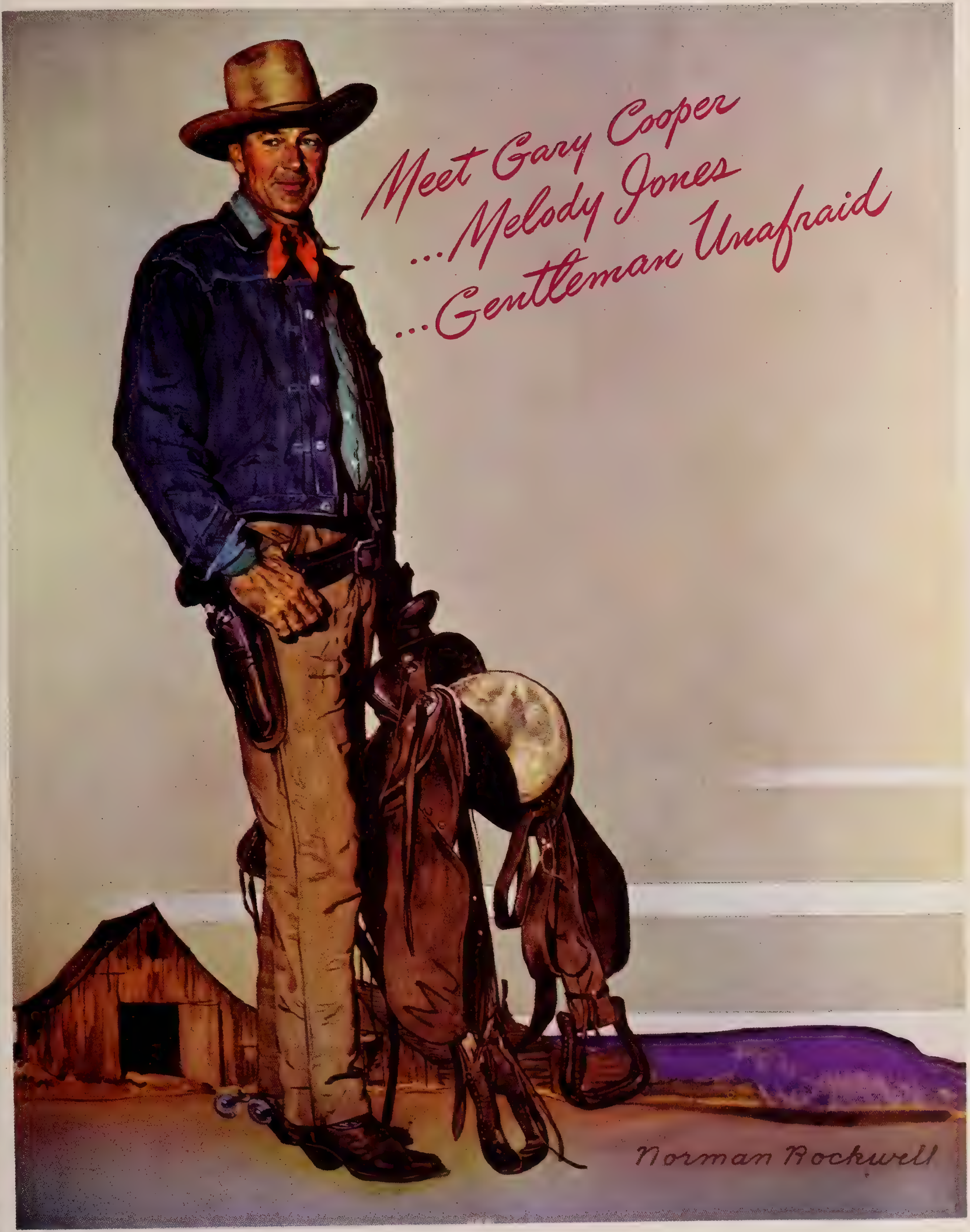
The other two productions in preparation are "Only the Valiant," from the novel of the same name by James M. Warren, set for March production, and "Port Royal," a pirate story. "Valiant" has been budgeted at $1,400,000; "Port Royal" at $2,500,000.

MGM Sets Three Films For Twelfth Block

MGM will have three pictures in its next block, the 12th, the company announced Tuesday. The three, to be released in July, are "Thrill of a Romance," "Twice Blessed" and "Bewitched." "Bewitched" was tradeshown in all exchanges Tuesday while the other two were screened previously for exhibitors.

WE Declares Dividend

The directors of the Western Electric Company last Tuesday declared a dividend of 50 cents per share on its common stock. The dividend is payable June 29, 1945, to stock of record June 22.


Meet Gary Cooper
...Melody Jones
...Gentleman Unafraid
Norman Rockwell

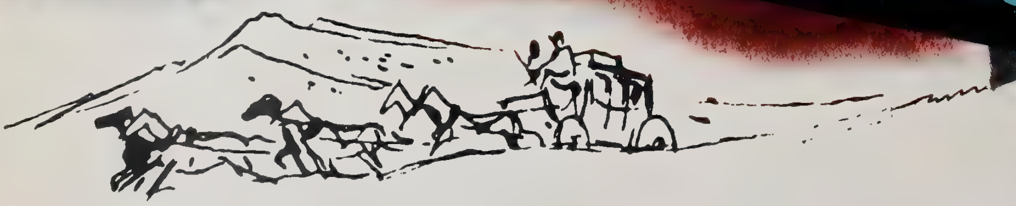
CHALK UP ANOTHER BIG ON

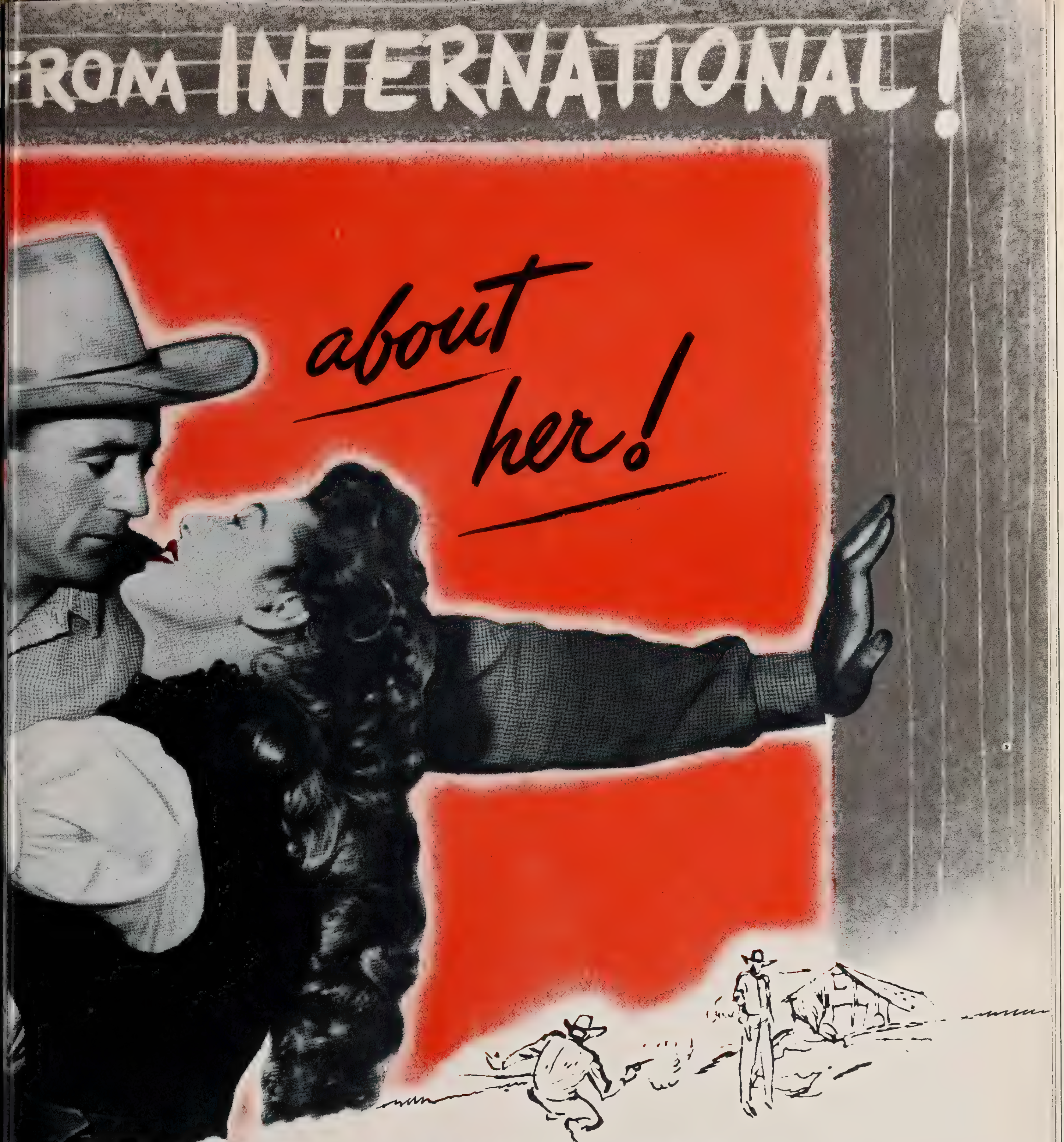
Gary's fightin' mad.

THE GREATEST BOX-OFFICE ROLE OF HIS CAREER!.. *He's more appealing, more romantic than ever . . . as easy-going Melody Jones, who dares to shoot it out with the West's toughest killer for the heart of the killer's girl!*

INTERNATIONAL PICTURES presents

GARY COOPER • LORETTA YOUNG




ROM INTERNATIONAL!
about her!

IN NUNNALLY JOHNSON'S

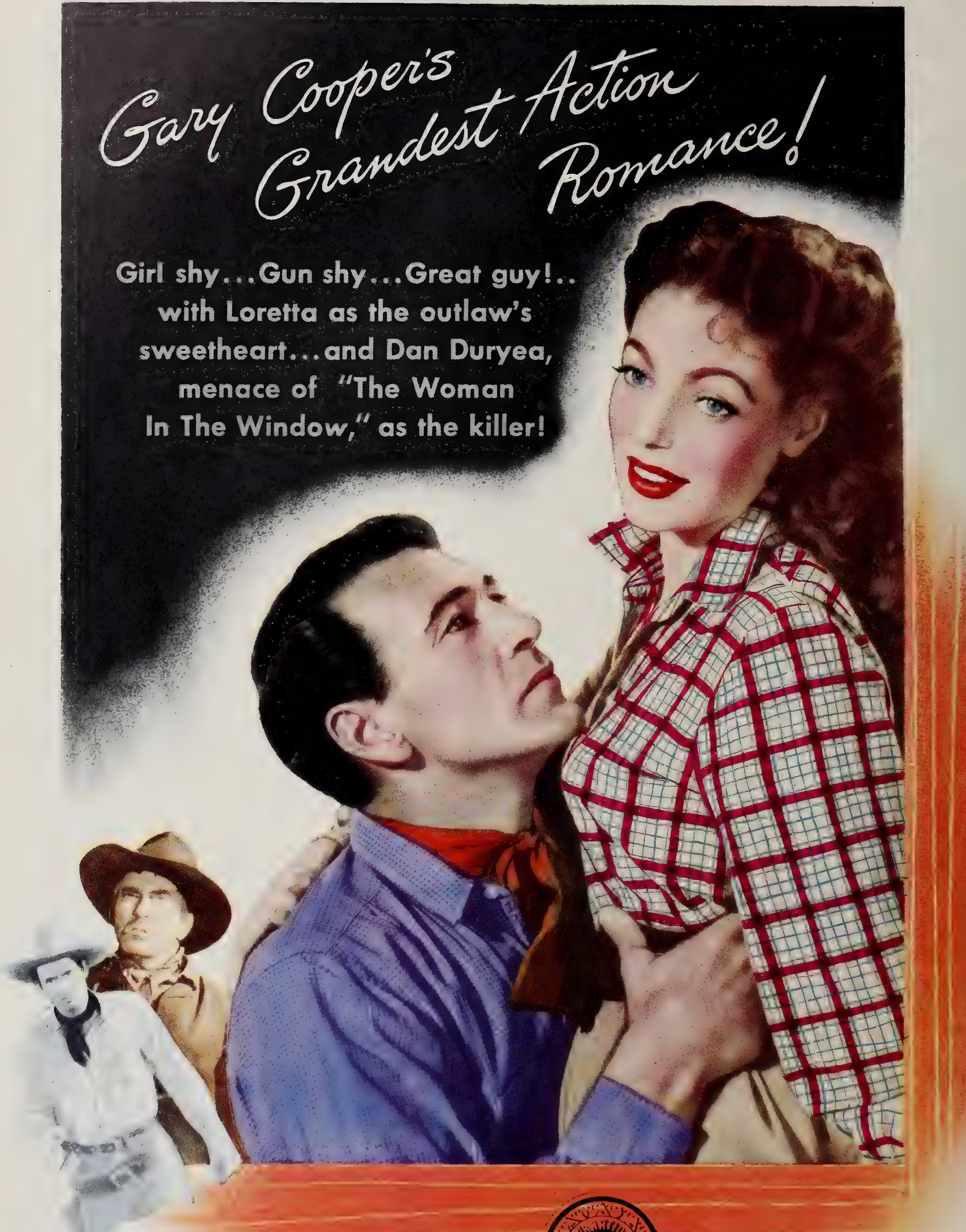
"Along Came Jones"

WITH **WILLIAM DEMAREST · DAN DURYEA** FRANK SULLY

A CINEMA ARTISTS CORP. PRODUCTION

PRODUCED BY **GARY COOPER.** DIRECTED BY STUART HEISLER

SCREEN PLAY BY NUNNALLY JOHNSON



Gary Cooper's Grandest Action Romance!

Girl shy...Gun shy...Great guy!.. with Loretta as the outlaw's sweetheart...and Dan Duryea, menace of "The Woman In The Window," as the killer!

GOOD ENTERTAINMENT IS "INTERNATIONAL"

AN INTERNATIONAL PICTURE • Released by RKO RADIO PICTURES, INC.

LITHO.

"EISENHOWER DAY" INSPIRES THEATRE WAR BOND SALES

All Houses Cooperate as Leader Is Honored in Capital and New York

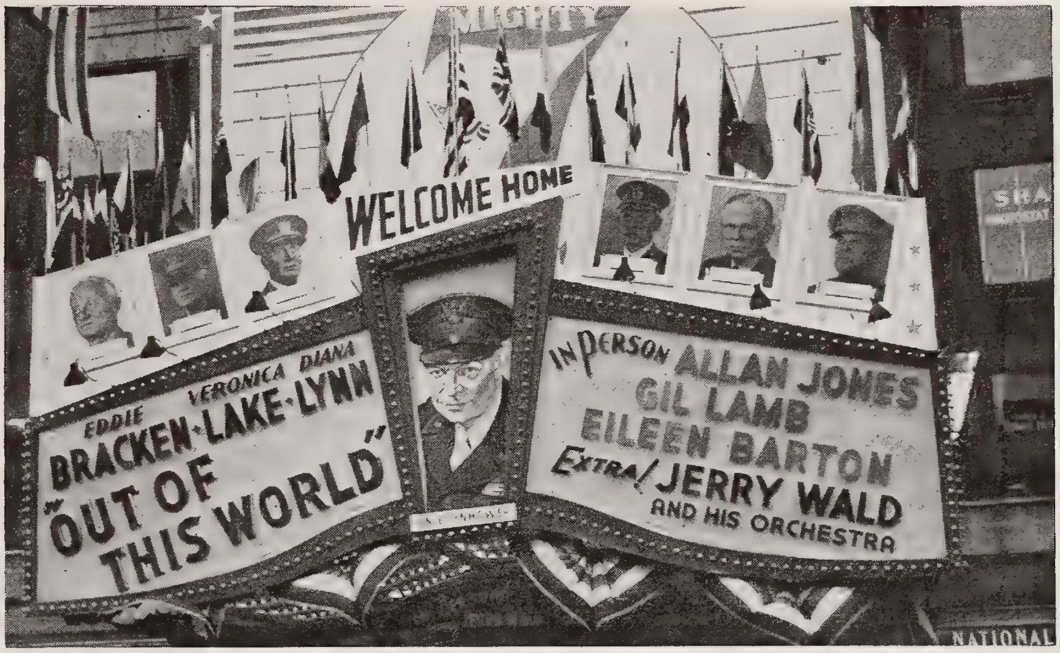


Photo by Staff Photographer

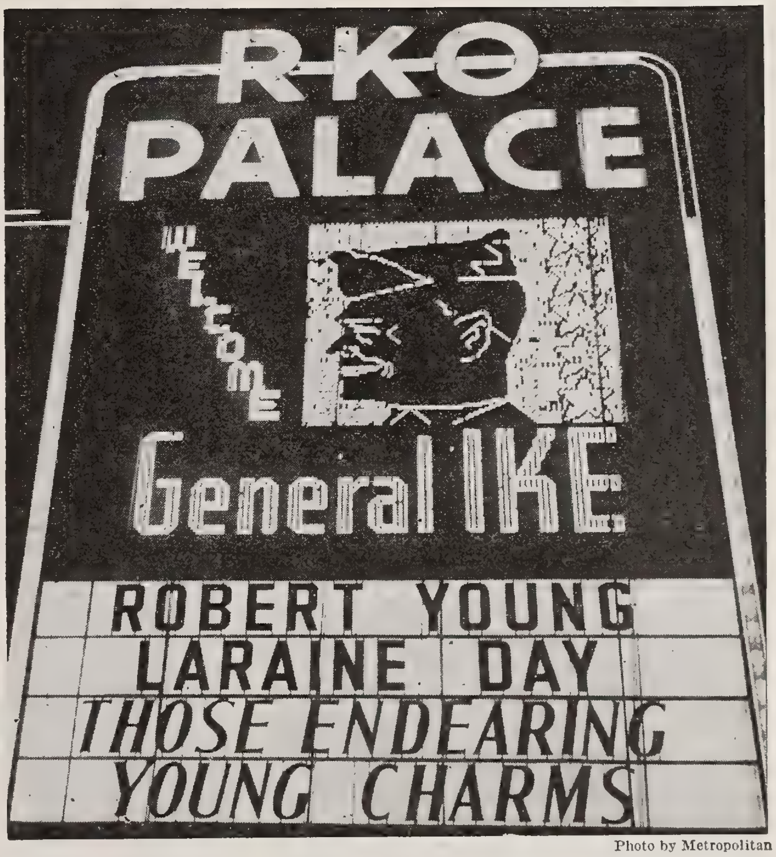


Photo by Metropolitan

THE industry's welcome to General Dwight Eisenhower, Tuesday, was expressed with an enthusiasm which is typified by these two Broadway marquees:
Above, the front of the Paramount theatre, facing Times Square and the General's line of march. With a large picture of "General Ike" as the theme, of course, the display carried pictures of other American military leaders, surmounted by the flags of the United Nations.

Right, an animated spectacular, 20 feet wide, ornamenting the front of the RKO Palace at 46th Street, made its debut for the celebration. The presentation for the occasion included the picture of the General, shown here, surrounded by five giant stars, succeeded by the letters, "Welcome", picked out in white and amber bulbs.

Gratefully and epically honored on his return to this country, General of the Army Dwight D. Eisenhower this week spurred sales of Bonds in the country's theatres, and especially those of Washington and New York, where on Monday and Tuesday motion picture houses cooperated in prolonged civic welcome.

In New York, some 700 houses staged special events during "General Eisenhower Day." Every theatre promoted "Buy a Bond for Ike Day" through lobby displays, screen trailers, newspaper advertisements, radio announcements and tieins with local schools. Many put special decorations on marquees. Bonds sold were inscribed "This Bond Bought in Honor of General Dwight D. Eisenhower, June 19, 1945."

The Roxy theatre staged a million dollar Bond show Tuesday evening. Every one of 6,000 seats was sold. A picture was shown in pre-release. Marines raised the flag in reenactment of that event on Iwo Jima.

Roxy Doubles Sixth Loan Total To Set New Bond Record

The theatre itself by that evening already had established a Bond selling record, by selling twice as many as during the Sixth War Loan. It had sold 15,592 "E" Bonds, with a maturity value of $1,180,375. Its quota, during the Seventh War Loan, is only 12,500 Bonds.

The Loew Building, above Loew's State theatre, Broadway between 45th and 46th Streets, was decorated Tuesday with red, white and blue bunting from the first to seventh floors; and a large flag in blue and white, 12 by 30 feet, featuring five gold stars, and lettered "Welcome, General Eisenhower," was hung from the theatre's flagpole.

New York's approximately 700 theatres last week registered a record Bond selling week, by selling in the seven days ending June 10, 77,323 "E" Bonds, with a value of $6,762,462. By the end of last week, these theatres had sold, since the start of the Mighty Showmen's Seventh War Loan, 375,036 "E" Bonds, with a value of $34,654,617.

Times Square Theatres Oversubscribe Quota

The 16 first run houses in the Times Square area late last week had exceeded their quota by 14 per cent. Their sale of $6,367,495 of "E" Bonds represented 174 per cent of the Bonds they sold during the Sixth War Loan.

Meanwhile, on the coast, sale of Bonds is being keyed to an "On to Tokyo Day," which in northern California will be next Monday. Samuel Pinanski, national drive committee chairman, is urging all state committees to adopt this idea.

Mr. Pinanski this week cited as an example of the enthusiasm and initiative of the workers in this campaign — a "grass roots campaign" inasmuch as it was built upon individual exhibitor effort—the work of Pete Gladstone, of the Cameo theatre, Exmore, Va.

Exmore has 500 inhabitants. It was impossible, Mr. Gladstone found, to obtain a stage show. After screening the drive short subject, "All-Star Bond Rally," Mr. Gladstone mounted the stage, and offered a six months' pass to the person buying the most Bonds that night. The result was $3,500 in Bonds sold. When Mr. Gladstone repeated the offer the following night, he sold $4,450.

Northern California last week recorded sales of Bonds $1,900,000 ahead of those sold in the Sixth War Loan. The division is under the direction of George Mann.

In New York, there was staged a "Salute to the Seventh War Loan" Sunday on the Mall in Central Park.

RKO has purchased $3,325,000 in Bonds during the Seventh War Loan, Malcolm Kingsberg, vice-president and treasurer, announced last week in New York. The sum does not include the individual purchases by the more than 7,000 persons in the company, according to the announcement.

The RKO circuit late last week had sold $12,662,025 worth of Bonds. The company's Broadway show window, the Palace, Monday night staged a Bond Premiere, at which $100,000 in Bonds was expected to be sold to the public.

TELEVISION BLAZES OWN FILM PATH

Special Cameramen Work Exclusively for Medium in Eisenhower Parade

Unable to utilize standard newsreels for adequate transmission of the visual art of radio, television is striking out for a system of pictorial coverage all its own. It is establishing special newsreel crews, independent of motion picture activity, to record on the raw stock substance common to both media the requisites peculiar to its needs. Instead, therefore, of drawing nearer to motion pictures, it is pulling further away.

This became more apparent when television moved into the twin celebrations for General of Army Dwight D. Eisenhower in Washington and New York. Special newsreel camera crews, grinding film exclusively for television transmission, photographed both parades. The scenes in New York were entirely without sound, while those in Washington contained some audible footage.

Builds Own Organization

National Broadcasting Company, approaching the problem in awareness of newsreel technique, established the beginnings of its own television newsreel organization when it retained Paul Alley to film the welcome tendered to General Eisenhower by the two cities.

Mr. Alley, formerly with News of the Day for MGM, recruited free-lance cameramen to work on an assignment basis. Six to eight cameramen, aided by NBC staff engineers, who were previously cameramen in the Army, shot approximately 3,000 feet of film.

In other phases of television activity, it was announced by the Columbia Broadcasting System that television facilities and personnel would be available to network clients on a 'working partnership' basis for testing, developing and broadcasting commercial programs. The service will become effective July 16. "The first fully coordinated step in the production and testing of new techniques," was the description pointed up by Joseph H. Ream, vice-president and secretary, in the announcement.

Film Stars Soothed

Meanwhile, the motion picture industry was assured by Anson Bond and Leslie Charteris, new Hollywood production team interested in making television pictures, via Russell Birdwell and Associates that "Hollywood stars may sleep comfortably for the next five years without any nightmares of television popping up from around the corner where it is reputed to have been lurking for the last decade."

The team predicted that for the next five years television would be largely confined to "special-progress" films, on the ground that "live" television shows involve too many technical problems to be practical. The declaration held that it was tough enough to produce a half-hour, sight-unseen radio show. "When 'live' television actually arrives . . . actors will be required to sustain scenes as long as 15 minutes at a time and any resemblance between film technique and live television will be purely coincidental," Mr. Birdwell said for Mr. Bond and Mr. Charteris.

Exhibition has its eyes on television as an audience-entertainment potential. The Minnesota Amusement Company, a theatre circuit, will be among the first to equip theatres for television when the medium is adapted to screen use, according to John J. Friedl, president. Mr. Friedl said he did not consider visual broadcasting an item of immediate concern to theatre owners, but that he was getting prepared against the time it might become that.

The Federal Communications Commission has set a hearing in Washington for June 22 on its allocation of final frequencies for television and frequency modulation broadcast services. It will hear arguments on each of the three alternate plans for frequency allocations previously announced. Early this month, the Television Broadcasters Association called upon the FCC to approve at once the plan that gives to television channels 68 to 74 megacycles, 78 to 108 mc., and 174 to 216 mc.

Television Has Billion Dollar Future: Sarnoff

Television will be a billion dollar business within five years after the start of civilian production, Brig. Gen. David Sarnoff, president of the Radio Corporation of America, believes. Quoted in the New York *Times*, in an article written by Warren R. Williams, General Sarnoff stated that he expected television to equal the expansion of sound broadcasting after World War I.

Pointing out that literally thousands of electronic devices had come out of wartime experiment, he said that RCA alone had developed 200 new types of electron tubes.

When Government restrictions are lifted, RCA expects to start producing home radio and phonograph sets in 60 to 90 days and television equipment in from nine months to a year. While the first set to be constructed in all probability will be quite similar, both in appearance and operation, to the pre-war sets, new types, developed in war time, will be available a few months after production is resumed, according to General Sarnoff.

Broadcasting activities will expand for many years since hundreds of television and frequency modulation stations must be built if all parts of the United States are to be served.

In order to provide network facilities for television, thousands of miles of relay systems will be established. They will use both automatic radio relay stations and coaxial cable.

Believing that America will continue to exhibit a great interest in international affairs, General Sarnoff estimates that RCA will handle more than 200,000,000 words in international communications during 1945, according to the *Times* article. In line with this program, the general called attention to RCA's eight-channel radiotelegraph multiplex system which can handle the transmission in both directions simultaneously of eight different messages on a single radio frequency.

New CBS Television Post Assigned to Moskovics

George Moskovics has been named commercial manager of television operations, a post newly created at the Columbia Broadcasting System in anticipation of experimental commercial television activities. Mr. Moskovics, who has been with CBS for nine years, has been replaced as assistant eastern manager of radio sales by Herbert A. Carlborg. Mr. Carlborg has been a special account executive in the radio sales department since 1942.

Austrian Believes Television Center Will Be New York

The television industry's production center, for a number of years to come, will be in New York, not Hollywood. New faces, new writers, and directors, new creative workers of all kinds, most of them unfamiliar to Hollywood's public, will be developed by the television companies.

These are the views of Ralph B. Austrian, executive vice-president for RKO Television, who returned recently to New York from the west coast. Mr. Austrian, his company undecided whether Hollywood or New York was to take the lead in television, conferred with the heads of the film companies concerning telecasting, talked with the film guilds and met with the Television committee of the Research Council of the Academy of Motion Picture Arts and Sciences.

He found all parties interested in television; found "an entirely different attitude towards it." But he has concluded that Hollywood's production costs would be "prohibitive" for the manufacture of films for television there. Consequently RKO-Television has accelerated its plans for New York.

Elaborating his reasons for choosing New York as the production center, Mr. Austrian pointed to the large minimum crews in Hollywood and to the fact that television is a simpler art than the motion picture and therefore cannot accommodate the large-scale techniques of Hollywood.

He reported that west coast writers and technicians thought that television was being kept "under wraps" in their area, that all of the experimenting was being done in the east. This, Mr. Austrian said, was true enough since the eastern manufacturers naturally preferred to set up their transmitters close to their factories. Additionally, the advertising offices for the industry are in the east. Since it is cheaper to produce in New York, the industry will remain there for some time.

RKO plans to stick solely to production in television and will do no telecasting, according to Mr. Austrian. The company will concentrate on one or two-reel shorts produced for New York area sponsorship and will add new writers and other talent. While RKO in the past has produced some television shows using live talent, it eventually intends to drop this practice.

The expansion and perfection of television is only as far away as the end of the war, Mr. Austrian believes.

Allied Bulletin Cites AP Case as Anti-trust Example

The Supreme Court decision this week upholding lower court rulings against the Associated Press in the Government anti-trust suit against that press organization, was hailed this week by Abram Myers, Allied States general counsel, as an example for the attention of independent exhibitors.

In a special bulletin to Allied members, called "The Wheels of Justice," Mr. Myers said that enforcement of the Sherman Act had lagged but that "now full effect is being given to the law, which is as it should be."

The bulletin quoted the Supreme Court's majority opinion, placing emphasis on the section which argued that success of the AP over its business rivals could only be attributed to "the collective power of an unlawful combination."

Self-Regulation Urged for Broadcasters by Fly

A call for organized self-regulation by the radio broadcasting industry on the basis of centralized policies serving as common ground for all, was urged this week by James Lawrence Fly, former chairman of the Federal Communications Commission. Speaking at a luncheon meeting of the radio division of the American Marketing Association in New York Monday, he urged the broadcasting industry to vest authority in "a recognized, competent, permanent leader."

U. S. IS MOVING TO PROMOTE USE OF FILMS BY SCHOOLS

Office of Education Seeks Army's Projectors for Those Lacking Funds

The impingement of the United States Government on matters of the screen took a new direction this week, with the indication that the Office of Education was giving close attention to the use of the motion picture in the education of the nation's children.

In Washington officials of the Office of Education were meeting this week with members of the Surplus War Property Board to determine disposition of the 40,000 to 50,000 Army and Navy 16mm projectors and the thousands of education-training films. The Office of Education wants to give the projectors and films to schools unable to afford new equipment.

This is the most recent development in the non-theatrical field, which has been growing by leaps and bounds since the Army and Navy utilized the 16mm film to teach and train America's military forces. Major film companies have been studying the wartime advancement of the educational film for some time and it was learned in New York this week that several distributors were contemplating direct distribution of their entertainment product in 16mm through their own exchanges.

Confer on Obtaining Army Projectors

According to the report from Washington, John W. Studebaker, Commissioner of the Office of Education, and C. F. Klinefelter, assistant, have been conferring with officials of the Surplus Property Board in order to obtain some of the 16mm projectors which will become surplus as the Army returns from Europe. Disposition of the educational films which were made for the Army during the European war also was being discussed, it was disclosed.

Office of Education executives said the used Army projectors would be highly valuable to schools, particularly the small rural consolidated schools. The educational films would be valuable also, particularly those dealing with the elements of flight, engines, weather reporting and other subjects.

Officials said the discussions with the Surplus Property Board had been "purely exploratory," since none of the material, estimated at between 40,000 and 50,000 16mm projectors, had yet been declared surplus and it was not known definitely when or how much equipment would be made available. The conferences, it was explained, were more for the purpose of acquainting the board with the possibilities of use to which the projectors and film could be put with a view to assisting the board to determine policy.

See Delay in Returning Equipment to U. S.

The Navy is to take an inventory of the equipment it holds on July 1, although it is not expected any will be declared surplus as long as the war in the Pacific continues. The Army, however, is now in process of liquidating its European structure, although the tight transportation situation may delay the return of anything less than essential material for months to come.

DISNEY PLANS POST-WAR INDUSTRIAL FILMS

Walt Disney Productions, Inc., is proceeding with plans to produce educational and industrial films for the post-war period, an executive of the company said in New York Tuesday. The Disney studio recently completed industrial films on television and radio for RCA, and is producing industrial pictures for International Cellucotton Products, Inc. Mr. Disney's Hollywood studio for the past three years has been producing films for the Army, Navy and other service branches, as well as for the Office of War Information and the Office of Inter-American Affairs.

It was acknowledged generally that the Office of Education would have no chance of inducing Congress to appropriate funds with which to supply new projectors to the schools, but it was hoped that the Surplus Property Board might adopt a policy under which the schools, either directly or through the U. S. agency, might obtain surplus machines at small cost.

The Office of Education now is liquidating its own war program and is ending war training film production in which it has engaged for the past three years.

For more than a year, educators have been at loggerheads with equipment manufacturers on the subject of what was to be done with Army and Navy 16mm projectors after the war. The manufacturers were eager to get the machines returned to them for reconditioning and resale. The educators advocated Government contribution of the machines, which, they claimed, were paid for by the public's money, to schools in rural communities which never before had film projectors as teaching aids.

At a time when confusion of program and objective as well as unprecedented offers of financing have stirred the non-theatrical field, Government concern with the future course of the educational film has been met with mixed reaction by the responsible 16mm producers and distributors.

Major Companies Watching Situation with Interest

Intervention of a Government agency in a year-long dispute between educators and equipment manufacturers is watched with interest by major producing and distributing companies which have shown marked concern for many years and particularly since the war, for the educational film.

Since 1930, the Motion Picture Producers and Distributors of America has served educators through the Teaching Film Custodians and more recently, the MPPDA has cooperated with the American Council on Education's motion picture committee in discussions of the post-war role of the screen in education.

Within the past year, at least two companies, Warner Bros. and Paramount, reportedly have been studying educational film needs with a view toward post-war production.

Last week, Ross Federal Service, Inc., announced in New York that it would establish a nationwide system of exchanges for the distribution of 16mm educational and industrial films, providing projection equipment, operators and film libraries in the 31 branch offices maintained by the company.

Release Through Films, Inc. And Walter Gutlohn

According to the head of a large 16mm distributing company, most of the major 35mm distributors may be expected to take over distribution of their 16mm entertainment films for the non-theatrical field in the near future.

At present, Paramount and Twentieth Century-Fox release their 16mm prints through Films, Inc., and RKO and Universal through Walter O. Gutlohn, Inc.

Paramount currently is considering renewal of its contract with Films, Inc., according to an official. He said that in all probability the company would continue its association with Films, Inc., but that it was studying various phases of 16mm distribution at the moment.

Meanwhile, 16mm producers and distributors report increasing activity among industrial companies for the post-war non-theatrical field. Several firms have set up their own production departments during the war and it is expected that more will join them in the production of training, morale and sales incentive films.

One 16mm distributor reported this week that large industrial firms "are planning to concentrate their motion picture production entirely for non-theatrical audiences, abandoning distribution of their subjects for theatre audiences."

Another distributor of 16mm product said: "Everybody wants to get in the act. They all want to make educational pictures. Very few know anything about production.

"The war has focused the attention of Government, private industry, and educators on the value of the 16mm screen," he declared. "The Army and Navy advanced our business at least 10 years."

Expect Projector Supply Available by September

According to reports, 16mm projector manufacturers are expected to release supplies to civilian customers by September or October and that development should give fresh impetus to the entire field.

Currently there are some 300 producers and distributors of 16mm educational and entertainment films in the U. S. They circulate more than 5,000 subjects, ranging in topic from agriculture to transportation and covering every subject of interest to non-theatrical audiences, including war films and propaganda pictures made by foreign governments since the war.

Conservative estimates place the volume of 16mm film business annually between $7,000,000 and $10,000,000.

Sears to Resume UA Sales Post July 2

Gradwell L. Sears will resume his duties as vice-president and general manager in charge of distribution for United Artists July 2, having completely recovered from a long illness, it was announced this week by Edward C. Raftery, UA president. Mr. Sears was taken ill early in February.

RANK WILL DEFEND "LOVELY" CHICAGO

J. Arthur Rank, his advisers, and Chicago exhibitors at the dinner at the Blackstone Hotel Monday for the British executive: John Davis, Arthur Schoenstadt, Jack Rose, Mr. Rank, Barrington Gain, Jack Kirsch, John Balaban, George Ivan Woodham-Smith, James Coston.

Tells Dinner Guests Films Are Misleading; Then Goes on to Hollywood

Chicago Bureau

J. Arthur Rank, citizen of Great Britain and now film entrepreneur of the world, told the showmen of Chicago Monday night at the Blackstone Hotel in Chicago he would defend the fair name of their city.

The occasion was an industry tribute to the British film leader during his stopover in the midwestern city before journeying west to Hollywood.

Mr. Rank said: "Chicago is a beautiful city, as I have seen it, and the impression of the city given by Hollywood has been entirely misleading to us in England. I have been very much impressed by your lake, your boulevards and climate, and I am going to send my producers here, one by one, to enable them to accurately portray your lovely city."

Following three weeks of conferences and interviews with industry leaders in New York, Britain's foremost film executive left the east last Saturday for brief visits to Chicago and to Minneapolis while en route to the west coast to study Hollywood production methods.

Showcase Deals Yet

At a press conference in the Blackstone Hotel, Chicago, Monday morning, Mr. Rank declared he had not yet concluded any deals for "showcases" in this country to insure proper runs in key cities for his product. He admitted the possibility of obtaining such theatres in the future, however.

This was a reversal of his expressed intention, made on his arrival from England several weeks ago, when he told the trade press he would open a "showcase" only in New York.

He admitted at the Blackstone conference there was a possibility of his signing Hollywood talent for his production companies in England during his forthcoming trip to the west coast. He said that Kim Hunter, recently signed, would be starred in "A Matter of Life and Death." This is the Rank production aimed at the American market, dealing with American and British life.

Mr. Rank said he believed American filmgoers would rather see British-made films than American films which purport to delineate English life.

Favorite Film Made Here

The British film leader admitted that his favorite film of all time was made in Hollywood. It is "The House of Rothschild." He explained that the picture has entertainment and "that something else" which made it more memorable than any sermon he has ever heard.

Some 200 distribution and exhibition executives in Chicago heard Mr. Rank.

Prior to the dinner, Mr. Rank had an opportunity to see Chicago, touring the city accompanied by J. H. McNabb of Lincolnwood, Ill., president of Bell & Howell Company.

Seated on the dais at the dinner were Jack Kirsch, president of Allied of Illinois, who was toastmaster; Mr. McNabb; John Balaban, of Balaban and Katz; Arthur Schoenstadt, president, Schoenstadt circuit; Edwin Silverman, president, Essaness Theatres; James Coston, Warner theatres zone manager; G. I. Woodham-Smith, Mr. Rank's general counsel; Barrington Gain, his financial adviser; John Davis, his circuit operations executive and Jock Lawrence, Mr. Rank's publicity representative.

Bishop J. Ralph Magee, of the Methodist Church of Chicago, delivered the invocation.

During his Chicago visit, Mr. Rank visited the B&K television station, WBKB.

Tuesday he arrived in Minneapolis for a three-day stay, during which he met with film and milling executives and was entertained at several functions, among them a luncheon planned by Benjamin N. Berger, head of the Berger Amusement Company and president of North Central Allied, independent exhibitor organization.

While in Minneapolis, Mr. Rank toured the extensive General Mills plant and laboratories. He was expected to arrive in Hollywood over the weekend.

Next Monday, the board of directors of the Association of Motion Picture Producers will welcome Mr. Rank to Hollywood at a luncheon at Perino's. B. B. Kahane, vice-president and general studio manager of Columbia Pictures Corporation, will officiate. That evening, Walter Wanger and Nate Blumberg will be hosts at a private party for the visitor at the Beverly Hills Hotel.

Paramount Announces Shifts In Canadian Personnel

Russell Simpson, Vancouver branch manager for Paramount, will be shifted to the post of Ontario branch manager to replace Jack Hunter, who has resigned, it was announced last week. Further changes as reported by Gordon Lightstone, Canadian general manager, have Robert Murphy, present booker at the Ontario branch office, going to Vancouver to replace Mr. Simpson and Syl Gunn named as branch manager for Winnipeg.

"Wilson" at Regular Prices

The plan to show "Wilson" at advanced admissions in neighborhood theatres in Chicago has been abandoned, Tom Gilliam, 20th Century-Fox exchange manager, reported this week. The picture will open a regular price run in the Loop district in September, with neighborhood showings to follow. The last feature to play neighborhoods at advanced prices was "Song of Bernadette."

Paramount Club Names Officers

The Paramount Pep Club in Kansas City has named the following new officers: president, Albert C. Morris; vice-president, Anne O'Toole; and secretary-treasurer, Dorothy Duderstadt. A program of activity for the summer is planned.

Skouras Praises Rank at Dinner

Tribute to J. Arthur Rank of London, now visiting the United States, was paid last Friday night in New York by Spyros Skouras, president of the Twentieth Century-Fox. Mr. Skouras presided at a dinner at the smart Union Club in Park Avenue.

In lauding Mr. Rank, whom he characterized as a man extending the hand of "fellowship and cooperation in promoting the best interests of the motion picture industries of our two countries," Mr. Skouras said:

"He is a man of large and diversified business affairs who believes in the Fatherhood of God and the Brotherhood of Man. I can truly say of him that his word is his bond. There is nothing prudish about him, nor would I have you believe that his religious nature at all interferes with the exercise of his business acumen."

Mr. Skouras recalled that Lord Birkenhead, in welcoming the World Trade Conference which met in London following the last war, said:

"'The world is but one in the field of commerce.' We have come to know since this war that there is but one world in any sense and that the utmost cooperation must be exerted by industry to make for the peace and prosperity of this one world. Arthur Rank sees this as no other man I know."

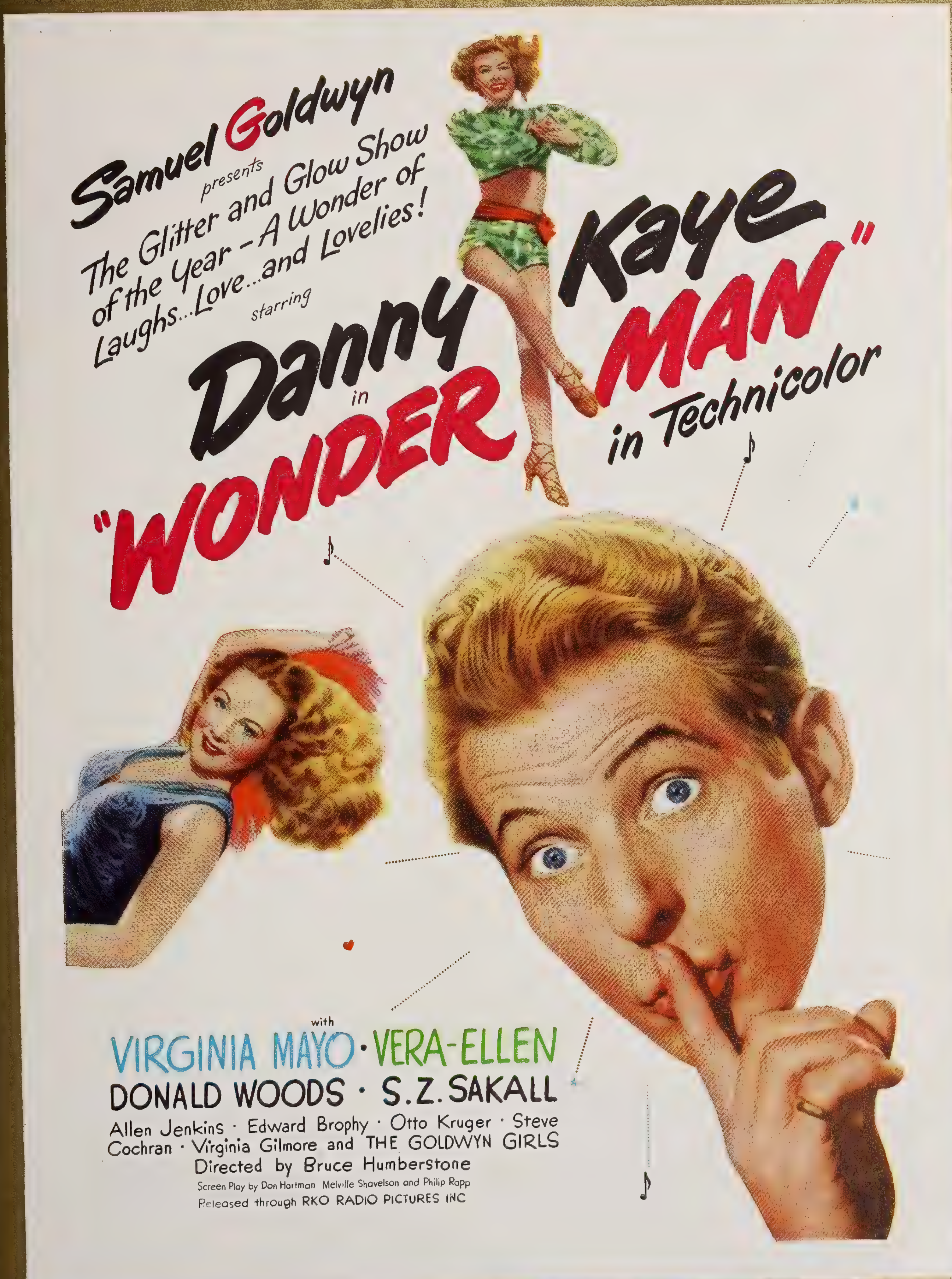
"By way of disgression," Mr. Skouras commented, "I would like to tell you of the wonderful reception Mr. Rank gave me on my arrival in London last year.

"On my arrival at Waterloo Station at nine o'clock in the evening, the air above me was filled with planes. All about me terrific noises were being made and on every side, for miles in the distance, bright fires were showing. No Indian potentate or a Hollywood one, either, was ever received more impressively."

In replying Mr. Skouras' comments, Mr. Rank expressed his grateful appreciation to the president of Twentieth Century-Fox for his company's cordial welcome. The British film leader also said he was sincerely grateful to the entire industry for the courtesy extended to him throughout his New York visit and that he was particularly grateful to all motion picture companies for opening their scientific and technical facilities to him during his stay.

During his 10-minute informal talk to executives of Twentieth Century-Fox and to industry officials invited to attend the dinner, Mr. Rank paid tribute to General Dwight D. Eisenhower and to the American servicemen who, he said, the British people have come to know and love during this war.

A toast to the King of England was proposed by Mr. Skouras, and Mr. Rank proposed a toast to President Harry S. Truman.



Samuel Goldwyn presents

The Glitter and Glow Show of the Year – A Wonder of Laughs...Love...and Lovelies!

starring

Danny Kaye

in

"WONDER MAN"

in Technicolor

with

VIRGINIA MAYO · VERA-ELLEN

DONALD WOODS · S. Z. SAKALL

Allen Jenkins · Edward Brophy · Otto Kruger · Steve Cochran · Virginia Gilmore and THE GOLDWYN GIRLS

Directed by Bruce Humberstone

Screen Play by Don Hartman Melville Shavelson and Philip Rapp

Released through RKO RADIO PICTURES INC

"SAMUEL GOLDWYN'S WONDER PICTURE,"

Shouts the Happy Trade Press!

"Whoever named Danny Kaye's latest 'Wonder Man' could not have been any further on the beam. For the happy word today is this brilliant comic and mimic is a wonder man in it. Film moves from one laugh to another and, on several occasions, accomplishes the rarity of projecting itself into the division of the riotous . . . 'Wonder Man' happens to be one of the best jobs of Samuel Goldwyn's entire career."
— MOTION PICTURE DAILY

"Hits the jackpot for entertainment. A gem-studded production that crowns Danny Kaye's regal comedy style . . . Praise! Praise! Praise! For the rhyme and reason Kaye gives to this screwball comedy . . . For the Hartman-Shavelson-Rapp screenplay . . . For Bruce Humberstone's direction . . . and a bouquet to Samuel Goldwyn for his lavish production."
— FILM DAILY

"'Wonder Man' is wonderful. A merry, mad, melange of music and mirth, this Samuel Goldwyn production is a fantasy done in splendorous Technicolor, loaded with gals and gags, all wrapped up in as neat a package of film entertainment of the musical comedy type as ever came out of Hollywood."
— HOLLYWOOD REPORTER

"'Wonder Man' is a sock comedy. The growing Danny Kaye film comedy reputation has been backed with smart production values and a capital laugh vehicle that gives his visual funning full range to rack up tall stacks of box-office dollars."
— DAILY VARIETY

"Magnificent is the word for 'Wonder Man'! . . . It's magnificently crazy — and it's uproariously funny. All audiences will howl at Danny Kaye. Should do exceptionally well in all situations."
— SHOWMEN'S TRADE REVIEW

"A screamingly funny picture which should play to capacity-straining business in any theatre . . . As full of screwball situations as a dozen nuthouses . . . Has many other assets — girls, songs, dances, production numbers. They are tops."
— BOXOFFICE

"Danny Kaye has become a national delight . . . Samuel Goldwyn has surrounded him with another spectacular Technicolor show, with beautiful girls in abundance, and given him free rein to be himself . . . At the preview in the Astor Theatre, New York, a houseful of exhibitors and guests kept up a steady interference of chuckles. Reviewer's Rating: Excellent."
— MOTION PICTURE HERALD

"Should be a top grosser . . . Loaded with laughs, this latest Goldwyn release in gorgeous Technicolor should do well . . . The pace is fast, the gags funny and furious, the Goldwyn girls are pretty, the cast topnotch and, all in all, this shapes up as good entertainment."
— THE EXHIBITOR

"All the production finery that Samuel Goldwyn could muster has gone into his latest Danny Kaye starrer, and the box-office should react accordingly . . . Direction is aimed for broad laughs, and gets 'em."
— VARIETY

"'Wonder Man' is a wonderful film. Superb entertainment in glorious Technicolor . . . Bright, new comedy with eye-filling song numbers. Just about tops in musicals."
— THE INDEPENDENT

Danny Kaye in **"WONDER MAN"** in Technicolor

Yates Forecasts Post-War Boom

A theatre construction boom in the United States and exceptionally prosperous business in the foreign market for the next two or three years was forecast by Herbert J. Yates, president of Republic Productions, last Thursday in New York.

At an informal luncheon with trade press representatives at the New York Athletic Club, Mr. Yates predicted a definite expansion in theatre building in this country after the war, with operations concentrated on theatres of from 1,000 to 2,000 seating capacity.

In discussing foreign markets, the Republic head said there would be wide distribution expansion for all U. S. film companies during the next two or three years and that a large backlog of American pictures would be sent to foreign territories as theatre outlets were re-established abroad. He estimated it would require that length of time for domestic film industries throughout the world to reorganize production on a sufficiently large scale to provide for any appreciable part of the playing time of their national theatres.

Mr. Yates reported that box office receipts in this country currently were below levels of eight months ago. He referred to "layoffs" of large numbers of workers from war plants which have experienced cutbacks in military orders and to presumable new populations shifts in the making as former war workers resettle in new locations.

Republic's expansion plans for the immediate future, he said, particularly in production, were well prepared and would move forward as rapidly as prevailing conditions permit. Mr. Yates denied that the company was interested in entering the exhibition field.

Queried on what percentage of increased production cost of pictures was absorbed by the normal increase for materials, labor and other overhead, he estimated the amount at from 35 to 45 per cent.

Mr. Yates, who recently visited Mexico City, said Republic would produce at least six films in Mexico during the coming year and that production would begin as soon as the RKO studios in Mexico City were completed. Republic planned to make one picture there every two months, he said, and production would be bi-lingual. "The Song of Mexico," is the first of the company's product in this direction.

Present at the luncheon were the following company executives, in addition to Mr. Yates; James R. Grainger, Walter L. Titus, Edward L. Walton, Charles R. Jones, Steve Edwards and Beatrice Ross.

Appeal Board Modifies N. Y. Clearance Award

Modification of the clearance award granted by the New York tribunal in the Granada theatre case was made this week by the Appeal Board of the American Arbitration Association.

The New York tribunal eliminated clearance of the Granada, operated by Skouras Theatres, over the Fair Theatre, operated by the Fair Operating Corp., on Paramount, RKO Radio, Loew's and Warner product and set maximum clearance of the Granada over the Polk theatre, operated by the Jupo Amusement Company, to one day.

The board, in modifying clearance, ruled that maximum clearance of the Granada over the Fair and Polk shall be one day, but in the case of the Fair, not later than 10 days after conclusion of the run at the Boulevard, Jackson and Corona theatres, all operated by Skouras, whichever shall play last. All theatres involved are located in Queens, N. Y.

Competitors Book Wilcox Film Simultaneously

Herbert Wilcox's "A Yank in Grosvenor Square" has been given concurrent, first run bookings in London by Loew's Empire and Warners' Warner theatre, Mr. Wilcox announced in New York last week. The two neighboring London competitors never before had booked the same picture concurrently, he said.

Box Office Champions for The Month of May

BETWEEN TWO WOMEN
(Metro-Goldwyn-Mayer)

Directed by Willis Goldbeck. Original screenplay by Harry Ruskin, based upon the characters created by Max Brand. Director of photography, Harold Rosson. Musical score, David Snell. Cast: Van Johnson, Lionel Barrymore, Gloria De Haven, Keenan Wynn. Release date, March, 1945.

DIAMOND HORSESHOE
(Twentieth Century-Fox)

Produced by William Perlberg. Directed and written for screen by George Seaton. Suggested by a play produced by Charles L. Wagner and written by John Kenyon Nicholson. Lyrics and music by Mack Gordon and Harry Warren. Director of photography, Ernest Palmer. Technicolor director, Natalie Kalmus. Cast: Betty Grable, Dick Haymes, Phil Silvers, William Gaxton, Beatrice Kay. Release date, May, 1945.

GOD IS MY CO-PILOT
(Warner Bros.)

Produced by Robert Buckner. Directed by Robert Florey. Screenplay by Peter Milne and Abem Finkel, from book by Colonel Robert Lee Scott, Jr. Music by Franz Waxman. Director of photography, Sid Hickox. Cast: Dennis Morgan, Dane Clark, Raymond Massey, Alan Hale. Release date, April 7, 1945.

PRACTICALLY YOURS
(Paramount)

A Mitchell Leisen production. Associate producer, Harry Tugend. Directed by Mitchell Leisen. Written by Norman Krasna. Director of photography, Charles Lang, Jr. Cast: Claudette Colbert, Fred MacMurray, Gil Lamb, Cecil Kellaway, Robert Benchley. Release, Block 3.

WITHOUT LOVE
(Metro-Goldwyn-Mayer)

Produced by Lawrence A. Weingarten. Directed by Harold S. Bucquet. Screenplay by Donald Ogden Stewart. Based on the play by Philip Barry, as produced by the Theatre Guild, Inc. Director of photography, Karl Freund. Musical score, Bronislau Kaper. Cast: Spencer Tracy, Katharine Hepburn, Lucille Ball, Keenan Wynn. Release date, May, 1945.

SALTY O'ROURKE
(Paramount)

Associate producer, E. D. Leshin. Directed by Raoul Walsh. Original story and screenplay by Milton Holmes. Director of photography, Theodor Sparkuhl. Cast: Alan Ladd, Gail Russell, William Demarest, Bruce Cabot, Spring Byington. Release, Block 4.

Conference Theatre Closes, Lee Returns to Paramount

After nearly two months as official representative of the film industry at the United Nations Conference in San Francisco, Claude F. Lee, director of public relations for Paramount, returned to his office Thursday. The United Nations theatre, where delegates to the conference were entertained by special motion picture programs, was to operate until June 23, under the supervision of Fay Reeder of Fox West Coast Theatres. By last week, some 300,000 feet of film covering the conference had been exposed and exhibited at the theatre, after processing in Hollywood.

Award Banquet Committees Announced by Variety Club

In departure from previous policies, the recipient of the Variety Clubs' Humanitarian Award will not be revealed until the night of August 17, when the award banquet will be held at the Waldorf Astoria, New York, highlighting the three-day 10th national meeting of the Variety Clubs of America, August 16-18.

Robert O'Donnell, national chief barker, before leaving New York for Dallas last weekend, cited the significance of the award dinner and appointed S. H. Fabian and Harry Brandt as co-chairmen for the affair. They will announce their full committee as soon as details have been worked out. Indications are that between 800 and 1,000 industry and national leaders will attend.

Meanwhile, other committees which will handle the various details of the national meeting were announced by the three chairmen, Mr. O'Donnell, John H. Harris and Charles E. Lewis. Robert M. Gillham will direct the editorial material and make-up of the annual Variety Club journal, with Leon Bamberger as co-chairman. The balance of this committee consists of Si Seadler, Mort Blumenstock, Barry Buchanan, Barret McCormick, Maurice Bergman, Stanley Shuford, Charles Jones, Mel Gold and Red Kann.

The publicity committee is composed of Al Steen, chairman; William G. Formy, vice-chairman; Sherwin Kane, James Jerauld, Tom Kennedy, Mel Konecoff, Jack Harrison, R. W. Baremore, Frank Leyendecker, Al Picoult and Mike Wear.

O'Donnell Visits Toronto Variety Club Organizers

R. J. O'Donnell, national chief barker of the Variety Clubs of America, was honored June 13 at a dinner held by the organizers of the Toronto tent. Speakers included J. J. Fitzgibbons, head of the proposed Toronto unit; Paul L. Nathanson of Odeon Theatres, and Lee M. Devaney, Canadian manager of RKO Radio, who was master of ceremonies. Ben Geldsaler of Famous Players Canadian organized the dinner.

May Release Corn Poppers

Permission to manufacture a limited quantity of corn poppers may be issued soon by the Government, according to J. R. Burch, president of the Star Manufacturing Company, St. Louis. The company anticipates allowance to apply some of the materials to production of its new model, which is of especially large size and has been designed specifically for theatres. For the current model, according to an announcement in Better Theatres, orders already are being accepted.

Show Warner Film July 16

National tradeshowing of "Christmas in Connecticut," starring Barbara Stanwyck and Dennis Morgan, has been set by Warners for July 16.

Tariff Concession Called Important To Film Industry

Washington Bureau

Administration plans to offer further tariff-rate concessions to other governments as an inducement to negotiate new post-war reciprocal trade agreements, contemplated in legislation still pending at midweek to extend the life of the Reciprocal Trade Agreement Act, are of the utmost importance to the motion picture industry, high Government officials told MOTION PICTURE HERALD this week.

Only by offering tariff concessions on other products entering the United States markets from abroad was it possible to obtain more favorable treatment for American films going into foreign countries, it was declared.

Few countries were interested in sending films to the United States, it was pointed out, and those that were were not deterred by the import duties on pictures. It is impossible, accordingly, to arrange any trades on the basis of motion pictures alone.

Officials discussing the matter contended that the tariff-cutting authority provided in the original Trade Agreements Act enabled the State Department at least to halt the increase of disadvantages heaped up against our pictures in the last few pre-war years by France and Czechoslovakia.

Prior to the war American film distributors were finding their business in many foreign countries made increasingly difficult by quota, dubbing and other regulations, internal taxes and other handicaps directly discriminatory to American pictures, which were the foreign pictures of most importance in those markets.

Back of these discriminations was the nationalistic philosophy which spread over Europe after the last war—an urge in nearly every nation to be self-sufficient. This policy ran along two lines, economic and political, and American pictures interfered with both; with the first by competing with attempts to develop native picture production, and with the second by introducing democratic ideas which did not conform with those of the ruling classes, particularly in Germany, Italy and Russia.

Washington officials believe that nationalism again will spread over Europe, particularly as the liberated countries undertake their tremendous task of reconstruction.

They point out that motion pictures are particularly vulnerable to such policies, since while tariffs can be kept low and used as an advertisement that entry of our pictures may readily be obtained, much higher walls can be built behind the tariff wall through the imposition of internal taxes and regulations.

It has been disclosed that in the negotiation of post-war agreements—it is planned both to seek treaties with countries which did not enter into them before the war and to revise many of the pre-war agreements, the State Department will seek, wherever necessary, to obtain the incorporation of special provisions guaranteeing protection to our film trade.

Since such concessions can be obtained only by granting lower import duties on other commodities in the export of which the particular countries are primarily interested, it is essential, officials declare, that the authority to cut the rates now in effect be granted the Administration.

AMPA Launches New Membership Drive

The Associated Motion Picture Advertisers, New York, have opened a drive for membership. Dave Bader, president, has appointed a membership committee of Mel Gold, chairman; Chester Friedman, Max Stein, Jerome Pickman, Sally Perle and Ray Gallagher. New members approved at a meeting last week were Homer H. Harmon, publicity director for the Roxy theatre; Sally Perle, his assistant; Sydney Gross, publicity director for the Rivoli theatre; Mr. Pickman, assistant to Hal Horne at 20th Century-Fox, and Paul C. Mooney and Walter Marcus of National Screen Service.

BOOK REVIEW

The Invisible Nation

PRESENTING SCOTLAND—A Film Survey. By Norman Wilson. 36 pages, illustrated. Bound in boards. Published by the Edinburgh Film Guild. Two shillings net.

Here is a brave piping in the glen in behalf of Scotland for an almost non-existent Scottish cinema. It comes, perchance coincidentally, at a time when all the causes of all peoples and all nations have been cast into the crucible of destiny. This is, however, not a document of politics. The author, Mr. Norman Wilson, chairman of the Edinburgh Film Guild, seeks and contends only for screen recognition of his country as a cultural entity.

There is poignance in the opening words, a quotation from Agnes Muir MacKenzie: "Our country has for this last century been growing more and more invisible, not only to other nations but to herself. And good creative work marked 'Made in Scotland' can do much to make her visible again."

Mr. Wilson has assembled an inventory of most everything that has been done upon the screen bearing on Scotland, and with some sharp words about what Hollywood has done about it in the drama. One is not to be surprised.

SCOTLAND IN THIS slender, but handsome book, looks with pride upon the artistic career of Mr. John Grierson, the Scot who went to the Empire Marketing Board and the G.P.O. in his rise as the first noted documentarian of the screen. There is but passing mention of Mr. Grierson's coming over to Canada as head of the Canadian Film Board, Government bureau, and no reference at all to his political career so deeply interwoven with his cinema. There is, however, without comment a line of quotation from Mr. Grierson of years ago on "the aims of the documentary" which includes:

"We were reformers open and avowed . . . the documentary idea was not basically a film idea at all, and the film treatment it inspired only an incidental aspect of it. The medium happened to be the most convenient and most exciting available to us . . ."

IT IS NOT RELEVANT to this review of a little Scottish book, but it is occasion to say that Mr. Grierson's declaration of design, with the screen merely an implement, has no little bearing upon the politics of Canada, and in very truth those of the United States, where he has been so much in conference with Mr. Archibald MacLeish, our cultural factotum of the Department of State, formerly the late Mr. Roosevelt's Librarian of Congress. This bears, too, upon Mr. Grierson's moves to make his Canadian film activities a national center for propagandization of far reaches of Empire including, for instance, Australia, and internationally into Mexico.

Mr. Grierson has become a person of special power in Canada, and has been sometimes discussed in the sanctums of Toronto, Ottawa and Montreal as the Number Three Man in Canada. He is far, far from Scotland, and Scottish cinema.

Mr. Wilson of the Edinburgh Guild wants Scotland to make films for Scotland's honour and glory. Every nation in the world has such a hope. Some will come true.

—*Terry Ramsaye*

$22,000 London Premiere For "Hollywood Canteen"

The London benefit premiere of "Hollywood Canteen" at the Warner theatre raised $22,000 for the London Stage Door Canteen, it was reported this week. Lady Montgomery, mother of Marshal Montgomery, headed a special committee for the showing, working with Max Milder, Warner Brothers managing director for Great Britain. Admission ranged from $2 to $40 with every seat sold out in advance.

Allied Outing June 27

The Allied Theatre Owners of New Jersey, Inc., will hold its summer outing June 27 at the West End Casino, West End, N. J. All branches of the industry have been invited.

RKO Reports Net Profit in 13 Weeks Was $1,141,044

Net profit for Radio-Keith-Orpheum Corporation for the 13 weeks ended March 31 was $1,141,044, as compared with $1,557,404 for a similar period the year before, a decrease of $416,360, the company reported last week.

Profit from operations, before deductions for depreciation and provisions for estimated income and excess profits taxes, was $3,491,538 compared with $4,718,884 for the same period the previous year. Depreciation allowance was $328,493 compared with $318,255 for 1944. Normal and surtax provisions for the 13-week period was $632,000, compared to $527,000 for 1944, while excess profits tax for the first 13 weeks were $1,390,000 compared with $2,304,000 for 1944.

The newly-elected board of directors of Radio-Keith-Orpheum Corporation and the directors for its subsidiary, Pathe News, Inc., met June 14 and elected officers for the coming year.

Reelected by RKO were Floyd B. Odlum, chairman of the board; N. Peter Rathvon, president; Ned E. Depinet, vice-president; Malcolm Kingsberg, vice-president and treasurer; Gordon E. Youngman, vice-president and general counsel; John M. Whitaker, vice-president; J. Miller Walker, secretary; Garret Van Wagner, comptroller; W. H. Clark, A. W. Dawson, O. R. McMahon and H. E. Newcomb, assistant treasurers, and Kenneth B. Umbreit and William F. Whitman, assistant secretaries.

Pathe elected the following: Mr. Rathvon, chairman of the board; Frederic Ullman, Jr., president; Mr. Youngman, vice-president and general counsel; Walton C. Ament, vice-president; Mr. Walker, secretary; Mr. Van Wagner, comptroller; James H. Herries, treasurer; Mr. Clark, Mr. McMahon and George Ronan, assistant treasurers, and Mr. Umbreit, assistant secretary.

RKO declared the regular dividend of $1.50 a share on its six per cent preferred stock payable August 1 to holders of record July 20. This constitutes the dividend for the current quarter, which ends July 31.

Paramount Special Trailer Available on Anniversary

A special four-minute trailer in connection with Paramount's "One Third of a Century" celebration is currently in Paramount exchanges and available for booking by all theatres playing Paramount pictures, Charles M. Reagan, Paramount vice-president in charge of distribution, announced last weekend.

Produced at the company's Hollywood studios and titled the "Paramount Awards Trailer," it cites the number of awards Paramount productions and personalities have won during the past year and features pictures that Paramount will release during the next several months.

The trailer will be shown in advance of "A Medal for Benny" and "Out of This World," as these two films are among those prominently covered in the trailer. It also promotes such films as "Incendiary Blonde," "You Came Along," "Duffy's Tavern," "Love Letters," "Kitty," "Two Years Before the Mast" and "Road to Utopia."

Canadian Film Men Honor Chaplin, UA Manager

Charles S. Chaplin, newly appointed Canadian sales manager for United Artists, was honored last week at a Montreal luncheon attended by more than 80 exhibitors. He was presented a gold wrist watch from the exhibitors and film men. Among those who attended the luncheon were Leo Devaney, president of the Motion Picture Distributors of Canada; John Grierson, Canadian Film Board; Alex Adelman, Consolidated Theatres; Clare Appel, representing the Odeon circuit; Ed Wells, secretary of the Film Board; and Ed Schnitzer, George Heiber and Sam Kunitzky of United Artists.

MOST SENSATIONAL AREA PREMIERE ON RECORD!

MORE than 100 theatres throughout New England and New York State joined in showmanship's most exciting and spectacular simultaneous opening! June 26.

•

RKO ties in with all stations of gigantic Yankee Network and powerful additional stations to beam the message to concentrated millions!

•

HEARST newspapers in Boston behind event 100% and blasting pages and pages of promotional publicity throughout campaign!

•

TREMENDOUS Night of Spectacle sponsored by Hearst at Boston Garden, where 18,000 people will gather Sunday, June 24, for high-spot Prelude to a Premiere!

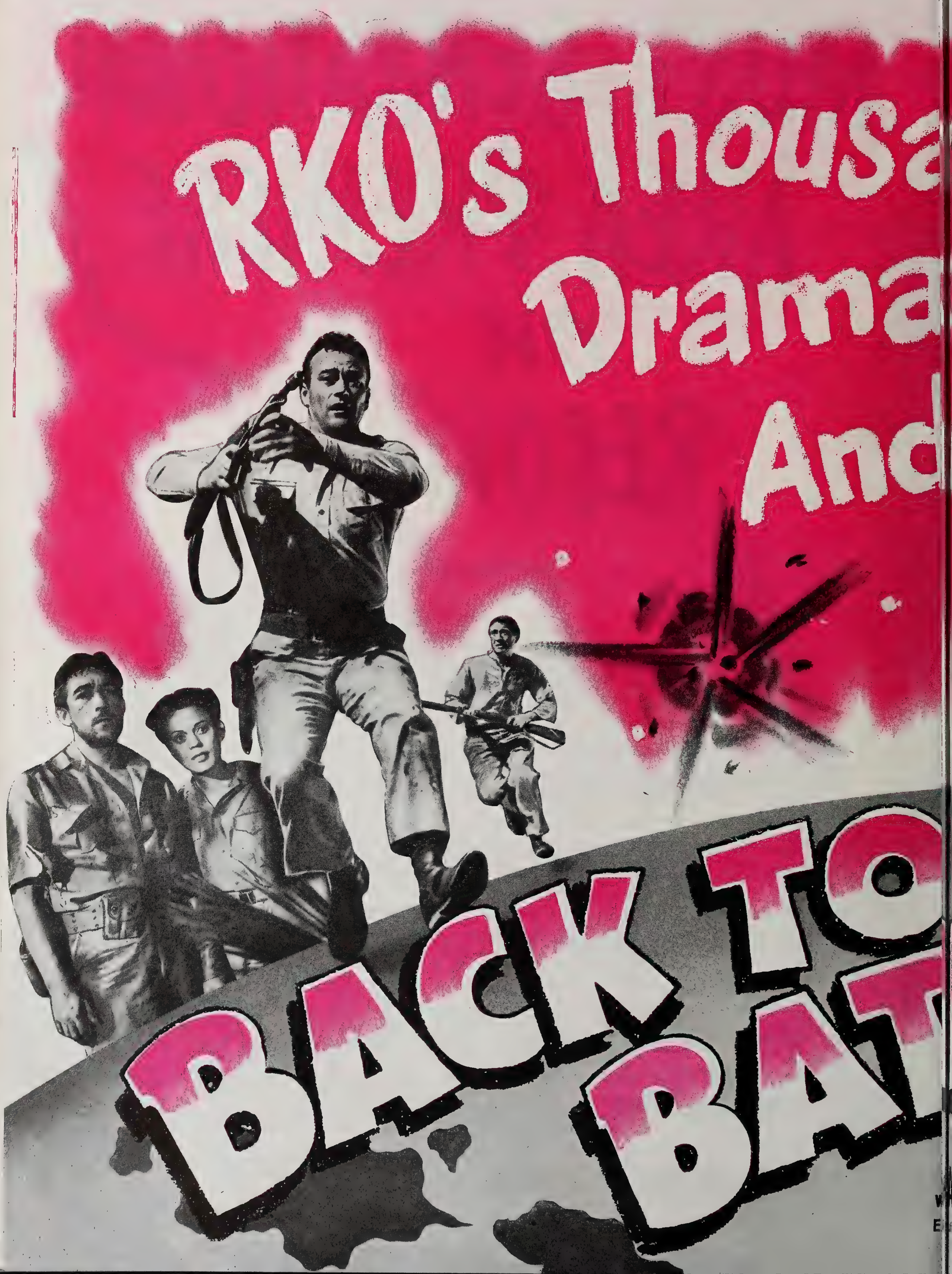
•

PROMINENT and popular personages attending all sorts of lunches, meetings, and gatherings of other sorts!

•

EXPLOITATION campaign of such extent and scope as to leave no person of the many millions in the area uninformed!

To be followed by campaign along same sensational lines for territory covered by WLW, Cincinnati, "The Nation's Station" . . . for


RKO's Thousa
Drama
And
BACK TO
BAT
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E

ad - Thrilled
# of Epic Heroism
Action!

A thundering tribute to the daring and valor of the invisible army of the Philippines—those furious few around whom rallied the spirit of a people! Amazing! Moving! Breathless! . . . An unforgettable experience in inspiring excitement!

LET'S TOP THEM ALL
IN THE
MIGHTY 7th WAR LOAN

AAN

Starring JOHN WAYNE
ANTHONY QUINN · BEULAH BONDI · FELY FRANQUELLI
LEONARD STRONG

tive Producer, ROBERT FELLOWS • Directed by EDWARD DMYTRYK

Screen Play by Ben Barzman and Richard Landau

SEE

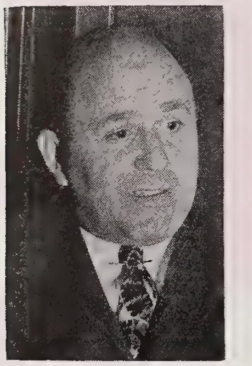
THE MARCH OF DEATH!
•
JAP BRIDGE OF DEAD!
•
CABANATUAN PRISON RAID!
•
BATTLE OF BATAAN!
•
BOLO KNIVES VS. GUNS!
•
DARING GUERRILLA RAIDS!
•
YANK LANDING ON LEYTE!

and more, and
MORE, and
MORE!

R K
RADI
PICTURE

Paramount Plans Foreign Circuit, Says Crystal

Paramount will have a circuit of foreign theatres. "It will build them or acquire them." It is negotiating now for an unspecified number of houses. It will build or renovate these houses in conformance with local customs.



Clement Crystal

This policy was enunciated this week by Clement Crystal, former construction engineer, and for the past three years in charge of numerous large Army constructions. Mr. Crystal, a lieutenant-colonel, took charge of Paramount's new foreign theatre department last week in New York.

The department itself is newly formed. The offices of Paramount International Pictures are being remodeled. Mr. Crystal spoke amid the sound of hammers and other appurtenances of carpentry.

Paramount intends to go into every country where business warrants erection or acquisition of its own houses. It had no predeliction in territory, Mr. Crystal stressed. It will build modern houses in every instance, and it will make over the houses in which it becomes associated, or which it buys. In this construction, every attention will be paid local customs, both of attendance and architecture.

In size, Paramount favored the 2,000-seat house, Mr. Crystal said, and will air condition them. Mr. Crystal's department will not only erect and renovate the theatres; it will operate them.

Paramount now has three theatres in France, one each in Rheims, Paris and Lille; one house in Brussels, Belgium; two in London and seven in its suburbs, and 12 in Cuba, in association with the Ramos Cobian circuit.

While in this country, in the Army, Mr. Crystal was in charge of 15 airbase constructions, each housing 10,000 men. In the China-Burma-India theatre of war, he was second in command in the construction of a 24-inch pipeline from Tinsukia to Myitkyina, a line which later was laid to Kunming.

MPPDA Resolution Honors John Hicks

At a meeting of the foreign managers of the international department of the Motion Picture Producers and Distributors of America, Inc., June 14, a resolution was adopted expressing regret over the death of John W. Hicks, Jr., who was president of Paramount International Films, Inc., and sympathy to his family. The resolution referred to Mr. Hicks as one who "distinguished himself by the conscientious and faithful performance of duties involving great responsibilties and trust . . . a person of the finest qualities of heart and mind whose character indelibly impressed itself upon all who were privileged to know him."

Siter to Near East

Frank Siter, special representative for Paramount in the Near East, left New York last week by air for Egypt via Casablanca. Mr. Siter will serve under Robert Schless, Paramount division manager for Continental Europe, North Africa and the Near East.

Palmeri Back from Peru

Vincent Palmeri, former Warner theatre manager in Connecticut, who was transferred to Lima, Peru, a few months ago as manager for the company in that country, has returned to report to his draft board. Mr. Palmeri is just under 29 years old.

Pratchett to South America; Elmo Joins Paramount

A. L. Pratchett, Paramount International division manager for Latin America, left New York Wednesday for a tour of his territory. The trip will be his first over-all survey since he assumed his new post seven months ago. Mr. Pratchett said he would thoroughly "investigate trade and public reaction to Paramount's program of Spanish re-dialogue product."

George Weltner, president of Paramount International, announced in New York last week that George Elmo, until recently a salesman with the company's Philadelphia exchange, joined the Paramount foreign department and soon would become the company's manager for Panama, Central America and Ecuador.

Prior to joining Paramount in 1929, Mr. Elmo had been with First National in Mexico City and also served as that former company's branch manager in Havana.

Atlas Corp. Buys Disney Stock

Atlas Corporation, headed by Floyd B. Odlum, purchased 25,000 shares of common stock of Walt Disney Productions at $10 per share, it was announced jointly last Friday in New York and Hollywood by Mr. Odlum and Walt Disney. Atlas also acquired the right to buy another $25,000 shares at $12.50 per share at any time prior to the end of 1949.

The 355,000 shares of common stock of Walt Disney Productions, all held by the Disney family, were valued at $5 a share, or a total of $1,775,000, in the company statement of September 30, 1944.

Sale of the common stock to Atlas marks the first sale of any common shares outside the family, though preferred stock is convertible. In addition to the $250,000 worth of common stock just purchased, Atlas owns 30,000 shares of the six per cent preferred Disney stock, with a par value of $25 a share.

Plans are being considered by the Disney management to make an offer to preferred stockholders to exchange their shares partly for a new issue of debentures and partly for common stock, the announcement indicated. The basis of exchange and other details have not been worked out, and sale of the Disney common stock to Atlas was an independent transaction, it was said.

Weltner Honored at Balaban Luncheon

George Weltner, new president of Paramount International Films, Inc., was honored at a luncheon given in New York last week by Barney Balaban, president of Paramount Pictures, Inc. Mr. Weltner, who has been vice-president of Paramount International since the company's incorporation last summer, was elected president June 7 as successor to the late John W. Hicks, Jr.

Present at the luncheon from Paramount Pictures were Mr. Balaban, Adolph Zukor, Austin Keough, Louis Phillips, Robert O'Brien, Leonard Goldenson, Fred Mohrhardt, Paul Raibourn, Russell Holban, Arthur Israel, Walter Cokell, Charles Reagan, Jack Karp and Robert Weitman.

From Paramount International were David Rose, Paramount managing director in Great Britain; J. E. Perkins, division manager for the Far East; Clement S. Crystal, recently appointed head of Paramount International's new theatre department, and Fred W. Lange.

J. William Piper, former Paramount manager for Japan, Korea and Manchukuo, assumed his duties Monday as personal assistant to George Weltner, president of Paramount International. During the past four years, Mr. Piper served for some time with the Netherlands Army on detached duty in Washington, where he did confidential work for the U. S. Government. He also spent 10 months with the Federal Communications Commission in Portland, Ore. Mr. Piper joined Paramount in 1928 and represented the company in Kobe, Japan. Later he moved to Paramount's head office in Tokyo, where he became manager for the Japanese territory.

Screen Assumes New Importance, Says Cowdin

The motion picture industry has broken out of its "just show business" category to assume a new importance. Today the motion picture's public has recognized the industry's social and economic significance to the nation and its value as a medium for promoting better international relations.

In explaining this statement, made in his quarterly message to the stockholders, J. Cheever Cowdin, chairman of the board of Universal Pictures, reported that the change in the public's attitude "has been influenced greatly by the performance of the movies and the motion picture industry during the war. The films presented to our armed forces without cost by the industry have done much to maintain the morale of our millions of fighting men abroad. Returning veterans tell of what these 'two-hour furloughs' have meant in relieving taut nerves, battle fatigue and just plain homesickness. Instructional films have simplified and speeded up the training of troops. Motion pictures, too, have served as a means of bringing to the American people messages from the Government telling them how they could help win the war and explaining the reasons for many wartime regulations."

Mr. Cowdin believes that "Hollywood movies are serving as a great world-wide democratic force, a role that is just starting to be appreciated and which promises to increase in importance in the post-war era. Being made in America, Hollywood movies, for the most part, naturally have an American locale and depict American ways of life in telling their stories. The sole purpose of these pictures is to entertain, but foreign audiences, while enjoying the romance, drama and humor, are at the same time impressed by the spiritual and political freedom enjoyed by American people.

See Democracy at Work

"They are seeing America, a Democracy at work. By showing others how we live, Hollywood movies create in the peoples of other nations a desire for higher standards of living for themselves. And, in so doing, they help stimulate international trade."

Washington has learned that it pays to be officially interested in Hollywood's product, Mr. Cowdin thinks. To back up his belief, he quotes in his report from a recent article in *The American Mercury*. Written by Herman A. Lowe of the Philadelphia *Inquirer's* Washington Bureau, the article states that "Washington has suddenly discovered . . . that there is ready-made in Hollywood a subtle and powerful weapon to spread the story of democracy and make friends for this country. . . . State Department spokesmen say that movies are genuine ambassadors of goodwill and as such will receive all help our consulates and embassies can give them."

Mr. Cowdin names Senator Tom Connally of Texas, chairman of the Senate Committee on Foreign Relations," as one of the "far-sighted members of Congress who do have a real appreciation of films as one of America's great industries."

Expects Unsettled Period

Looking ahead, Mr. Cowdin finds that "the reconversion period will, of course, bring some unsettlement in employment as various industries change over to civilian production and in some areas this may temporarily have an unfavorable influence on motion picture attendance.

"There is a decidedly favorable factor, however, in the scheduled release from our armed forces of 2,000,000 men during the course of the next 12 months. Many of these war veterans will bring back with them to civilian life a keener interest in the movies than they ever had before. In addition there promises to be a growing demand for American films from European markets.

"The challenge and opportunity will be constantly with us in the post-war era to bring to the screen finer story values than ever before, higher standards of quality in entertainment, and new and improved technique in production."

Industry Is Now "Over the Hump" In Stock Crisis

Washington Bureau

The domestic motion picture industry is "over the hump" so far as the shortage of raw stock is concerned and from now on out should be in a steadily improving position, it was indicated Monday by Stanley B. Adams, director of the War Production Board consumers' durable goods division.

Loss in third-quarter production due to vacations in the film manufacturing plants, which last year cost 50,000,000 feet or more and only a week ago was estimated would amount to possibly 30,000,000 feet this year, now is set at not more than 20,000,000 feet and probably much less.

Meanwhile, the French and Belgian plants taken over from the Germans are beginning to get into big-scale production and their film will contribute toward relieving the world shortage of raw stock. Arrangements now are being made with the Army for the supply of raw materials which will keep those plants at near-capacity production for the next six months; about 55 percent of the output will be used domestically and the remaining 45 per cent turned over to the British and American Army authorities. The United States' shares of this production will be distributed by SHAEF.

As a further contribution, the Army is preparing to liquidate the film it has stockpiled in Europe. The liquidation already has been undertaken in the Mediterranean theatre and will shortly begin in the European theatre. None of this film, however, will be returned to this country, but will be used by the Army of Occupation or distributed for civilian use in Europe.

Mr. Adams explained that the film would not be brought back because it could not be shipped to the Pacific under the Army policy of using no film more than 90 days old. At the same time, he defended the Army against charges that it had declared large quantities of film as surplus, explaining that no film is declared surplus until it has been held two years or more, and that only an infinitesimal proportion of the Army's requirements have been so declared—approximately 10,000,000 feet, mostly negative stock on which the motion picture industry would not want to take a chance.

Mr. Adams this week visited the Eastman Kodak and Ansco plants and met with George Schaefer in New York to discuss the general situation. The great reduction in loss of output expected this year, he said, was due to the fact that the companies had put vacations on a one-week basis and were recruiting additional labor to keep equipment working at capacity.

The WPB film official said that he had met and lunched with J. Arthur Rank, English film magnate, but said the question of raw stock to finance Mr. Rank's invasion of the United States market was not discussed. Mr. Rank, he said, had not called for film which was allocated to him in the normal course of scheduling quarterly supplies, but was available for such use as he may desire to make of it.

Republic Breaks Ground For New Power Plant

In line with its announced physical expansion plan, Republic Studios last week began work on a new generator power plant, the second building in the company's 12-point construction program.

Already built is Republic's new music stage building. Three completely equipped sound stages are soon to be built and blueprints have been approved for a three-story executive administration building, a new portrait gallery, a casting department building, individual housing for the makeup and wardrobe departments, a publicity building, new commissary, permanent dressing rooms for stars and a series of bungalow-offices for producers and directors.

The plan also provides for enlargement of the miniature and trick shot departments and construction of three additional projection rooms.

IN NEWSREELS

Each of the five newsreels devoted all of its footage in the second issue of the current week to General Eisenhower's homecoming. The issues were: Movietone News, No. 84; *News of the Day, No.* 282; *Paramount News, No.* 85; *RKO Pathe News, No.* 87; *Universal News, No.* 408.

MOVIETONE NEWS—Vol. 27, No. 83—President Truman gets report from Hopkins and Davies. . . . Big Four generals agree in Berlin on rule of Germany. . . . Exploring Hitler's mountain hideout at Berchtesgaden. . . . General Bradley comes home to Moberly, Mo. . . . Airfield "fog killer" revealed as British miracle in war. . . . Battle reports from the Philippines. . . . Don't travel! Vacation at home. . . . GIs relax in Venice. . . . Wedding Bells for air hero Gabreski.

NEWS OF THE DAY—Vol. 16, No. 281—Allied chiefs take control of Germany. . . . Bad news for the Japs. . . . Tribute to heroic dead. . . . First films of Trieste crisis. . . . Norway's independence restored. . . . In the White House spotlight. . . . War miracle revealed. . . . Keep the tracks clear.

PARAMOUNT NEWS—No. 84—Big Three meeting set. . . . Vacation advice: stay at home and speed victory. . . . War of words, Japs yield to broadcast. . . . European aftermath: Berlin, Capri, Berchtesgaden. . . . GIs name motion picture favorites.

RKO PATHE NEWS—Vol. 16, No. 86—Eisenhower, Zhukov, Montgomery and Tassigny meet in Berlin. . . . Hopkins and Davies report to President Truman. . . . British device clears airfield fog. . . . Screen stars win GI Oscars. . . . Agreement reached in Trieste. . . . Hitler's home becomes GI mecca. . . . Colonel Johnson speaks on war travel.

UNIVERSAL NEWS—Vol. 18, No. 407—The Big Four in Berlin. . . . Berchtesgaden—GI resort. . . . White House visitors. . . . Fido—fog killer. . . . Stay at home. . . . Freedom in Norway. . . . Venetian serenade.

RKO Managers Win Decision in Labor Board Report

Increases in wages and reductions in working hours for managers and assistant managers employed at the 41 RKO theatres in New York City and Westchester County were approved this week, by a two-to-one decision, in a panel report issued by the National War Labor Board, Second Region. H. Lloyd Jones, industry member, wrote a dissenting opinion, with Jules J. Justin, public member and chairman, and Ann Venturi, labor member, approving the recommendation. The dispute was between the RKO Service Corporation and the Motion Picture Theatre Operating Managers and Assistant Managers Guild. The board recommended a 48-hour week and asked that a rate range of $40 to $75 be established for assistant managers and $85 to $140 be established for managers. Other rulings had to do with lay-offs, wage increases, vacations, severance pay and merit reviews.

Cunningham Rejoins Pathe As News Desk Director

Bert Cunningham, recently a major in the Marine Corps, has returned to Pathe News, where he will take over direction of the Pathe news desk as assignment editor and first assistant to Alfred Butterfield, Walton C. Ament, editor, has announced. Immediately following his Army discharge, Mr. Cunningham spent several months in Florida working on the John Ford production of "They Were Expendable" for MGM. Phil Nichols, who has had temporary supervision of the news desk at Pathe, will return to full-time duty as commercial manager.

"Black Bullets" Is Latest WAC-OWI Release on Coal

A War Department short subject, "Black Bullets," dealing with the importance of coal in the nation's war effort, has been placed in release in coal mining areas by the Office of War Information through the War Activities Committee. The film, which runs 19 minutes and was produced by the Army Pictorial Service, is being distributed by Paramount in Philadelphia for the eastern Pennsylvania area, by Universal in Pittsburg for western Pennsylvania and by Republic in Atlanta for the southern coal mining communities.

Paramount Sees Quarter Earnings At $4,007,000

Paramount's consolidated earnings were $4,007,000 for the first quarter of 1945 compared with $3,814,000 for the corresponding quarter of 1944, according to the president's statement presented to the stockholders at their meeting held last Tuesday in New York.

All directors were unanimously reelected. They are: Barney Balaban, Leonard Goldenson, Stephen Callaghan, Harvey D. Gibson, A. Conger Goodyear, Stanton Griffis, Charles M. Reagan, Duncan G. Harris, Edwin L. Weisl, John D. Hertz, Austin C. Keough, Earl I. McClintock, Maurice Newton, E. V. Richards, Adoph Zukor and Y. Frank Freeman.

In the absence of Mr. Balaban, who is in Europe, the president's statement to the stockholders was read by Austin Keough, vice-president and secretary of the corporation.

Cites Tax Increase

Mr. Balaban said in part:

"While consolidated net earnings since 1942 were increased approximately 12 per cent, increased tax rates since that year have resulted in higher U. S. and foreign income and excess profits taxes of $13,000,000 or an approximate 80 per cent increase.

"Dividends paid to common stockholders in 1944 were $6,753,844 or at the rate of $1.80 per share. The stock is now on a regular dividend basis of fifty cents quarterly or $2.00 annually.

"In appraising the present financial position of the company it is well to note that Paramount and its consolidated subsidiaries have approximately $4,000,000 more cash and Government securities than is necessary to meet all their current liabilities including U. S. and foreign income and excess profits taxes. In addition, these companies had other current assets, principally inventory and receivables of $43,946,000."

Mr. Balaban then pointed out that "the previous conservative trend in our finances has continued," citing the decrease in the amount of long term obligations and securities as one example.

Looking forward to the end of the war, Mr. Balaban sees his company's economy effected on both sides. While he believes that there is the "possibility of additional revenue from certain countries whose markets have been closed on account of the war," he recognizes a tendency in many countries "toward nationalistic control of motion picture imports and the development of additional competition in productions. These are matters which will be influenced by our national policies and Bretton Woods and San Francisco Conference proposals."

Decentralization in Theatres

Contrasting Paramount's present organization with that which existed prior to the 1933-35 reorganization, Mr. Balaban stated that the primary move in the change "was a complete decentralization of theatre operations, replacing the large and unwieldy management group, which at that time existed in New York, with experienced local operators."

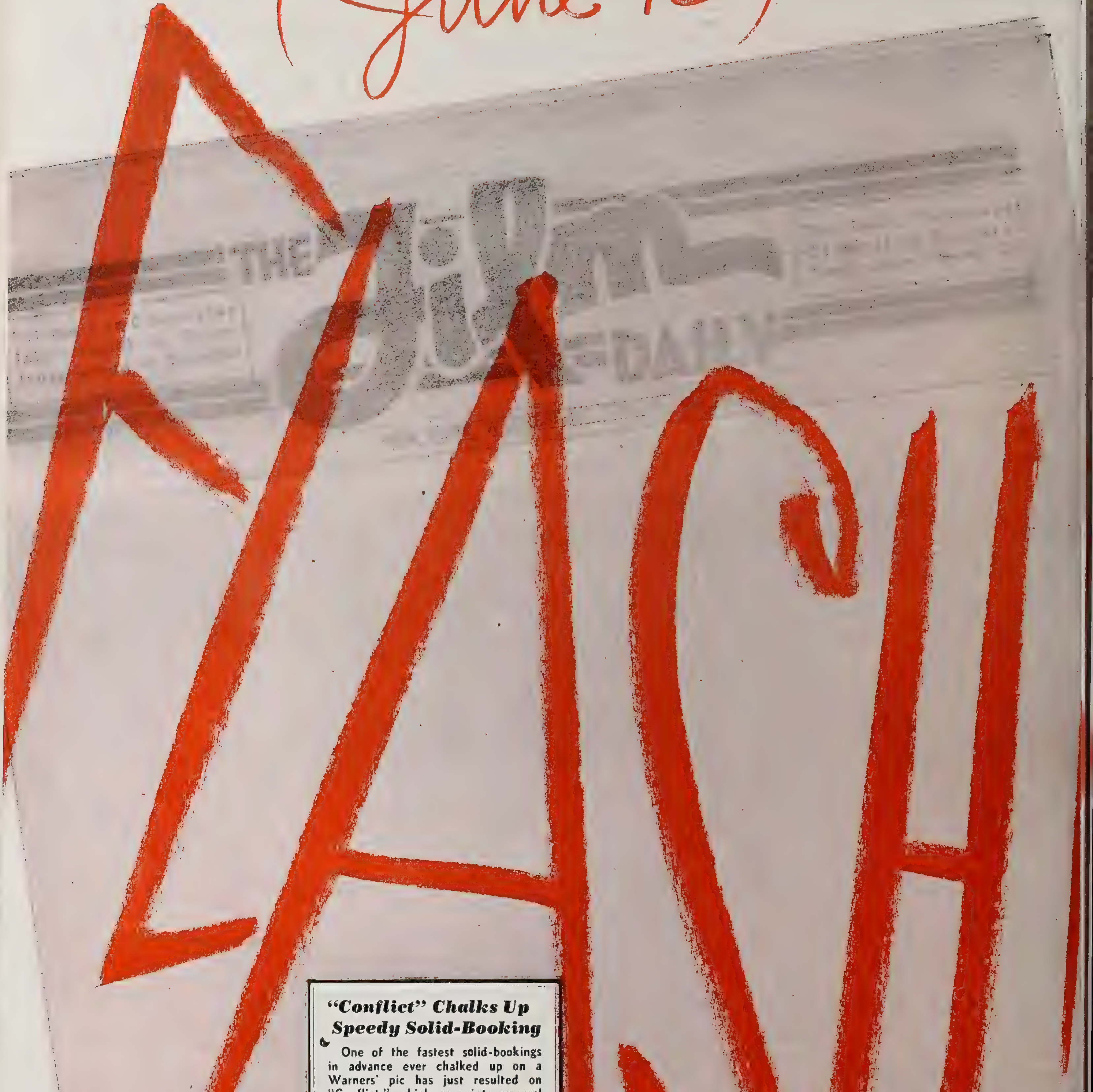
The values shown on the balance sheet were decreased by certain revaluations of properties in 1932 and 1935 with the result that the present carrying values of certain properties and investments are substantially below a conservative estimate of actual values, according to Mr. Balaban's statement.

Paramount is now engaged in experimenting with television in New York, Chicago and Los Angeles and has a "substantial" interest in the Dumont Television Company, Mr. Balaban revealed.

Air Express Names McLain

Robert G. McLain, former superintendent of public relations for the Railway Express Agency, has succeeded Ralph W. Starkey as the agency's manager for the eastern departments of the Air Express division.

(June 13)



"Conflict" Chalks Up Speedy Solid-Booking

One of the fastest solid-bookings in advance ever chalked up on a Warners' pic has just resulted on "Conflict," which goes into general release June 30.

Picture was tradeshown Monday and within 24 hours every print had been booked for the week of release, with the majority of openings scheduled over the July 4 holiday.

The Humphrey Bogart starrer also will have about 50 pre-release openings, including the New York Strand starting this Friday.

HUMPHREY BOGART • ALEXIS SMITH • SYDNEY 'Fat Man' GREENSTREE

WILLIAM JACOBS • Screen Play by Arthur T. Horman and Dwight Taylor Based on Original Story by Robert Siodmak and Alfred

(June 18)

"Conflict" Tops at Strand

Biggest opening-day waiting line of the year at the New York Strand greeted Warners' latest Humphrey Bogart starrer, "Conflict," on its premier here Friday. Doors opened at 8 a. m. and S.R.O. was in effect before 10:30.

"CONFLICT"

nn • Directed by CURTIS BERNHARDT

FLASH AGAIN! FIRST 4 DAYS BREAK 30 YEAR STRAND RECORD!

Senate Answers Eisenhower Plea For OWI Budget

A sub-committee of the Appropriations Committee of the Senate voted Tuesday to restore most of the funds which the House of Representatives cut from the 1946 appropriation for the press, radio and film activities of the Office of War Information.

The sub-committee approved at a closed session $39,750,000 for the OWI for the year beginning July 1. Should the full committee and the Senate approve the OWI allotment it will be thrown into conference with the House.

Following President Truman's request last week that Congress restore the entire budget estimate for the OWI, sharply reduced by the House, urgent pleas for OWI came last Friday from General George C. Marshall and General Dwight D. Eisenhower.

The OWI budget request for the fiscal year beginning July 1, was for $42,000,000. The House Appropriations Committee cut it $7,000,000 and an additional $17,000,000 was cut on the House floor, leaving $18,000,000.

General Marshall transmitted a message from General Eisenhower to the Senate Appropriations Committee. General Eisenhower told Congress what the cut would mean to his European operations. General Marshall explained that the Army could assume OWI services in Europe but would prefer not to undertake the job.

General Eisenhower said that Army plans for the control of German information services and providing news and information to the German people in the United States zone had been based on the use of OWI personnel and funds.

"If our operations in these fields are to go on as currently projected," the General declared, "it will be necessary for the War Department to supply approximately equivalent personnel and funds." In addition, he said, operations in the liberated areas now being transferred to OWI, which includes film distribution, would have to be resumed by the War Department, the State Department or Foreign Economic Administration. He pointed out there already were "large commitments in information material and equipment."

"Rhapsody" Coast Preview Is Attended by 5,000

More than 5,000 orchestra leaders, radio stars, producers and writers, recording company executives, trade journal representatives and others attended a special preview Monday of "Rhapsody in Blue" at Warners' Beverly theatre, Hollywood.

In response to letters sent out by Paul Whiteman, an honorary chairman of George Gershwin Jubilee Week which will signal the world premiere of the film, by last weekend more than 380 radio stations in all parts of the country had replied that they were putting on special programs in honor of the noted composer and the film based on his life and music.

The picture will have its New York premiere June 27 at the Hollywood theatre, and Gershwin Jubilee Week will be celebrated June 29-July 5.

Van Praag Host at Opening Of Chicago Exchange

Some 200 exhibitors, distributors and members from allied fields attended the official opening of the Supreme Pictures Company office, opened in Chicago last week by Mr. and Mrs. Morton Van Praag, former Universal sales manager, who recently left the Chicago Henri Elman PRC organization to open his own exchange. Among those who attended were Jack Kirsch, Harry Seed, Jack Shumow, Duke Hickey, Rud Lohrenz, Irving Mack, J. Harold Stevens, Ed Mager and Charles Ryan.

Benjamin PRC Branch Manager

Ben Benjamin, formerly with RKO in Des Moines, has been appointed branch manager for PRC in Chicago, replacing Morton Van Praag, who has opened his own independent exchange.

Short Product in First Run Houses

NEW YORK—Week of June 18

ASTOR: Dog Watch	***RKO***
Feature: Wonder Man	RKO
CAPITOL: Hollywood Scout	***MGM***
Mouse Comes to Dinner	***MGM***
Feature: Thrill of Romance	MGM
CRITERION: To the Shores of Iwo Jima	***WAC***
Feature: Son of Lassie	MGM
GLOBE: Herr Meets Hare	***Vitaphone***
Overseas Roundup	***Vitaphone***
Feature: It's in the Bag	United Artists
HOLLYWOOD: Musical Mexico	***Vitaphone***
Unruly Hare	***Vitaphone***
It Happened in Springfield	***Vitaphone***
Feature: The Corn Is Green	Warner Bros.
PARAMOUNT: White Rhapsody	***Paramount***
Unusual Occupations	***Paramount***
Hunky and Spunky	***Paramount***
Feature: Out of This World	Paramount
RIALTO: Little Lulu at the Zoo	***Paramount***
Unusual Occupations	***Paramount***
Feature: Woman in Green	Universal
RIVOLI: Gypsy Life	***20th Cent.-Fox***
Empire State	***20th Cent.-Fox***
Feature: Junior Miss	20th Cent.-Fox
ROXY: What It Takes to Make a Star	***20th Cent.-Fox***
Feature: Where Do We Go From Here?	20th Cent.-Fox
STRAND: Swimcapades	***Vitaphon***
Coney Island Honeymoon	***Vitaphon***
Gruesome Twosome	***Vitaphon***
Feature: Conflict	Warner Bro

CHICAGO—Week of June 18

APOLLO: Rippling Romance	***Columbi***
Feature: A Song to Remember	Columbi
GARRICK: The Last Installment	***MG***
Kilkenny Cats	***20th Cent.-Fo***
Feature: Counter-Attack	Columbi
GRAND: On to Tokyo	***WA***
Features: See My Lawyer	Universa
Patrick the Great	Universa
ORIENTAL: The Jury Goes Round 'n' Round	***Columbi***
Be Patient, Patient	***Columbi***
Overseas Roundup	***Vitaphon***
Feature: G.I. Honeymoon	Monogram
PALACE: On to Tokyo	***WAC***
Features: China Sky	RK
Swing Out, Sister	Universa
ROOSEVELT: Gruesome Twosome	***Vitaphone***
Feature: Roughly Speaking	Warner Bros.
STATE LAKE: The Returning Veteran (March of Time)	***20th Cent.-Fox***
UNITED ARTISTS: Springtime for Pluto	***RKO***
Bands Across the Sea	***Vitaphone***
Feature: The Clock	MGM
WOODS: Screen Snapshots, No. 9	***Columbia***
Feature: Wonder Man	RKO

Select Editors as Judges in Columbia Serial Contest

Editors of seven film trade journals have consented to be judges in the nationwide exploitation contest Columbia is conducting in conjunction with the company's latest serial, "The Monster and the Ape." The judges are: Chester B. Bahn, R. W. Baremore, James Jerrauld, Sherwin Kane, Thomas Kennedy, Herbert M. Miller and Terry Ramsaye.

All exhibitors booking the serial are eligible to compete. Entrants are required to register in advance of their first date, and on finishing the run submit completed campaigns to Columbia's home office. Final judging will take place about November 16.

First place winner in the contest will receive a $500 War Bond; second place, $200 in Bonds; third place, $100 in Bonds, and fourth place, $50 in Bonds. Those finishing in from fifth to tenth place will each be awarded a $25 War Bond.

Wellman Circuit Holds Party for Bookers

Peter Wellman, head of the Wellman circuit, which owns and operates theatres in Girard and Youngstown, Ohio, held his sixth annual bookers party last week at the Mahoning Country Club, Girard. Bookers from practically all of the Cleveland exchanges attended. William Twigg, booking manager for the Wellman circuit, assisted Mr. Wellman in the entertainment program.

Warner Field Staff to Hold Meeting June 26–28

The first home office meeting of the Warner Brothers field exploitation staff since it was doubled in size during the past year will be held June 26-28, in New York, concurrent with the sales department's meeting of district managers.

The field force will discuss the program mapped out for the handling of "Rhapsody in Blue" and the forthcoming campaigns for "The Corn Is Green," "Christmas in Connecticut," "Pride of the Marines" and "San Antonio."

Among field representatives attending the sessions will be Ted Tod, Herbert Pickman, George Fishman, Glenn Ireton, Art Moger, Ed Benjamin, Richard Stephens, G. D. Woodard, Ira Epstein, Allen Kohan, Lucia Perrigo, Don Walker, Frank Bruner, George Wood, Stanton Kramer, Franklin Fisher and I. Q. Gross.

The transfer of Jack Leewod, who has been Warner Brothers field representative in the Denver-Salt Lake City territories, to the Seattle and Portland exchange areas, and the addition of I. Q. Gross to the field staff to replace Mr. Leewood, was announced this week by Mort Blumenstock, advertising and publicity director in the east. Mr. Gross was a newspaper correspondent, magazine writer and publicity man before joining Warners.

Legion of Decency Reviews Twelve New Pictures

The National Legion of Decency this week reviewed 12 new films, finding three objectionable in part. In Class A-1, unobjectionable for adults, are: "Junior Miss," "The Woman in Green." In Class A-2, unobjectionable for adults: "Bewitched," "Blondie from Brooklyn," "Cisco Kid in Old New Mexico," "Flame of the West," "Isle of the Dead," "Trouble Chasers," "Weekend at the Waldorf." In Class B, objectionable in part: "Frozen Ghost," because of "lack of regard for human life"; "Incendiary Blonde," because of "suggestive dancing; reflects the acceptability of divorce"; "Jungle Captive," because of "excessive gruesomeness."

Louis Krouse Retiring

Louis Krouse, international treasurer of the IATSE for more than 20 years, is resigning because of illness. Long identified with the theatre labor movement, he has been in ill health at his home in Philadelphia for several months. It is understood that he will retire under an IA pension provision.

Smith Renamed to Club Post

Allen G. Smith, chief of the Theatre Equipment Section of the War Production Board, has been reappointed co-chairman of the Washington Variety Club advertising committee.

THE HOLLYWOOD SCENE

COMPLETED

COLUMBIA
Burning the Trail
Pardon My Past (Mutual)

MONOGRAM
Shanghai Cobra

PRC
Fighting Bill Carson (formerly "Buster Crabbe No. 8")

REPUBLIC
Love, Honor and Goodbye

RKO RADIO
Wanderer of the Wasteland

UNIVERSAL
Uncle Harry

WARNERS
Janie Gets Married
Time, the Place and the Girl

STARTED

COLUMBIA
Girl of the Limberlost
Paper Doll Murders

PRC
Detour

REPUBLIC
Guy Could Change

WARNERS
Night and Day

SHOOTING

COLUMBIA
Snafu
The Kansan
She Didn't Say Yes (formerly "Some Call It Love")

MGM
Postman Always Rings Twice
Letter for Evie
This Strange Adventure
She Went to the Races
They Were Expendable
Early to Wed

MONOGRAM
Gregory

PARAMOUNT
Trouble With Women (formerly "Too Good to Be True")

REPUBLIC
Sunset in El Dorado
Mexicana

RKO RADIO
Dick Tracy
Deadline at Dawn

20TH CENTURY-FOX
The Spider
Leave Her to Heaven
Enchanted Voyage
Now It Can Be Told
Fallen Angel
Kitten on the Keys

UNITED ARTISTS
Young Widow (Stromberg)

UNIVERSAL
Alibi in Ermine
Once Upon a Dream
Frontier Gal

WARNERS
Confidential Agent
Two Mrs. Carrolls
Stolen Life

33 Pictures in Production; Start Cole Porter Film

Hollywood Bureau

Production activity slackened again last week as nine pictures were completed and five started. At the weekend, the shooting index stood at 33, a drop from the previous week's level of 37.

At the Warner studio, work was started on "Night and Day," a film version of the life of Cole Porter. Cary Grant, Alexis Smith, Monty Woolley, Donald Woods, Jane Wyman and Ginny Simms head the cast. Arthur Schwartz is producing; Michael Curtiz directing.

Republic started a comedy-romance titled "A Guy Could Change." It stars Allen Lane, with Jane Frazee, Adele Mara, Twinkle Watts, Kenne Duncan and Eddie Quillan in supporting roles. William K. Howard is producing and directing.

Columbia Starts Work On Two Pictures

Two new features were started at Columbia. "Girl of the Limberlost," based on the well known novel by Gene Stratton-Porter, is being produced by Alexis Thurn-Taxis, and directed by Mel Ferrer. The cast includes Dorinda Clifton, Ruth Nelson, Vanessa Brown and Warren Mills. "The Paper Doll Murders" is the fifth in the studio's "Crime Doctor" series. It stars Warner Baxter, with Dusty Anderson playing the feminine lead. Rudolph Flothow produces; William Castle directs.

PRC's new venture is "Detour," a Leon Fromkess production. Martin Mooney is the associate producer, and Edgar Ulmer the director. The cast features Ann Savage, Tom Neal, Claudia Drake and Edmund MacDonald.

Recent Story Purchases Of Studios Listed

Paramount has acquired the screen and television rights to Vicki Baum's latest novel, "Beyond This Journey." The property will serve as a starring vehicle for either Alan Ladd, Ray Milland or Sonny Tufts, depending upon schedules and commitments. Lou Edelman will produce. . . . MGM has acquired the film rights to "But Not Goodbye," successful stage play of several seasons back, which Richard Whorf directed on Broadway. Irving Starr will produce the screen version. . . . Another recent MGM acquisition is "A Really Important Person," *Saturday Evening Post* story by B. J. Chute.

RKO Radio has purchased "Badman's Territory," which Nat Holt will produce. Randolph Scott has been signed for one of the top roles. . . . "Murder Is Unpredictable," an original by Eric Taylor, has been purchased by Columbia, and will be used as the basis of one of the studio's "Whistler" series, starring Richard Dix. . . . Arnold Pressburger has bought "Sunken Gardens," a story by Dr. and Mrs. George Berson. . . . "Wolf at Her Door," an original by Jack Townley, is another RKO acquisition. The studio has signed the author to write the screenplay.

Personnel Intelligence About Hollywood

William Powell has been signed to a new long term contract by MGM. The actor's first picture under the new pact will be "The Hoodlum Saint," in which Esther Williams and Angela Lansbury will have the leading feminine roles, and Slim Summerville one of the top character parts. . . . Henry Blanke's next production for Warners will be "Woman in White," a film version of Wilkie Collins' classic mystery story.

Seymour Nebenzal has signed Victor McLaglen for one of the top roles in his forthcoming production, "Whistle Stop," which Leonide Moguy will direct. . . . James Jordan, Jr., son of radio's "Fibber McGee and Molly," has been selected for a role in "Tomorrow Is Here," RKO's post-war story of the readjustment of medically discharged service men. . . . Louis Jean Heydt will go into the 20th Century-Fox production, "Leave Her to Heaven," upon completion of his role in MGM's "They Were Expendable."

Binnie Barnes has been signed by Producer Edward Small for a top comedy role in "Getting Gertie's Garter," in which Sheila Ryan will appear opposite Dennis O'Keefe. . . . Charles Bickford will portray Joan Bennett's husband in RKO's forthcoming psychological thrill film, "None So Blind." . . . Elle Mae Morse, of the radio, has been signed for the feminine lead in "How Do You Do?" which Harry Sauter will produce for PRC.

Blake McVeigh, assistant to Paramount's publicity director, George Brown, for the past five years, is resigning to form his own publicity company. . . . Charles Coburn has been signed for MGM for an important character role in "The Green Years," which Harold Bucquet will direct and Leon Gordon produce. . . . Enid Markey, star of the silent films, is returning to the screen in Columbia's version of the stage play, "Snafu."

Paul Kelly and Otto Kruger have been selected to co-star with Kay Francis in "Allotment Wives," which William Nigh will direct for Monogram. . . . Leslie Vincent has been signed to a term contract by MGM. . . . Frank Faylen will have a top comedy role in "To Each His Own," which Mitchell Leisen will direct for Paramount. . . . George Coulouris has been added to the cast of "Confidential Agent," now shooting at the Warner studio.

Muni and Rains Signed for Charles Rogers Film

Charles R. Rogers has signed Paul Muni and Claude Rains for the leading roles in his forthcoming production, "Angel on My Shoulder," a fantasy by Harry Siegel, who wrote "Here Comes Mr. Jordan." In the picture, Muni will portray a gangster who breaks out of Hell, and Rains has been cast as Satan. . . . Jess Barker will have an important featured role in the forthcoming Universal picture, "As It Was Before," which will co-star Merle Oberon and Charles Korvin. Production has not yet been started.

John Harmon, Broadway actor, will make his screen debut in "They Made Me a Killer," which William Pine and William Thomas are to produce for Paramount. . . . Selena Royle has been signed for a featured role in "Night and Day," now in work at the Warner studio. . . . Columbus has exercised its option on director William Castle's contract. . . . Writers Herman Mankiewicz and Bess Taffel have had third RKO contracts extended. Mankiewicz is currently preparing "Made in Heaven," which Bert Granet will produce

Warner Brothers Complete 17 of 1945-46 Shorts

The Warner Brothers studio has completed 17 short subjects for the company's 1945-46 release schedule, Norman H. Moray, short subject sales manager, has announced. In the group, produced by Gordon Hollingshead, are nine films in Technicolor, including "Forest Commandos," "Fashions for Tomorrow," "In Old Santa Fe," "Cavalcade of Archery," "Michigan Ski-Daddle," "Sports Go to War," "Fin 'n' Feathers," "With Rod and Gun in Canada" and "Snow Eagles." Black and white subjects completed are "Barber Shop Ballads," "Star in the Night," "Good Old Corn," "Spade Cooley and His Band," "Here Come the Navy Bands," "Novelty Bands," "Alice in Jungleland" and "So You Think You're Allergic." Going into production soon is another Technicolor short, "Movieland Magic," a behind-the-scenes story of film making.

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DARRYL F. ZANUCK'S

WILSON

IN TECHNICOLOR

DIRECTED BY
HENRY KING · WRITTEN BY LAMAR TROTTI

THE PICTURE OF THE CENTURY FROM

20th CENTURY-FOX
30th ANNIVERSARY

RETURN ENGAGEMENT
ROXY
New York City
Starts
JULY 25th

-DATE AUG. 1st!

SPEED TOTAL VICTORY! THE MIGHTY 7th WAR LOAN!

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

COWBOY FROM LONESOME RIVER: Charles Starrett, Vi Athens—One of the best drawing Westerns to date. Very good Western music. Played Saturday, June 2.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

EADIE WAS A LADY: Ann Miller, Joe Besser, Hal McIntyre—Good program picture. We doubled it. We had only fair midweek business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ONCE UPON A TIME: Cary Grant, Janet Blair—I had heard that this picture was not very good but the Cary Grant name influenced me to play it. Sure enough, I broke my record for a low gross for five years. Played Wednesday, Thursday, May 30, 31.—H. B. Ram, Patricia Theatre, Aiken, S. C. City, rural and Army patronage.

SERGEANT MIKE: Larry Parks, Jeanne Bates—Here is one of the best short features we have played in some time. Patrons say, "Those dogs have more sense than some people." Played Saturday, June 2.—Garland C. Lamb, Rex Theatre, Minden, La. Small town and rural patronage.

SING ME A SONG OF TEXAS: Rosemary Lane, Tom Tyler—Good musical comedy with Western background. All of these hillbilly stars like Roy Acuff, Judy Canova, Hoosier Hot Shots, Lulubelle and Scotty, etc., are much better attractions at the box office than many of the so-called big name stars. Played Sunday, Monday, June 3, 4.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

STARS ON PARADE: Lynn Merrick, Larry Parks—Entertaining picture for theatres where they like musicals. It should do O.K. Played Tuesday, June 5.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Metro-Goldwyn-Mayer

BETWEEN TWO WOMEN: Van Johnson, Lionel Barrymore—Best Sunday night crowd we have ever had. Van Johnson is tops.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

MARRIAGE IS A PRIVATE AFFAIR: Lana Turner, John Hodiak—Rather expected to do poor business on this one, but was really surprised to see it do better than average. It drew no comment, but we had no walkouts.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

MUSIC FOR MILLIONS: Margaret O'Brfien, Jose Iturbi—This picture is one of the finest. It will please every type of audience. Splendid entertainment. Played Tuesday, May 8.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

NAUGHTY MARIETTA: Jeanette MacDonald, Nelson Eddy—This old film was just as good at the box office as many of the current ones we are playing. The magic voices of these two great artists, recorded during their heyday, are still capable of enthralling audiences. Played Wednesday, Thursday, May 30, 31.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THREE MEN IN WHITE: Lionel Barrymore, Van Johnson—Very satisfactory. This series has never failed at my box office. Van Johnson is a big favorite with my feminine audience. Very complimentary remarks from the customers. Played Thursday and Saturday, April 26, 28.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

Paramount

FOR WHOM THE BELL TOLLS: Gary Cooper, Ingrid Bergman—Good enough picture in Technicolor, but much too long. Business was fair due to the presence of Gary Cooper in the cast. Played Wednesday, Thursday, May 30, 31. — E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GOING MY WAY: Bing Crosby, Rise Stevens—Played very late, but still did fine business. It is the best picture ever to play my theatre. I can play this every year and make money. Played Sunday-Tuesday, May 20-22.—W. J. Haney, Milan Theatre, Milan, Ind.

GREAT MOMENT, THE: Joel McCrea, Betty Field—Played this on a double bill on midweek. Business only fair.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ONE BODY TOO MANY: Jack Haley, Jean Parker—The children will not sleep the night they see this. It is creepy, crazy and kind of funny. Played Friday, May 18.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

OUR HEARTS WERE YOUNG AND GAY: Diana Lynn, Gail Russell—Just a mediocre picture. It will hardly stand alone. Another feature played with it will help. Played Friday, May 11.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

UNSEEN, THE: Joel McCrea, Gail Russell—Fair mystery picture which failed to draw average business. Played Wednesday, Thursday, June 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRC

MARKED MEN: Warren Hull, Isabel Jewell—We had a large crowd for this and it seemed to be well liked. We are trying a new schedule next week. We are going to show the film Sunday midnight, Monday and Tuesday, and expect to have a larger crowd. Played Sunday, June 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

RKO Radio

BELLE OF THE YUKON: Randolph Scott, Gypsy Rose Lee—The title evidently brought them in. There is nothing startling about the picture except Dinah Shore. The plot is a little trite. Gypsy Rose Lee was just decorative and that is all. Her acting is stiff and stilted. —A. E. Hancock, Columbia Theatre, Columbia City, Ind.

IT'S A PLEASURE: Sonja Henie, Michael O'Shea—This is Sonja Henie's best. This one is labeled correctly as it was a pleasure to see and it was a pleasure to play. Nice comments. Played Monday, Tuesday, June 4, 5.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

NEVADA: Bob Mitchum, Anne Jeffreys—Bob Mitchum certainly deserves more leading roles, as he is excellent. His looks and acting abilities win him a high place among our Western followers. Played Friday, June 1.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

NONE BUT THE LONELY HEART: Cary Grant, Ethel Barrymore—Too long, very draggy, too English and the result was business no good. Comments bad and my heart was lonely and my house was empty the second night. Played Saturday-Monday, June 2-4.—W. J. Haney, Milan Theatre, Milan, Ind.

NONE BUT THE LONELY HEART: Cary Grant, Ethel Barrymore—This is a very poor picture. We had plenty of walkouts and not one good comment. I personally think this picture is the worst hunk of junk I ever played. Played Wednesday, Thursday, June 6, 7.—Clarence Howard, Park Theatre, Constantine, Mich. Small town patronage.

YELLOW CANARY: Anna Neagle, Richard Greene—An appropriate title for this production is Red Canary, because I went into the red by playing it. It was a swell show but for my action fans it was blah. Played Sunday, Monday, May 27, 28.—A. G. Painter, New West End Theatre, High Point, N. C. Rural and small town patronage.

Republic

BIG BONANZA, THE: Richard Arlen, Jane Frazee—Played midweek to fine business. It gave fine satisfaction. A real good Western with everything in it. Played Wednesday, Thursday, May 30, 31.—W. J. Haney, Milan Theatre, Milan, Ind.

BRAZIL: Virginia Bruce, Tito Guizar—Decidedly not a top picture. It is long drawn out. It drags and it is not very interesting. A great many walkouts on this one. Played Friday, June 1.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

GREAT FLAMARION, THE: Erich von Stroheim, Mary Beth Hughes—Good little melodrama which pleased average business on Friday and Saturday. It failed to draw or please like a good Western. Played June 8, 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

LAKE PLACID SERENADE: Vera Hruba Ralston, William Frawley—Didn't do as well as expected on this picture. The crowds were small at both showings of the picture. Played Wednesday, Thursday, May 30, 31.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

LIGHTS OF OLD SANTA FE: Roy Rogers, Dale Evans—Very good Rogers picture. If it had more Western action it would be better for small towns. Business average.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

ROOTIN', TOOTIN' RHYTHM: Preston Foster, Lois Andrews—An old reissue, but they liked it here. Double billed it to satisfactory midweek business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SHERIFF OF CIMARRON: Sunset Carson, Linda Stirling—Average Western fare which pleased good business on Friday and Saturday. Played June 1, 2.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SILVER CITY KID: Allan Lane—This was the first Allan Lane we played, and it was a nice little Western. There is plenty of action for the fans and it did average business.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

SING, NEIGHBOR, SING: Ruth Terry, Lulubelle and Scotty—Good picture. Would like to see Republic release more of this type each season. Played Thursday, Friday, June 7, 8.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

SONG FOR MISS JULIE, A: Shirley Ross, Barton Hepburn—Fair musical show which failed to draw any business. Played Tuesday, May 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

STORM OVER LISBON: Vera Hruba Ralston, Erich von Stroheim—No good comments on this one. Very small attendance with a few walkouts. We had a swell short subject that they liked much better than the feature. Played Saturday, June 9.—Garland C. Lamb, Rex Theatre, Minden, La. Small town and rural patronage.

VIGILANTES OF DODGE CITY: Bill Elliott, Bobby Blake—Business was average, but it is a good thing that Elliott makes very few duds such as this one. The action was slow and meaningless.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

Twentieth Century-Fox

BUFFALO BILL: Maureen O'Hara, Joel McCrea—Just what the doctor ordered for a small town and rural box office. We had no complaints. The weather was bad and so were the roads, but they came anyway. Played Thursday and Saturday, May 10, 12.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

CIRCUMSTANTIAL EVIDENCE: Michael O'Shea, Lloyd Nolan—Good program picture which pleased average business. Played Saturday, June 9.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

EVE OF ST. MARK, THE: Michael O'Shea, Anne Baxter—This picture held up fairly well but it was nothing big. Some liked it very well and others complained a little. Some of the parts were very exciting. Played Thursday and Saturday, May 3, 5.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

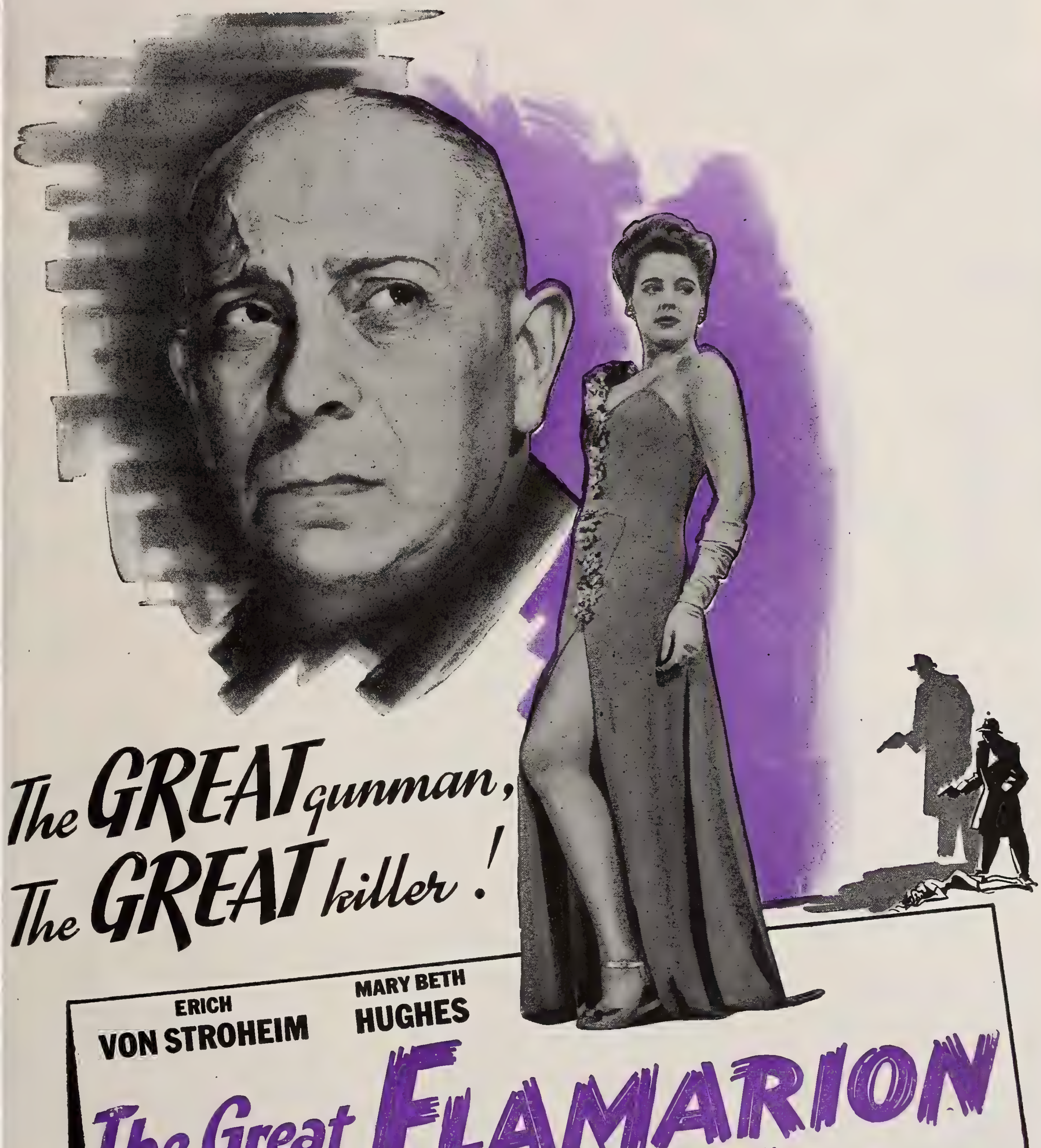
GREENWICH VILLAGE: Don Ameche, Carmen Miranda—This filled in a weekend playdate for me and got by all right. Business about average. No comments for or against it.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

HAPPY LAND: Don Ameche, Frances Dee—Did below average business on this one. It is quite old, but I am not sorry I played it Very good comments from those who came.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

IRISH EYES ARE SMILING: Monty Woolley, Dick Haymes, June Haver—Well received and well attended. This Dick Haymes certainly has a nice voice. No one tired of hearing the old familiar Irish songs.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

LAURA: Gene Tierney, Dana Andrews—This is an

(*Continued on page* 40)



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The Great FLAMARION

"GREAT WITH A GUN"

with DAN DURYEA • STEPHEN BARCLAY

ANTHONY MANN—Director • Screen Play by ANNE WIGTON, HEINZ HERALD, RICHARD WEIL • Story by ANNE WIGTON
Based on a character "BIG SHOT" by VICKI BAUM from Collier's Magazine • Producer—WILLIAM WILDER

A REPUBLIC PICTURE

(*Continued from page* 38)

extra good picture. Patrons liked it much better than they had expected. All said the acting was tops. We played it on Sunday. It was the first time we have had a Sunday show because they were just voted in. Played Sunday, Monday, May 27, 28.—Garland C. Lamb, Rex Theatre, Minden, La. Small town and rural patronage.

PIN-UP GIRL: Betty Grable, Joe E. Brown—This picture did not live up to expectations. I personally enjoyed it. The Technicolor was excellent. We did not have very many customers. The rural trade does not seem to care for this type. Played Thursday and Saturday, May 24, 26.—H. B. Narfason, Foam Lake Theatre, Foam Lake, Sask., Can. Rural and small town patronage.

SONG OF BERNADETTE, THE: Jennifer Jones, Charles Bickford—Excellent acting. Feature 60 minutes too long.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

THUNDERHEAD: Roddy McDowall, Preston Foster—Here is another picture that all the public wants. It will do good business in anyone's theatre. Played Wednesday-Friday, May 30-June 1.—Garland C. Lamb, Rex Theatre, Minden, La. Small town and rural patronage.

TREE GROWS IN BROOKLYN, A: Dorothy McGuire, Joan Blondell—Played it hot and did pretty fair business. It is pretty bold stuff. It is on a par with "Grapes of Wrath," I would say. Played Friday, Saturday, May 25, 26.—M. W. Hughes, Colonial Theatre, Astoria, Ill. Small town patronage.

TREE GROWS IN BROOKLYN, A: Dorothy McGuire, Joan Blondell—This is not a small town picture, especially here in southern Indiana. Picture too long and we had many walkouts. Played Sunday-Tuesday, May 27-29.—W. J. Haney, Milan Theatre, Milan, Ind.

WINGED VICTORY: Edmond O'Brien, Jeanne Crain—This was a splendid picture that did well for us. Many favorable comments.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WINGED VICTORY: Edmond O'Brien, Jeanne Crain—Tops on any program. There is not much war and plenty of comedy. Everyone was very pleased. There were plenty of good comments on the soldiers' acting. Played Wednesday-Friday, June 6-8.—Garland C. Lamb, Rex Theatre, Minden, La. Small town and rural patronage.

United Artists

THREE IS A FAMILY: Marjorie Reynolds, Charles Ruggles—A very light picture that pleased our Sunday patrons. Played June 3.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

Universal

CAN'T HELP SINGING: Deanna Durbin, Robert Paige—Good picture in Technicolor. Business was good, too. Not a small town picture, but it pleased most of those who came. Played Sunday, Monday, May 27, 28.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DESTINY: Gloria Jean, Allan Curtis—Used on weekend double bill with only fair results. Played Friday, Saturday, June 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HERE COME THE CO-EDS: Abbott and Costello—Good comedy which did average business. A good show for a small town. Played Sunday, Monday, June 3, 4.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PEARL OF DEATH: Basil Rathbone, Nigel Bruce—Good picture but these Sherlock Holmes pictures do not do business for us. Played Wednesday, June 6.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

SAN DIEGO, I LOVE YOU: Louise Allbritton, Jon Hall—Did a rushing business with this picture. Doubled it with "Blazing Frontier." The combination is the type that always goes well with children on Saturday matinees. Played Friday, Saturday, June 1, 2.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SHE GETS HER MAN: Joan Davis, Leon Errol—Our patrons enjoyed this light comedy. We did extra business with this picture.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner Bros.

CONSPIRATORS, THE: Hedy Lamarr, Paul Henreid—A very good spy picture. It has good star power, but we did only average business.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

JANIE: Joyce Reynolds, Robert Hutton—This picture sure pleased all. Business was average and the younger set chuckled all the way through.—Edward H. Belz, Community Theatre, Athens, Wis. Rural and small town patronage.

OBJECTIVE BURMA: Errol Flynn, Henry Hull—This is satisfactory and good as war pictures go. A little less footage could have been devoted to slogging through the mud. After all, one mile of mud is like the other and nothing is gained in adding mileage.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

OLD ACQUAINTANCE: Bette Davis, Miriam Hopkins—Tried to cancel it. Consequently played it late. It is O.K. for Bette Davis fans. Unfortunately we have very few of them. Our people do not like her pictures. Played Friday, May 25.—J. L. Thayer, Raymond Theatre, Raymond, N. H. Small town patronage.

TO HAVE AND HAVE NOT: Humphrey Bogart, Lauren Bacall—Did fair business with this picture. Think the crowds will be attracted to L. Bacall. Played Monday, Tuesday, May 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

VERY THOUGHT OF YOU, THE: Dennis Morgan, Faye Emerson—A swell picture. All who saw it liked it. So here is hoping that I get more like it. Played Sunday-Tuesday, June 3-5.—Garland C. Lamb, Rex Theatre, Minden, La. Small town and rural patronage.

Short Features

Columbia

GENTS WITHOUT CENTS: All Star Comedies—The usual hokum slapstick that you usually find in the comedies of the Three Stooges is present in this short. Our patrons like it.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

Metro-Goldwyn-Mayer

IT LOOKS LIKE RAIN: Passing Parade—Techrnically interesting, but perhaps boring for those not interested.—Edward H. Belz, Community Theatre, Athens, Wis.

MOVIE PESTS: Pete Smith Specialties—This is about the folks who annoy you in the movies. I am going to play it every year.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SAFETY SLEUTH: Pete Smith Specialties—This short has more laughs than usual for Pete Smith subjects. It is a good picture and should be a worthwhile addition to any program.—Abe H. Kaufman, Fountain Theatre, Terre Haute, Ind.

TRACK AND FIELD QUIZ: Pete Smith Specialties—Yep, Pete Smith has done it again. This keeps them interested and chuckling.—Edward H. Belz, Community Theatre, Athens, Wis.

Paramount

BOOGIE WOOGIE: Musical Parade—Good two-reel musical in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

ANTS IN YOUR PANTRY: Terrytoons—Good Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

GANDY'S DREAM GIRL: Terrytoons—Good cartoon.—Edward H. Belz, Community Theatre, Athens, Wis.

JEWELS OF IRAN: Movietone Adventures—This is of historical interest.—Edward H. Belz, Community Theatre, Athens, Wis.

THE RETURNING VETERAN: March of Time—Average March of Time.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

MR. CHIMP AT CONEY ISLAND: Variety Views—This is a good monkey comedy which pleased all.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SLIPHORN KING OF POLAROO: Swing Symphonies—Worth while cartoon in Technicolor.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SWING SERENADE: Name-Band Musicals—Good two-reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WOODY DINES OUT: Lantz Color Cartunes—Entertaining Technicolor cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Victory Films

WATCHTOWER OVER TOMORROW: This explains Dumbarton Oaks and the wishful prospect of world peace. (It was evidently produced before the conference at San Francisco.) The irony of this is that none of what the narrators stated as facts has been accomplished at 'Frisco as far as we of the midwest can ascertain. The audience knew this. I think that it was an ill-advised release.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Vitaphone

ARE ANIMALS ACTORS? Featurettes—A nice little short which has thrills of the circus for the fans.—Edward H. Belz, Community Theatre, Athens, Wis.

CUBA CALLING: Sports Parade—A colorful Cuban short that will fit well with almost any program.—Edward H. Belz, Community Theatre, Athens, Wis.

LISTEN TO THE BANDS: Melody Master Bands—Very popular with the patrons. Musical shorts with bands always attract the crowds.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PLANTATION MELODIES: Melody Master Bands—Very good two-reel musical with a black-face act.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PLANTATION MELODIES: Melody Master Bands—Stephen Foster's songs with Vitaphone care make it a fine short. It is especially suited for weekend booking—Edward H. Belz, Community Theatre, Athens, Wis.

PLEDGE TO BATAAN: Technicolor Specials—Beautiful Technicolor. Here are shown scenes and facts that every American should know about the Philippines.—Edward H. Belz, Community Theatre, Athens, Wis.

RHYTHM OF THE RHUMBA: Melody Master Bands—A weak short with little interest.—Edward H. Belz, Community Theatre, Athens, Wis.

SWIMCAPADES: Sports Parade—A very nice Technicolor short. There is comedy, diving and great swimming.—Edward H. Belz, Community Theatre, Athens, Wis.

TRAIL BY TRIGGER: Santa Fe Trail Westerns—This lumberjack short was very well done and full of action and interesting throughout.—Edward H. Belz, Community Theatre, Athens, Wis.

UNRULY HARE: "Bugs Bunny" Specials—Bugs Bunny and Doc go through the paces.—Edward H. Belz, Community Theatre, Athens, Wis.

Manitoba Personnel of Famous Players Shifted

The home office of Famous Players Canadian Corporation in Toronto last week announced a reorganization of personnel in the Manitoba zone to take care of post-war expansion, with a number of promotions announced following a conference at Winnipeg under the direction of Larry I. Bearg, western division manager, and E. A. Zorn, district supervisor for the Prairie Provinces.

After 20 years with the company, and recently manager of the Capitol theatre, Winnipeg, Harold Bishop has been promoted to district manager for Manitoba, including theatres at Winnipeg, Brandon, and Portage la Prairie.

Jack Proudlove of the Gaiety, Winnipeg, succeeds Mr. Bishop at the Capitol, while Dave Robertson is transferred from the Winnipeg Uptown to the Gaiety, and Andrew Ostrander of the Tivoli there has been appointed manager of the Uptown.

Reduction in Air Express Rates Assured by July 1

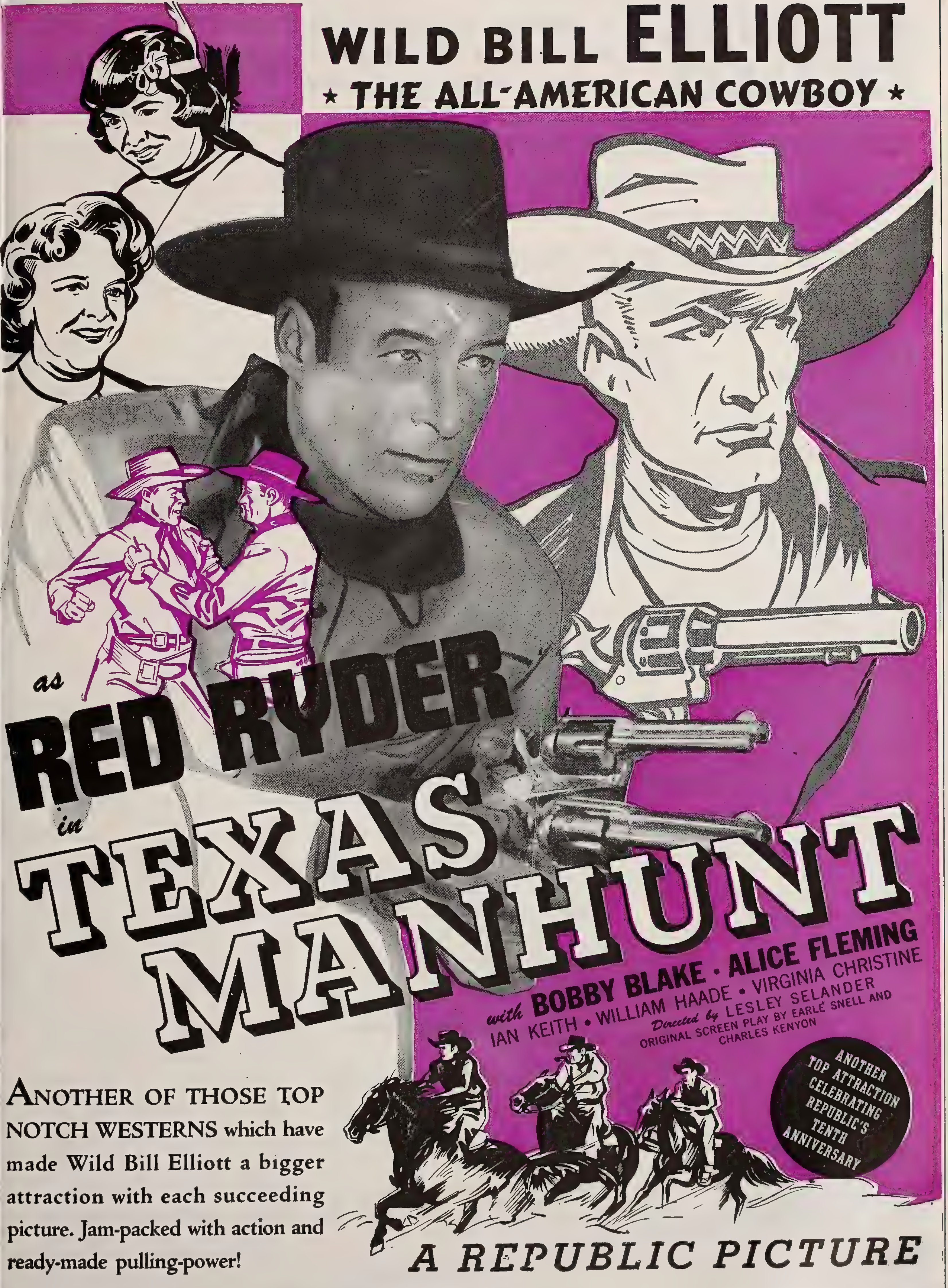
Many new reductions in air express rates are assured July 1 when the first supplement to nationwide Tariff No. 8 goes into effect, the Air Express Division of the Railway Express Agency announced this week. An over-all 40 per cent cut from current air express charges on magazines, newspapers and other periodicals is contained in the announced reductions. Shortened airline distances, resulting from expanded service, have brought about rate reductions between many individual communities. Tariff No. 8 went into effect January 15.

Quebec Council Kills Luxury Tax Measure

The Quebec Legislative Council, upper chamber of the provincial legislature, last week killed the measure of Premier Maurice Duplessie for imposition of a six per cent luxury tax which went into effect at the beginning of the month with the announcement of the bill. This terminates collection of a levy on film rentals and many other items. Film companies and merchants say considerable confusion is resulting, particularly with no directive as to disposal of the taxes already collected from both exhibitors and public for several weeks.

No Films Rejected by Chicago Censor in May

The Chicago police censor board's report for May, the first presented by its new chief, Lt. Timothy Lyne, lists no rejections out of a total of 82 pictures reviewed. It classified seven pictures for adults, however, most of them horror films, in addition to Columbia's "Kiss and Tell." RKO's "The Body Snatcher," originally rejected, was given an adult permit. Rejections of "Crime, Inc." and "Dillinger" still stand.



WILD BILL **ELLIOTT**

★ THE ALL-AMERICAN COWBOY ★

as

RED RYDER

in

TEXAS MANHUNT

with **BOBBY BLAKE · ALICE FLEMING**

IAN KEITH · WILLIAM HAADE · VIRGINIA CHRISTINE

Directed by LESLEY SELANDER

ORIGINAL SCREEN PLAY BY EARLE SNELL AND CHARLES KENYON

ANOTHER TOP ATTRACTION CELEBRATING REPUBLIC'S TENTH ANNIVERSARY

ANOTHER OF THOSE TOP NOTCH WESTERNS which have made Wild Bill Elliott a bigger attraction with each succeeding picture. Jam-packed with action and ready-made pulling-power!

A REPUBLIC PICTURE

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

THE AFFAIRS OF SUSAN (Para.)

Final Report:

Total Gross Tabulated	$866,600
Comparative Average Gross	812,700
Over-all Performance	106.6%

BALTIMORE—Stanley	105.0%
BOSTON—Metropolitan	130.1%
BUFFALO—Buffalo (DB) When the Lights Go On Again (PRC)	97.0%
BUFFALO—Hippodrome, MO 1st week (DB) When the Lights Go On Again (PRC)	90.7%
CINCINNATI—RKO Albee	152.6%
CINCINNATI—RKO Grand, MO 1st week	55.3%
CINCINNATI—RKO Shubert, MO 2nd week	85.1%
CLEVELAND—Loew's State	130.6%
CLEVELAND—Loew's Stillman, MO 1st week	94.5%
CLEVELAND—Loew's Ohio, MO 2nd week	94.8%
DENVER—Denham, 1st week	132.7%
DENVER—Denham, 2nd week	110.6%
DENVER—Denham, 3rd week	80.0%
INDIANAOLIS—Indiana	101.6%
INDIANAPOLIS—Lyric, MO 1st week	94.8%
KANSAS CITY—Newman, 1st week	117.0%
KANSAS CITY—Newman, 2nd week	88.6%
KANSAS CITY—Newman, 3rd week	70.9%
LOS ANGELES—Paramount Downtown, 1st week (DB) Three's a Crowd (Rep.)	133.1%
LOS ANGELES—Paramount Downtown, 2nd week (DB) Three's a Crowd (Rep.)	103.0%
LOS ANGELES—Paramount Downtown, 3rd week (DB) Three's a Crowd (Rep.)	72.8%
LOS ANGELES—Paramount Hollywood, 1st week	140.5%
LOS ANGELES—Paramount Hollywood, 2nd week	99.1%
LOS ANGELES—Paramount Hollywood, 3rd week	70.2%
MILWAUKEE—Palace (DB) The Unseen (Para.)	137.9%
MINNEAPOLIS—Radio City	100.0%
MINNEAPOLIS—Century, MO 1st week	120.6%
MINNEAPOLIS—Lyric, MO 2nd week	90.0%
NEW LORK—Rivoli, 1st week	141.9%
NEW YORK—Rivoli, 2nd week	145.1%
NEW YORK—Rivoli, 3rd week	100.9%
NEW YORK—Rivoli, 4th week	91.4%
NEW YORK—Rivoli, 5th week	85.5%
NEW YORK—Rivoli, 6th Week	82.3%
New York—Rivoli, 7th week	73.0%
NEW YORK—Rivoli, 8th week	72.5%
OMAHA—Paramount	133.6%
OMAHA—Omaha, MO 1st week	130.5%
PHILADELPHIA—Boyd, 1st week	136.0%
PHILADELPHIA—Boyd, 2nd week	84.0%
PITTSBURGH—Penn	83.3%
PITTSBURGH—Warner, MO 1st week	102.4%
PITTSBURGH—Ritz, MO 2nd week	78.1%
PROVIDENCE—Strand	154.5%
SAN FRANCISCO—Fox (DB) Forever Yours (Mono.)	92.7%
SAN FRANCISCO—St. Francis, MO 1st week (DB) Forever Yours (Mono.)	115.1%
SAN FRANCISCO—St. Francis, MO 2nd week (DB) Forever Yours (Mono.)	100.7%
SAN FRANCISCO—St. Francis, MO 3rd week (DB) Forever Yours (Mono.)	93.5%
SEATTLE—Fifth Ave., 1st week	113.6%
SEATTLE—Fifth Ave., 2nd week	90.9%

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DIAMOND HORSESHOE (20th-Fox)

Final Report:

Total Gross Tabulated	$1,197,800
Comparative Average Gross	1,172,400
Over-all Performance	102.1%

BALTIMORE—New, 1st week	117.6%
BALTIMORE—New, 2nd week	107.8%
BALTIMORE—New, 3rd week	88.2%
BALTIMORE—New, 4th week	83.3%
BOSTON—Memorial, 1st week (DB) The Scarlet Clue (Mono.)	129.6%
BOSTON—Memorial, 2nd week (DB) The Scarlet Clue (Mono.)	101.3%
BOSTON—Memorial, 3rd week (DB) The Scarlet Clue (Mono.)	111.1%
BUFFALO—Great Lakes, 1st week	115.7%
BUFFALO—Great Lakes, 2nd week	84.2%
CHICAGO—State Lake, 1st week	101.7%
CHICAGO—State Lake, 2nd week	94.8%
CHICAGO—State Lake, 3rd week	73.6%
CINCINNATI—RKO Palace	150.0%
CINCINNATI—RKO Grand, MO 1st week	94.7%
CINCINNATI—RKO Shubert, MO 2nd week	85.1%
CINCINNATI—RKO Lyric, MO 3rd week	96.1%
CLEVELAND—RKO Palace, 1st week	95.0%
CLEVELAND—RKO Palace, 2nd week	80.0%
CLEVELAND—Warner's Lake, MO 1st week	160.0%
DENVER—Denver (DB) G. I. Honeymoon (Mono.)	136.3%
DENVER—Esquire (DB) G. I. Honeymoon (Mono.)	125.4%
DENVER—Aladdin, MO 1st week (DB) G. I. Honeymoon (Mono.)	70.8%
DENVER—Rialto, MO 2nd week (DB) G. I. Honeymoon (Mono.)	122.9%
KANSAS CITY—Esquire, 1st week	146.2%
KANSAS CITY—Esquire, 2nd week	84.9%
KANSAS CITY—Uptown, 1st week	145.1%
KANSAS CITY—Uptown, 2nd week	88.7%
LOS ANGELES—Chinese, 1st week (DB) Escape in the Fog (Col.)	134.8%
LOS ANGELES—Chinese, 2nd week (DB) Escape in the Fog (Col.)	108.5%
LOS ANGELES—Loew's State, 1st week (DB) Escape in the Fog (Col.)	127.8%
LOS ANGELES—Loew's State, 2nd week (DB) Escape in the Fog (Col.)	105.2%
LOS ANGELES—Uptown, 1st week (DB) Escape in the Fog (Col.)	142.2%
LOS ANGELES—Uptown, 2nd week (DB) Escape in the Fog (Col.)	105.5%
MILWAUKEE—Wisconsin (DB) The Bullfighters (20th-Fox)	97.2%
MINNEAPOLIS—Radio City	107.7%
MINNEAPOLIS—Century, MO 1st week	86.1%
NEW YORK—Roxy, 1st week (SA) Count Basi's Orch., Jerry Lester, others	115.9%
NEW YORK—Roxy, 2nd week (SA) Count Basi's Orch., Jerry Lester, others	103.2%
NEW YORK—Roxy, 3rd week (SA) Count Basi's Orch., Jerry Lester, others	99.5%
NEW YORK—Roxy, 4th week (SA) Count Basi's Orch., Jerry Lester, others	80.8%
NEW YORK—Roxy, 5th week (SA) Count Basi's Orch., Jerry Lester, others	82.0%
OMAHA—Paramount	98.2%
OMAHA—Omaha (DB) High Powered (Para.)	116.4%
PHILADELPHIA—Fox, 1st week	125.8%
PHILADELPHIA—Fox, 2nd week	110.5%
PHILADELPHIA—Fox, 3rd week	76.7%
PROVIDENCE—Majestic, 1st week	83.3%
PROVIDENCE—Majestic, 2nd week	50.0%
PROVIDENCE—Carlton, MO 1st week	116.2%
SAN FRANCISCO—Fox (DB) The Bullfighters (20th-Fox)	104.7%
SAN FRANCISCO—St. Francis (DB) The Bullfighters (20th-Fox)	107.9%
SEATTLE—Paramount, 1st week	116.6%
SEATTLE—Paramount, 2nd week	66.6%
SEATTLE—Music Box, MO 1st week	120.6%
SEATTLE—Music Box, MO 2nd week	103.4%
ST. LOUIS—Fox, 1st week (DB) The Three Caballeros (RKO)	111.1%
ST. LOUIS—Fox, 2nd week (DB) The Three Caballeros (RKO)	80.0%
ST. LOUIS—Missouri, MO 1st week (DB) The Three Caballeros (RKO)	125.0%
WASHINGTON—Palace, 1st week	106.9%
WASHINGTON—Palace, 2nd week	74.8%
WASHINGTON—Columbia, MO 1st week	92.6%

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WHERE DO WE GO FROM HERE? (20th-Fox)

First Report:

Total Gross Tabulated	$176,000
Comparative Average Gross	165,900
Over-all Performance	106.0%

CINCINNATI—RKO Albee	137.4%
CINCINNATI—RKO Shubert, MO 1st week	95.7%
DENVER—Denver (DB) The Scarlet Clue (Mono.)	102.2%
INDIANAPOLIS—Circle (DB) Forever Yours (Mono.)	94.0%
NEW YORK—Roxy (SA) De Marcos, John Boles, Jackie Gleason	104.4%
PHILADELPHIA—Fox	100.8%
PITTSBURGH—Harris	116.0%

Headliner Club Honors Iwo Jima BattleCameramen

A special citation to the 119 officers and men of the U. S. Navy, Marine Corps and Coast Guard who provided the outstanding newsreel coverage of the year on the Iwo Jima operation was announced June 16 by the National Headliners' Club at its 12th annual meeting in Atlantic City. Three of the awards are being made posthumously.

This is the first time since the war that the club is awarding a special citation to branches of the armed services for a specific photographic mission. Captain Edward J. Steichen, USNR, of the Navy Photographic Services, will receive the award in behalf of the men. Each officer and enlisted man will be sent an individual citation by the club.

The film coverage of the Iwo Jima operation was made for tactical, training, other intra-Navy and public purposes, and provided the American public, through the newsreels, with the footage. Also from this footage came the Technicolor film, "To the Shores of Iwo Jima."

Plan Devised by Markey

This coverage stemmed from an operational plan put into effect last August by Captain Gene Markey, director of Navy Photographic Services, and special assistant to the Secretary of the Navy, in cooperation with Rear Admiral H. B. Miller, director of Navy Public Relations, who at the time was on Fleet Admiral Chester W. Nimitz's staff in the Pacific area.

As part of this operational plan, several months before D-Day at Iwo Jima, the photographic officer of the operation, Lt. John McClain, former New York newspaperman and Hollywood writer, and his assistant Lt. David Hopkins, former New York advertising executive, were given access to the Iwo Jima battle plan. The plan was studied by the Navy, Marine Corps and Coast Guard photographic representatives, and from it they wrote a battle-plan "script" for covering the action. Each photographer was briefed as to his battle station, and what and how to shoot.

The photographers swung into action during the initial off-shore bombardment a few days before D-Day and kept at it throughout the operation. A headquarters ship spotted and reported the photographers and directed the photographic mission and the collection of exposed film as the battle progressed.

Three Men Killed in Action

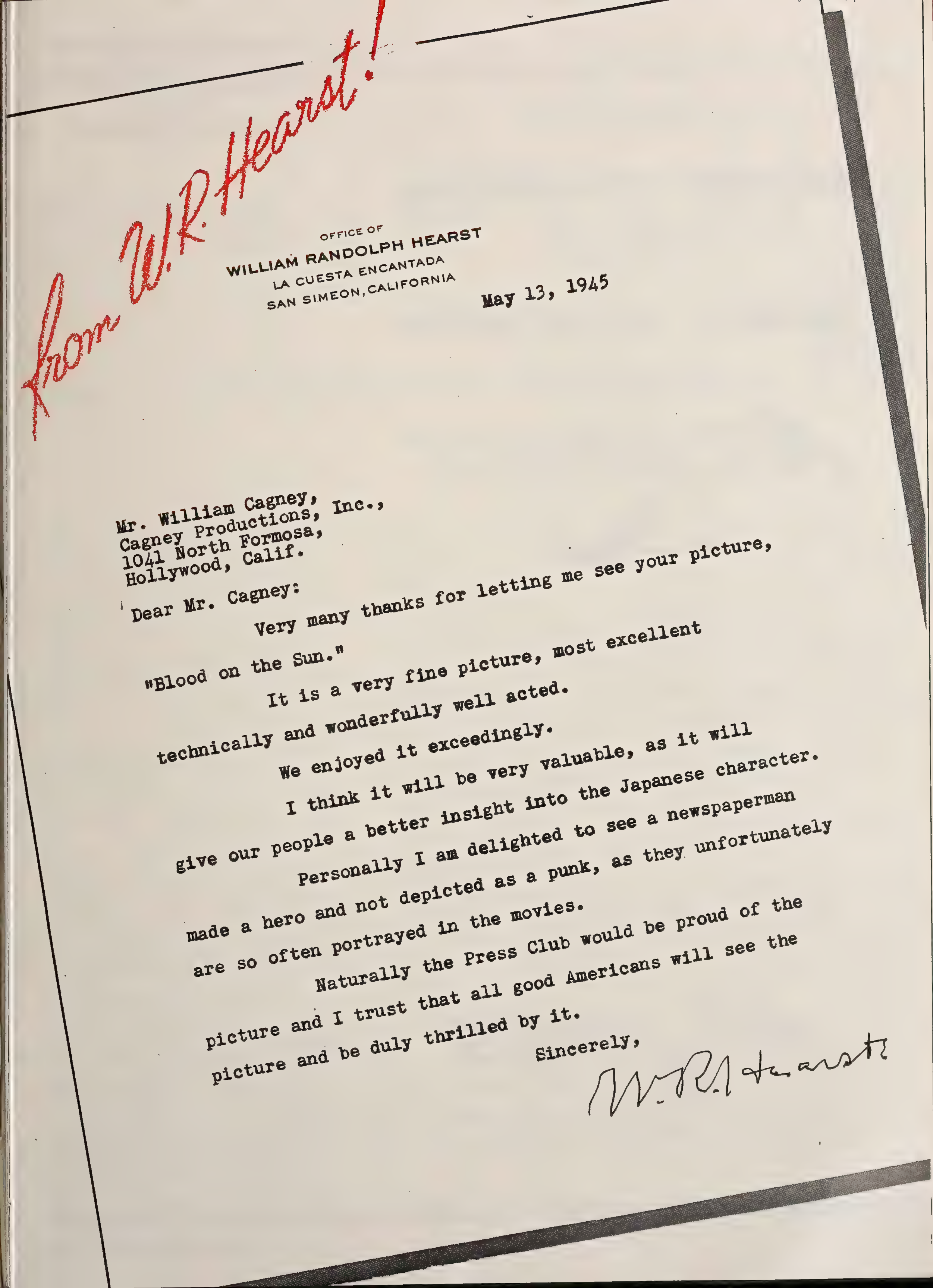
Photographers Mate 3-c H. L. McGrath, Antioch, Cal.; Sergeant William H. Genaust, USMC, Minneapolis, Minn., and Technical Sergeant Donovan R. Raddatz, USMC, Muskegon Heights, Mich., will receive the special citation posthumously. Twelve service motion picture men were wounded covering the operation.

Capt. Steichen recently returned from the Pacific, where he visited Iwo Jima. He is in charge of combat photography in Navy Photographic Services, and directed the photography of "The Fighting Lady." He also directed the Navy still pictures exhibit, "Power in the Pacific," which is on exhibition in key U. S. cities and in foreign capitals.

Loew's Mayfair Celebrates 10th Anniversary July 6

Loew's Mayfair, New York, will celebrate its 10th anniversary July 6. The birthday will be marked by a week's festivities, which will be inaugurated July 6 when "The Clock" and "Gentle Annie," both MGM films, will be shown. A birthday party will be held at the theatre at 10 P. M., when a birthday cake will be presented to Mrs. Louise Leonard, manager of the house. Ten service men and woemn will be guests that evening and a group of celebrities will be present. Corsages will be presented to the first 10 women who come to the theatre after 10 o'clock each eveing of the week starting July 6.

from W.R. Hearst!



OFFICE OF
WILLIAM RANDOLPH HEARST
LA CUESTA ENCANTADA
SAN SIMEON, CALIFORNIA

May 13, 1945

Mr. William Cagney,
Cagney Productions, Inc.,
1041 North Formosa,
Hollywood, Calif.

Dear Mr. Cagney:

Very many thanks for letting me see your picture, "Blood on the Sun."

It is a very fine picture, most excellent technically and wonderfully well acted.

We enjoyed it exceedingly.

I think it will be very valuable, as it will give our people a better insight into the Japanese character.

Personally I am delighted to see a newspaperman made a hero and not depicted as a punk, as they unfortunately are so often portrayed in the movies.

Naturally the Press Club would be proud of the picture and I trust that all good Americans will see the picture and be duly thrilled by it.

Sincerely,

W. R. Hearst

MORE

planes available

MORE

space available

SPECIFY

AIR EXPRESS

WHEN TIME MEANS MONEY, Air Express *earns* its weight in gold. Specify this fastest delivery for all urgent shipments — there's more space available these days for all important traffic.

HIGH SPEED FOR LOW COST. When you consider that shipments travel three miles a minute between airport towns and cities, the cost of Air Express is low, indeed, as is shown by typical rates on chart.

AND COST INCLUDES special pick-up and special delivery in major U. S. towns and cities — a service that makes same-day delivery possible in many cases. To 23,000 off-airline points there are rapid air-rail schedules. Direct service to scores of foreign countries.

AIR MILES	2 lbs.	5 lbs.	10 lbs.	25 lbs.
250	$1.04	$1.25	$1.57	$2.63
500	$1.11	$1.52	$2.19	$4.38
1000	$1.26	$2.19	$3.74	$8.75
2500	$1.68	$4.20	$8.40	$21.00

WRITE TODAY for interesting "Map of Postwar Town" picturing advantages of Air Express to community, business and industry. Air Express Division, Railway Express Agency, 230 Park Avenue, New York 17. Or ask for it at any Airline or Express office.

AIR EXPRESS

AIR EXPRESS RAILWAY EXPRESS AGENCY, INC.

GETS THERE FIRST

Phone AIR EXPRESS DIVISION, RAILWAY EXPRESS AGENCY

Representing the AIRLINES of the United States

Australia Forms National Film Board of Seven

by LIN ENDEAN

in Sydney

The Australian Cabinet at Canberra, the Federal capital, has voted to establish an Australian National Film Board, probably patterned on that in existence for some years in Canada.

The Australian board, according to Acting Prime Minister Chifly, will undertake the production and distribution of non-commercial films for post-war training, child and adult education and national publicity. The board would comprise seven members, he indicated, including a representative of prime and secondary education. It would have power, said the official, to provide, subject to the approval of the Treasurer, financial assistance to commercial undertakings to facilitate the production of films approved by the board. The Minister of Information will be the board chairman.

The announcement was greeted by sharply worded protest in Australian industry circles. The Government's action in moving to create the board without first consulting production and exhibition interests within the industry was criticized.

▽

Wolfe Cohen, Warners' foreign manager in Latin and Central America, Australia and the Far East, visiting Australia, indicated that his company would only enter exhibition here under compulsion.

Although Warners have been locked out of the major circuit city houses for a long period, present signs point to a link once more for regularity of release through Hoyte. It is obvious that Mr. Cohen will move to finalize this deal as one of his chief jobs while here.

"If we are forced to build in one or more centres," he said, "it will not be with the object of entering the exhibition field competitively. We are on the lookout for shop windows—and we must have them. If someone else would come forward and build these theatres and make them available to us for the screening of our product, then we would drop any plans we may have in mind to erect theatres for ourselves. We'd be glad to do so. My only concern is to market my product."

▽

Australian trade continues to hit on high, despite the fact that a slump was anticipated as a result of the on to Tokyo movements of free-spending U. S. servicemen, and the eight major American distributor rentals reveal an all-time high for the period of three months ended March 24. It is understood that the figure was £1,054,951, which at par would equal $5,274,795.

▽

The leading Australian circuit exhibitor, Norman B. Rydge, chairman of Greater Union Theatres, controlling a nationwide first run circuit, has renewed his company's deal with Columbia, including the whole of the output. Additionally, a deal was signed on the Sir Kingsford Charles Smith biography film, now in production for Columbia at Cinesound Sydney studios. N. P. Pery is producer and Ken G. Hall, director, and the subject is being made along ambitious lines. Mr. Pery is Columbia's chief in this territory.

▽

Australia imported 383 feature length entertainment films during 1944, of which 335, 87.5 per cent, were American-made. In a report issued by J. O. Alexander, chief censor for Australia, it was revealed that imports from the United States included 879 standard films of all classes and 542 shorts which totaled 3,315,980 feet.

Hollywood's closest competitor, the United Kingdom, contributed 515 standard films of all classes, of which only 36 were dramatic films, and 303 shorts, for a total of 1,237,297 feet.

Australian imports from all other countries totaled 194 standard films, of which 12 were entertainment films, and 46 shorts, totaling 289,655 feet.

The total of standard films imported from all countries during 1944 was 1,588, of which 1,533 were passed by the censor without eliminations, 34 were passed with eliminations, and only one was rejected.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

GERTRUDE MERRIAM, Associate Editor

A Showman's World

Now the theatre managers are having an opportunity to participate on the other side of some cooperative advertising, instituted, as you may well imagine, by a former theatre manager.

Adjacent to one of India's large cities is an Army relocation center, with Lt. Pearce Parkhurst, formerly manager of the Orpheum, Danvers, Mass., in charge of Special Service.

Included in a multitude of details involved in entertaining and educating servicemen with time on their hands, Mr. Parkhurst is responsible for five movie houses which the Army operates on the post.

Lacking funds with which to advertise his attractions at the theatres, the ingenious showman conceived a program listing the entire week's schedule. The device is paid for by four commercial movie houses, located in the nearby city, which are accorded the privilege of announcing their attractions on the back page.

Probably the first time it was ever found profitable to advertise the other fellow's program.

△ △ △

Economy Enigma

Declining grosses, which have made themselves evident in several sections of the country for the past two months, brought about a managers' meeting of one midwestern circuit, last week.

Economy in operation and exploitation were proposed by the circuit heads for the immediate future and in the post-war period.

For such an ill-advised statement to be forthcoming at this time strikes us as being the height of indiscretion.

It is not that economy and exploitation are undesirable; it is merely that anyone within the industry who wants to advocate both in the same breath is either being facetious or is just downright unaware of current conditions.

For one thing, all items of expense over which the manager has control are right down to bedrock. Theatres have been operating with reduced advertising budgets because of newspaper space curtailments, shortage of accessories, and overcrowded radio facilities. Supplies have been scarce or unobtainable, and the manpower shortage has reduced personnel requirements to the point where every establishment is operating short-handed most of the time.

The fixed items, such as rent, film, home office overhead, insurance, taxes, etc., are of course beyond the manager's control.

Attempting to make the manager economy-conscious is not going to encourage exploitation. Few advertising budgets are now elastic enough to provide a little leeway if the manager gets a good idea at a late moment or through some timely event.

Because previous commitments do not permit revision of the current week's advertising budget, and because valuable time is frequently lost in obtaining special home office approval, many excellent promotions never get beyond the stage of their inception.

Exploitation has proved conclusively that the return in 99 per cent of the instances exceeds the investment. The best encouragement a manager can have to develop his exploitation ideas is the freedom that comes from the knowledge that he can spend an extra five or ten dollars once in a while for some worthwhile promotion.

A thorough analysis of present conditions will disclose that there is only one device whereby costs might be reduced—salaries, and there has been no inflation of salaries in theatre business. Also, with the extra duties and responsibilities the managers have assumed during the past few years, any statement concerning economies is sure to incur uncertainty and doubt in the minds of personnel and endanger morale.

△ △ △

A Politician, Himself

American showmen who are usually beset with requests for political (free) advertising around election time can take a tip from Round Tabler Mel Jolly, manager of the Marks theatre, Oshawa, in Canada.

In the United States we usually refuse such requests on the ground that we cannot afford to invade the goodwill of patrons who may be opposed to one or the other candidate.

But Mr. Jolly outsmarted the politicians by boldly soliciting cooperative newspaper display advertisement to publicize his attractions. After one candidate had assented, the other was easily won.

Then, with the aid of advertising-conscious merchants, Mr. Jolly was able to use a full-page display to promote his current offering.

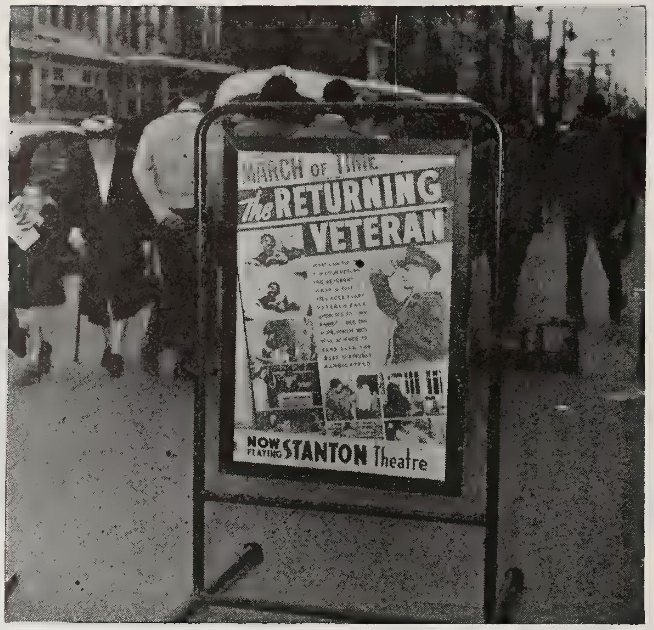
△ △ △

Tieups

Reports from the men in the field who have received advance dates on "Son of Lassie" indicate that there will be a record number of tieups established for this film. With the national release set for the current week, almost a score of Round Tablers have already written to advise us that they have arranged "collie pup" giveaways in conjunction with the picture.

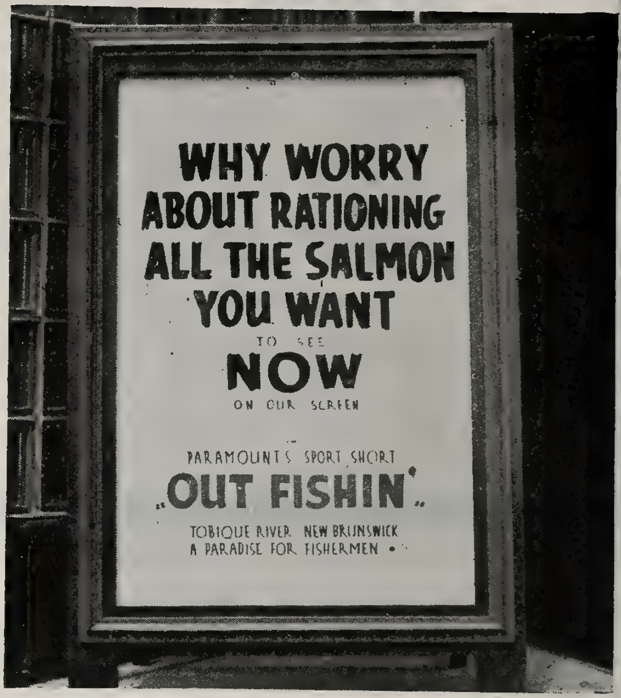
—CHESTER FRIEDMAN

SHOWMANSHIP PROMOTIONS


MARCH OF TIME
The RETURNING VETERAN
NOW PLAYING STANTON Theatre

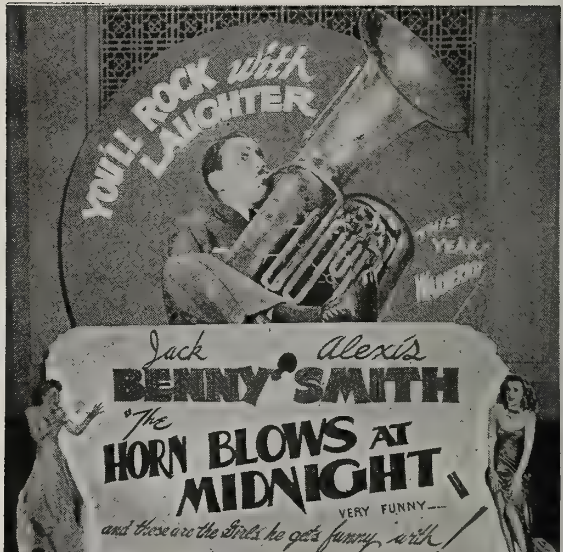
Left, Lou Colantuono, manager of the Stanton, Philadelphia, put on quite a campaign to sell March of Time release. 17 government signs (above) were obtained in downtown business section, window tieups were landed plus other effective promotions.

Right, Manager A. Allan Easson, Oakwood theatre, Toronto, promoted sport short, "Out Fishin'", with copy tied into current rationing of canned foods.

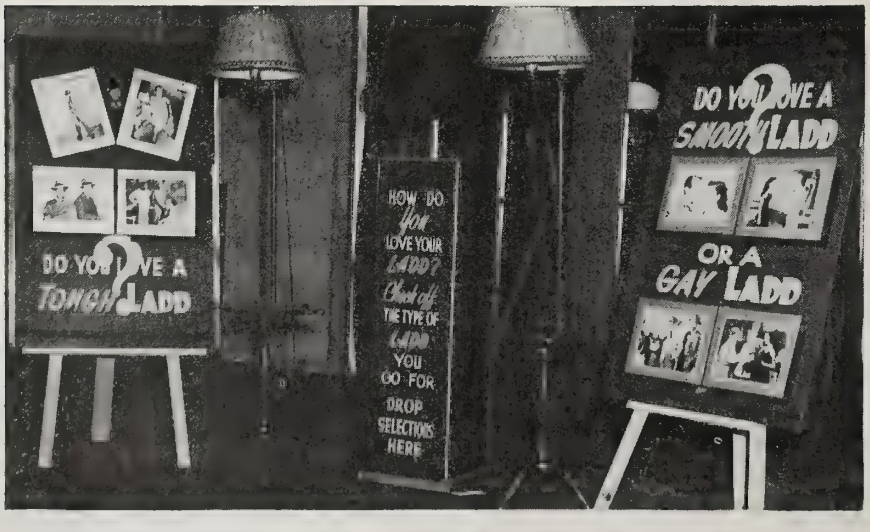

WHY WORRY ABOUT RATIONING ALL THE SALMON YOU WANT
TO SEE
NOW
ON OUR SCREEN
PARAMOUNT'S SPORT SHORT
"OUT FISHIN'"
TOBIQUE RIVER NEW BRUNSWICK
A PARADISE FOR FISHERMEN

THE HECHT CO'S ENCHANTED COTTAGE
Enchanted Cottage
R.K.O. KEITH THEATRE

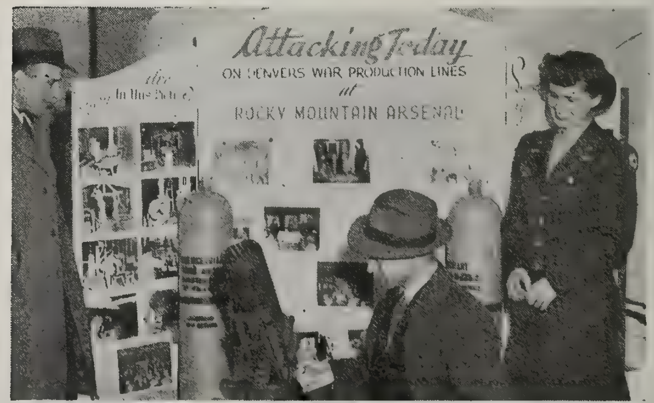
Sol Sorkin, manager of the Keith, Washington, D. C., tied in with Hecht Co., which converted its furniture department into sections depicting "Enchanted Cottage".


YOU'LL ROCK with LAUGHTER
THIS YEAR'S WHOOPEE
Jack BENNY
Alexis SMITH
The HORN BLOWS AT MIDNIGHT
VERY FUNNY—
and these are the Girls he gets funny with!

Animated figure of Jack Benny attracted plenty of attention to manager Marlowe Conner's date on "Horn Blows at Midnight" at the Capital theatre, Madison, Wis.

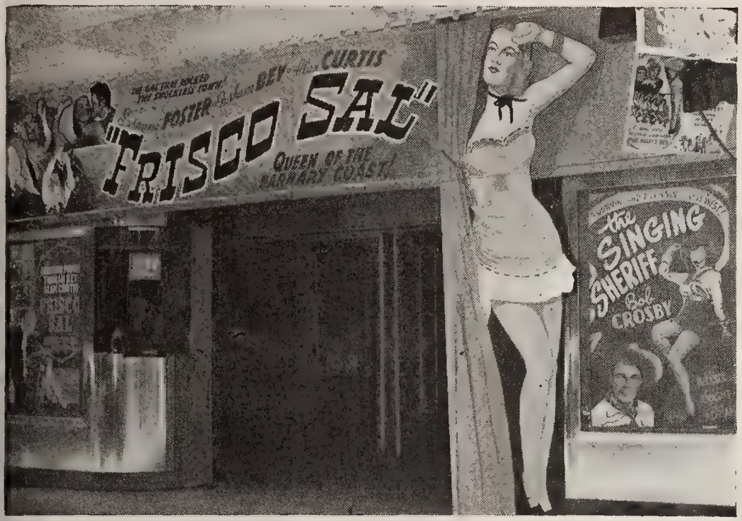

DO YOU LOVE A TOUGH LADD
HOW DO You LOVE YOUR LADD? Check off THE TYPE OF LADD YOU GO FOR DROP SELECTIONS HERE
DO YOU LOVE A SMOOTH LADD
OR A GAY LADD

Ten days in advance of "Salty O'Rourke" date, Mollie Stickles, manager of the Palace, Meriden, Conn., invited patrons to vote on the type of "Ladd" they like best. Stunt created extra interest in the film.

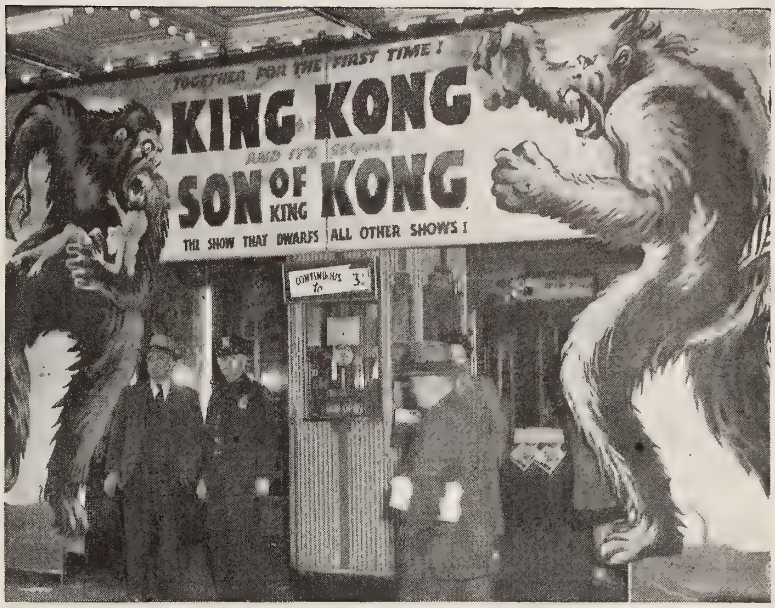

Attacking Today
ON DENVER'S WAR PRODUCTION LINES
at
ROCKY MOUNTAIN ARSENAL

Ross McCausland, Telenews theatre, Denver, tied in with labor recruiting drive and obtained this interesting exhibit for lobby display.

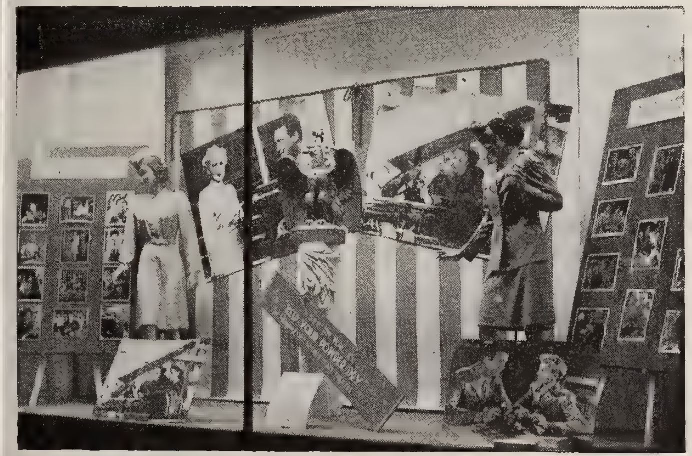
THEATRE FRONTS


"FRISCO SAL"
FOSTER
BEY
CURTIS
QUEEN OF THE BARBARY COAST!
the SINGING SHERIFF
Bob CROSBY

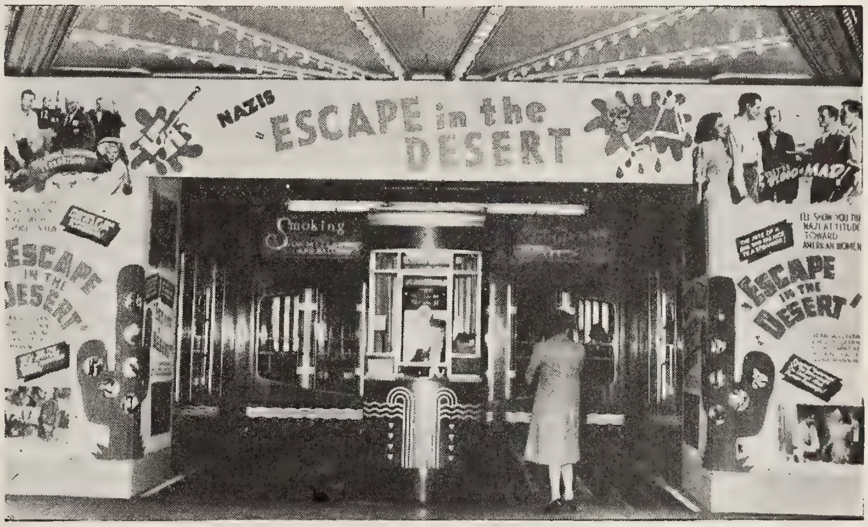
Al La Flamme, manager of the Ritz, Albany, N. Y., and Jerry Atkin, Warner theatres' publicity, created this showmanship touch to the theatre front for "Frisco Sal".


TOGETHER FOR THE FIRST TIME!
KING KONG
AND IT'S SEQUEL
SON OF KING KONG
THE SHOW THAT DWARFS ALL OTHER SHOWS!

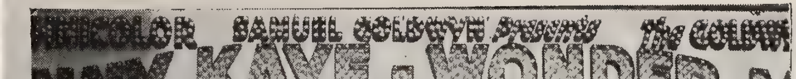
Siritsky Bros., operators of the Squire, New York City, erected the above front to put over the double bill of "King Kong" and "Son of Kong".



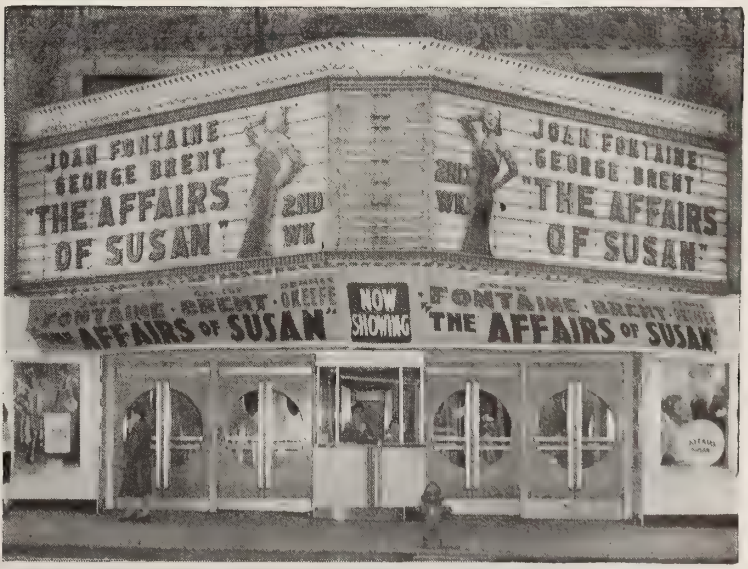
H. S. Mortin, manager of the State, Syracuse, N. Y., included a number of effective window displays in his exploitation campaign for "Keep Your Powder Dry".


NAZIS
ESCAPE in the DESERT
Smoking
ESCAPE IN THE DESERT

Nate Wise, publicity manager for the RKO theatres in Cincinnati, created this front at the Grand to exploit "Escape in the Desert".


SAMUEL GOLDWYN presents
DANNY KAYE
WONDER MAN
VIRGINIA MAYO
VERA-ELLEN
YSON
TRE TICKETS

Here's the front at the Astor theatre, N. Y., which is currently attracting theatregoers to the world premiere of "Wonder Man".


JOAN FONTAINE
GEORGE BRENT
"THE AFFAIRS OF SUSAN"
2ND WK
NOW SHOWING

Another smart touch of showmanship is added to the marquee attraction sign by manager M. D. Cohn, of the Newman, Kansas City, who used colored blowups of the star for "Affairs of Susan".

The Selling Approach

ON NEW PRODUCT

[*The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.*]

BEDSIDE MANNER (United Artists): Comedy and romance is the keynote of advertising, with smart catchlines and copy. The cast is sufficiently popular to warrant extra attention, and the film is an adaptation of the Saturday Evening Post story which suggests news distributor tieups.

For a novelty throwaway, use the "prescription" device, with the producer (or manager) prescribing laughs, romance and the other ingredients for a pleasurable evening of entertainment.

An attractive set of fashion stills featuring the women stars of the production is made to order for window promotions, tieins with beauty parlors and ladies' retail and department stores.

A coloring contest mat is provided, suitable for newspaper or school promotion. For lobby or furniture store window ballyhoo use a dummy invalid in bed with nurse in attendance. Make the setup as goofy as possible to attract laughs, and tie in your poster copy with "Pulses Roar . . . Temperatures Soar . . . in 'Bedside' ", etc.

If there is a G.I. hospital in town, you might do a good publicity job by arranging a contest to select the nurse with the best "bedside manner". For such a G.I. Nurses' Contest you might promote prizes from local merchants. War Bond prizes would be appropriate.

CONFLICT (Warner Bros.): Murder drama with plenty of suspense, plus good star values, are your advertising strong points.

Use teaser classified personals, as "Anyone knowing the whereabouts of my wife, Kathryn . . . please communicate with me. I'm at the Strand, in 'Conflict'.—Richard Mason".

Spot "Wanted" posters about town, with illustration of Bogart tiein copy and theatre sig. Construct a large lobbyboard, displaying a rose, a ring, a letter, and a handkerchief—all of which are labeled as clues.

Signpost teasers are feasible, with copy: "Slow down! This road leads to 'Conflict', Strand", etc. Dig up old Bogart stills and display them with numbers on each. Patrons identifying the pictures are given a free ticket to see the picture.

Another lobby teaser can be used with cooperation of your local florist. Display a large bouquet of roses with copy: "Lovely, aren't they? But they bring Death in 'Conflict' ", etc. This device can also be used to promote window displays with florists, and there are excellent tiein stills for promotions with jewelers, fashions and clothing, and fishing and boating paraphernalia.

Window Promotions Helped Shubouf in New Haven

The old love triangle theme was given a new twist by Sam Shubouf, manager of the College theatre, New Haven, Conn., to promote the engagement of "Between Two Women." Sam arranged for an attractive display of corsages in a local florist. Midst the flowers were stills and a special card reading "If you can't decide between two women—send flowers to both and then go to see the picture "Between Two Women."

Additional window tie-ups following similar lines were obtained with Kresge's the Mary Oliver Candy Shoppe, Louise's Restaurant and Saks Fifth Avenue. He further added to his campaign by having a young man parading the streets with the obvious signs of a jealousy fight marring his appearance. His clothes were in shreds, blackened eye, had bandages, nose bandages and a sign explaining his condition to the public—"Take a Fool's Advice—Don't Get Caught! I was . . . 'Between Two Women.' " Theatre name and play date followed.

Special announcements were made over radio station WNHC: "If you can't decide between two women take them BOTH to see 'Between Two Women.' "

Ties YMCA to "Seeing You"

Sam Scheckter, Colonial, Hartford, Conn., arranged a slick ballyhoo in his theater lobby recently to plug "I'll Be Seeing You" by tying in with the local YMCA. In the film, Joseph Cotten stayed at the "Y" and so stills from the film were used and a miniature duplicate of the local building was fixed up. It was surrounded by appropriate placards and photos of Governor Raymond Baldwin of Connecticut, Mayor Mortensen of Hartford, and other leading officials.

Tied Up with Crown Cola for "Barbary Coast" Date

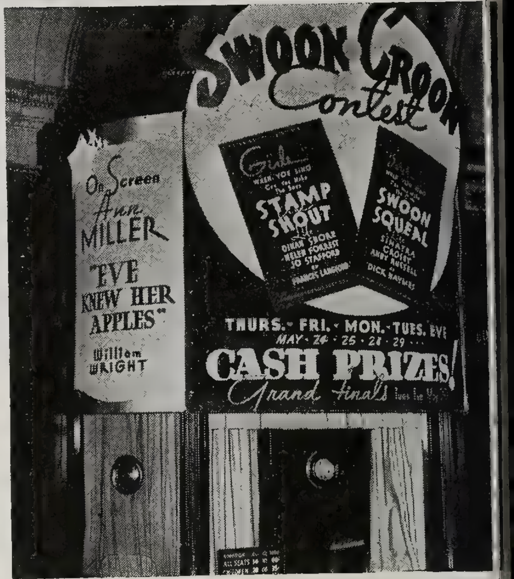
Tie-up with the Royal Crown Cola Company highlighted the excellent promotion campaign arranged by D. J. Meininger, of the Strand in Cincinnati, to herald the opening of "Flame of Barbary Coast."

The Royal Crown Cola Company employed fifteen local trucks, which carried large posters advertising the picture and playdate in the downtown area, as well as the surrounding suburbs, the Kentucky towns, and Greater Cincinnati.

Through tie-in with this beverage company, a booth was erected in the lobby of the theatre for the sale of War Bonds to patrons. In this connection, window cards, with mention of the film and theatre, were printed by Royal Crown and planted in five of Cincinnati's busiest transfer intersections.

In addition, the picture was plugged for one week over the air during Royal Crown Cola's spot announcements. Window displays were obtained in three shops—the Adams Hat Store, the Willis Music Co., and Tony's Flower Shop. Meininger gave special atttention to his theatre front, which employed circus pennants and attractive displays. Newspaper advertising appeared in the *Enquirer, Post* and *Times-Star*. Radio spot announcements were also used.

"Swoon-Croon" Contest Held By King in Boston



Lobby display setpiece constructed by Jam "Red" King for his Swoon-Croon contest the RKO Boston theatre.

To give impetus to his "Singing-Swoon-A peal" contest with Gene Krupa and orchest on stage at the RKO Boston theatre, Bosto James "Red" King sent out 500 applicatio and letters to former contestants who had a peared in various other contests held at t theatre.

Separate letters and applications also went promotion managers of stores, insurance office defense plants, etc., and singing and mus schools. Trailers were run on the screen the theatre well in advance of the contest, ar 100 window cards strategically placed.

Advance lobby displays giving full credit prizes, etc., were placed in both RKO theatre 10,000 heralds with entry blanks attached we distributed in advance and radio copy was use four times daily on two stations plugging t contest and mentioning prizes.

An underline was used on all RKO Bosto theatre ads well in advance with one or tw of the large ads carrying current copy; sma ads also called for contestants and advertise the contest, while advance stories were lande in all Boston and suburban newspapers.

Personal contacts were made with personn managers at various stores and offices to fo low up the letters sent out and contestants wer auditioned in advance and booked for eac night from applicants. $150 in cash was awar ed to the winners.

Pappas Advertises "Bell Tolls" Date on Trolley System

For his engagement of "For Whom the Be Tolls" at the Circle theatre, Indianapolis, Ind George Pappas rented space on 160 trackles trolleys that cover the entire area and use cards on the outside carrying picture copy an playdates. A special valance was used tw weeks ahead over the mezzanine, easily visibl to patrons entering or leaving the theatre an special lobby displays were featured. Georg also used the theatre's annunciators on eithe side of the stage, which were lit up every tim the travelers closed in.

War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid the War effort. Their material is eligible for consideration by the Judges for the Quigley War Showmanship Award.

JOSEPH BOYLE
Broadway, Norwich, Conn.

H. SPENCER BREGOFF
Palace, Pt. Richmond, N. Y.

LIGE BRIEN
Enright, Pittsburgh, Pa.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

CHRIS CHAMALES
Roxy, Delphi, Ind.

HARVEY COCKS
Quimby, Fort Wayne, Ind.

HOWARD COHN
Midwood, Brooklyn, N. Y.

CHARLES DEMMA
Apex, Washington, D. C.

EDWARD J. FISHER
Loew's, Cleveland, Ohio

SAM GILMAN
Loew's, Harrisburg, Pa.

GEORGE KRASKA
Loew's State, Boston, Mass.

LARRY LEVY
Colonial, Reading, Pa.

GEORGE LIMERICK
Aztec, Enid, Okla.

ABE LUDACER
Park, Cleveland, Ohio

ROSS McCAUSLAND
Telenews, Denver, Colo.

LOUIS E. MAYER
RKO Palace, Chicago, Ill.

RITA MORTON
RKO Albee, Providence, R. I.

ED PURCELL
Strand, Staunton, Va.

HARRY ROSE
Majestic, Bridgeport, Conn.

MORRIS ROSENTHAL
Poli, New Haven, Conn.

JAY SOLOMON
Grand, Knoxville, Tenn.

MICHAEL STRANGER
Loew's State, White Plains, N. Y.

TED WAGGONER
Wallace, Tahoka, Tex.

JAY WREN
Paramount, Newark, N. J.

RKO Theatremen Bend Resources To Bond Drive

Putting to use all the lessons learned dur- g the six previous Bond drives plus some w ideas, RKO Theatres in Greater New ork and Westchester have gone all out in eir efforts to put over the current Mighty eventh War Loan Drive.

Recognizing that special Bond shows are the ackbone of any Theatre Bond Drive, RKO heatres scheduled forty-one such shows hich include Bond Premieres, Kiddie Bond remieres and Bond Auction Nights. Among e evening Bond Premieres is the one which ill be staged by the Mark Twain Junior High chool at the RKO Tilyou Theatre on June h with the cooperation of Manager Louis iss, Publicist Al Zimbalist, and the W.A.C.; e third Bond Premiere to be put on by the hool at the theatre.

In addition to tie-ups with high schools, KO Theatres have secured the cooperation of cal merchants for their Auction Nights. he RKO Keith's Theatre, Flushing, held an uction Night on May 25th with merchandise btained from Conovitz, Jewelers and Opticians. onovitz mailed 2,000 postcards to residents f Flushing announcing the Auction at the heatre and carried a card in his window. In eturn the theatre had a 40x60 in the lobby sting the gifts which Conovitz was con- ributing. Another promotion made by Lee Koken, manager of the Keith's theatre, was ith Abramson's Department Store. On Wednesday, June 6th, $1,000 in War Bonds were awarded by Abramson's from the Keith's tage. Abramson's advertised this Auction ight in newspapers and stores and paid for e printing of 300,000 coupons in addition to istributing 50,000 circulars house to house.

Plane Rides for Bond Buyers

The most impressive and successful event in Queens which was arranged by Ray P. Malone, RKO publicist and publicity chairman of the Queens War Activities Committee, is the free irplane rides offered to purchasers of $500 "E" Bonds at LaGuardia and Flushing Airports each Saturday and Sunday. To date this event has inspired the sale of $243,850 worth of Bonds which are sold at the airports by Queens Theatres. The Bond Premiere at the RKO Fordham, Bronx, Max Mink, manager, on May 23rd, realized almost $300,000 in Bonds. The attractions were "The Princess and The Pirate" and personal appearance of the popular U. S. Coast Guard Band and Quartette.

Your Bonds DID THIS
BACK OUR
COMMANDER-IN-CH

Manager William Briscoe of the RKO Grand, Chicago, brings his War Bond Booth up to date with a portrait of President Truman.

Quiz Program Makes Appearance

In Westchester Bond Premieres received a special boost by virtue of the appearance of WOR's top quiz program, "The Better Half," at the RKO Proctor's theatre, Yonkers, in May and at the RKO Proctor's theatre, New Rochelle, on June 27th. The WOR program is presented with Tiny Ruffner leading the laughs and one of the studio's 15-piece orchestras playing the accompaniment. Westchester witnessed another big Bond Selling event in May when the War Activities Committee in Westchester County, under the chairmanship of H. R. Emde, Division Manager of RKO Theatres, put on a huge War Bond show at the White Plains County Center with Ann Sheridan in person on Milton Berle's show, "Let Yourself Go," which was heard over a national radio hook-up. All Westchester theatres sold bonds for this affair.

Other Managers Also Active

To spur Bond sales at the Poli Majestic theatre, Bridgeport, Conn., Harry A. Rose got some excellent newspaper publicity on a War Bond playlet which he ran on his stage for three nights. The playlet was a Philip Dunning production with three local people and ran for only ten minutes, but Rose reports it packed a wallop and resulted in increased Bond sales.

Thor Hauschild at Schine's Arcade theatre, Cambridge, Md., landed plenty of publicity in the local dailies in connection with a Saturday morning show for kiddies for the benefit of the United Nations Clothing Drive. Admission to this show was a bundle of clothes and Thor reports collecting a little short of a ton of old clothes.

Edgar Doob, manager of Loew's Aldine theatre, Wilmington, has a most unusual, attractive display made up for the Showmen's 7th War Loan drive. With dice as the motif (all faces of the dice totalling seven) and the line, "From any angle, they're a natural," display consists of a center piece and two wings. Facsimiles of Bonds will be reproduced on the wings. Center piece will carry copy reading, "Buying Bonds Is No Gamble—It Is a Privilege to Invest in America." Side wings also to carry copy reading, "Let's All Back the Mighty Seventh and Speed Final and Complete Victory." Color scheme is red, white and blue.

A most energetic Bond seller is Rosa Hart of Southern Amusement Co., Lake Charles, La., who averages more than $1,000 in "E" Bonds daily by a radio auction for the Seventh War Loan.

Her regular 15-minute "Show Time" broadcast at noon from the Paramount theatre is now "Bond Time." Contributed hard-to-get merchandise is auctioned to the highest Bond bidders. She calls her auctions "Peace Offerings." Bids are received over three telephones next to the "mike" while the broadcast is going on.

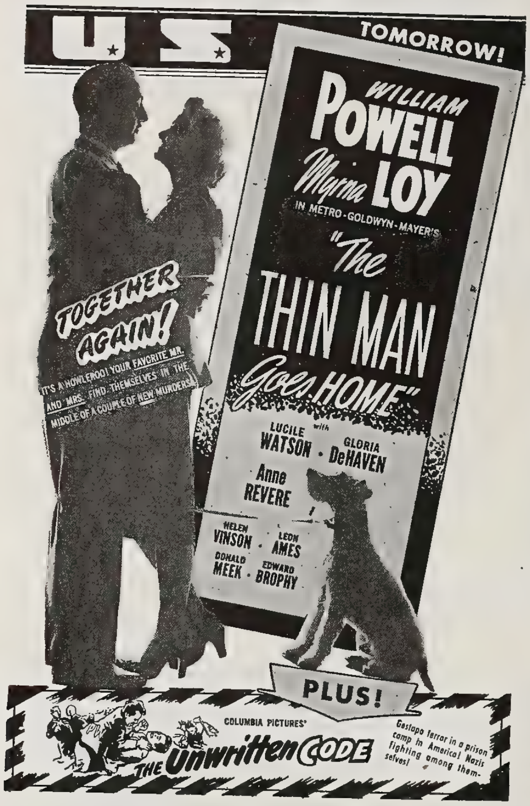
Miss Hart had a Labor Union Bond Rally, with a hillbilly band for a half-hour in front of the theatre, entitling purchasers to attend a dance at Labor Temple that night. June 30 she will stage an "Over the Waves" and "Over the Top" day, with Bond purchasers getting a boat ride on the lake. Every conceivable craft will be used and the Coast Guard will officiate.

The Fanchon & Marco Ambassador theatre in St. Louis offers its patrons mailing service for War Bonds, and this is helping Seventh War Loan sales.

Al Wheeler, manager, explains that Bond applications and checks may be mailed direct to the theatre, and the Bond is then sent directly to the buyer, entailing no waiting or inconvenience, which has made it one of the most popular ways for purchasing Bonds. A trailer on the screen outlines the plan, and it caught on with no heavy promotional activity behind it.

Showmen's Choice From Coast to Coast
Filmack SPECIAL TRAILERS
We Never Disappoint
SAME DAY SERVICE
TRY US AND SEE
FILMACK TRAILER CO.
1327 S. WABASH AVE.
CHICAGO, ILLINOIS

NEWSPAPER ADS

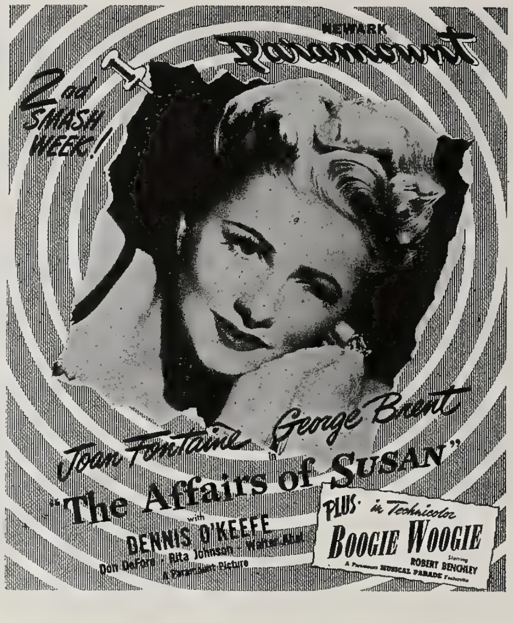

U.S.

TOMORROW!

WILLIAM POWELL
Myrna LOY
IN METRO-GOLDWYN-MAYER'S
"The THIN MAN Goes HOME"
with
LUCILE WATSON · GLORIA DeHAVEN
Anne REVERE
HELEN VINSON · LEON AMES
DONALD MEEK · EDWARD BROPHY

TOGETHER AGAIN!
IT'S A HOWLEROO! YOUR FAVORITE MR. AND MRS. FIND THEMSELVES IN THE MIDDLE OF A COUPLE OF NEW MURDERS!

PLUS!
COLUMBIA PICTURES'
THE Unwritten CODE
Gestapo terror in a prison camp in America! Nazis fighting among themselves!

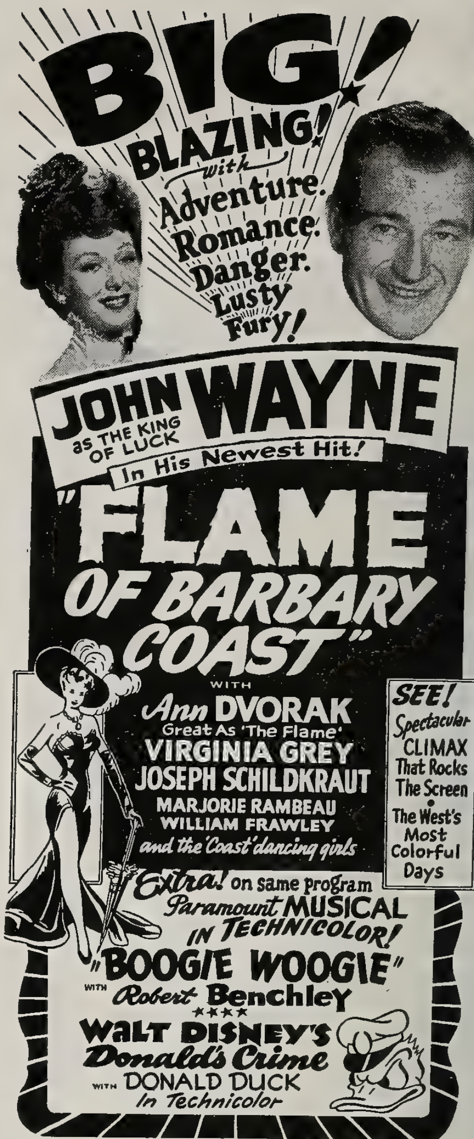

NEWARK Paramount

2nd SMASH WEEK!

Joan Fontaine George Brent
in
"The Affairs of SUSAN"
with
DENNIS O'KEEFE
Don DeFore · Rita Johnson · Walter Abel
A Paramount Picture

PLUS · in Technicolor
BOOGIE WOOGIE
Starring ROBERT BENCHLEY
A Paramount MUSICAL PARADE Featurette

Above and left are two of Jay Wren's eye-catching patterns. Wren is ad head for the Paramount-Adams interests in Newark, N. J. His specialty runs into Ben Day backgrounds which he uses to excellent advantage in the illustration above.

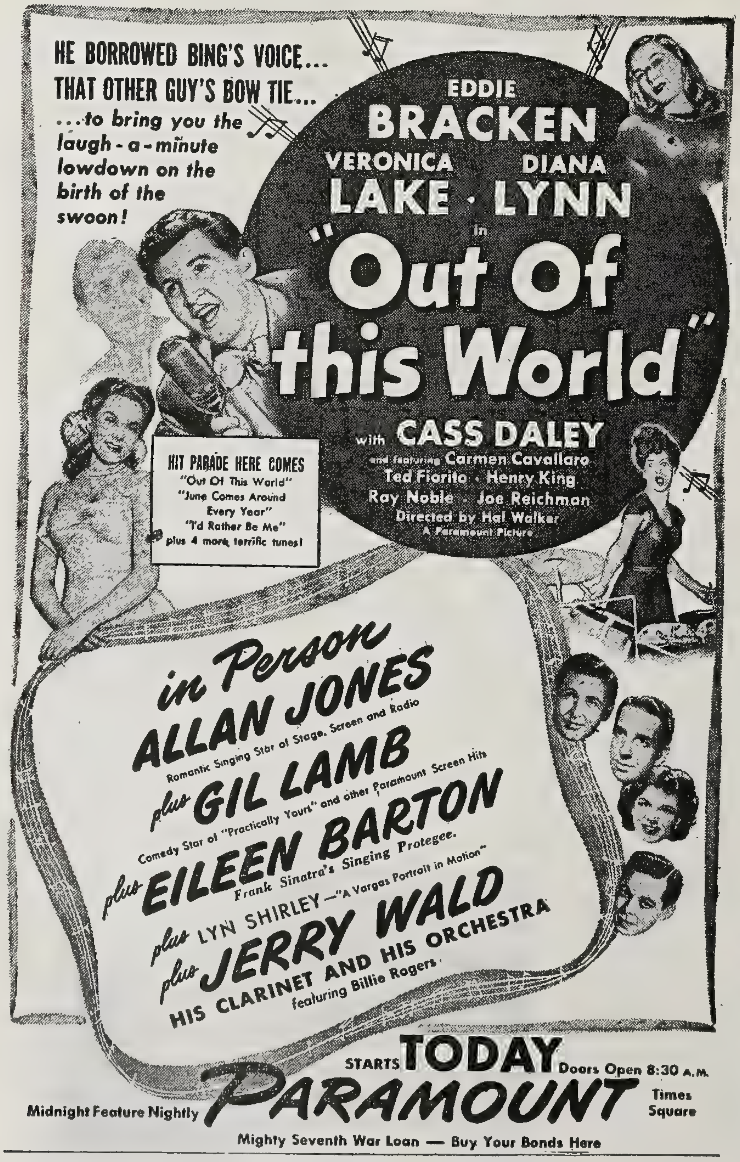

BIG!
BLAZING!
with
Adventure.
Romance.
Danger.
Lusty
Fury!

JOHN WAYNE
as THE KING OF LUCK
In His Newest Hit!
"FLAME OF BARBARY COAST"
WITH
Ann DVORAK
Great As 'The Flame'
VIRGINIA GREY
JOSEPH SCHILDKRAUT
MARJORIE RAMBEAU
WILLIAM FRAWLEY
and the 'Coast' dancing girls

SEE!
Spectacular
CLIMAX
That Rocks
The Screen
•
The West's
Most
Colorful
Days

Extra! on same program
Paramount MUSICAL
IN TECHNICOLOR!
"BOOGIE WOOGIE"
WITH Robert Benchley
★★★★
WALT DISNEY'S
Donald's Crime
WITH DONALD DUCK
In Technicolor

Elliot Johnson, publicity head for the Malcó theatres, Memphis, Tenn., devised an original set of display ads for "Flame of Barbary Coast". Reproduced above is one of his two-column layouts for use in the circuit houses.


HE BORROWED BING'S VOICE...
THAT OTHER GUY'S BOW TIE...
...to bring you the laugh-a-minute lowdown on the birth of the swoon!

EDDIE BRACKEN
VERONICA LAKE · DIANA LYNN
in
"Out Of this World"
with CASS DALEY
and featuring Carmen Cavallaro
Ted Fiorito · Henry King
Ray Noble · Joe Reichman
Directed by Hal Walker
A Paramount Picture

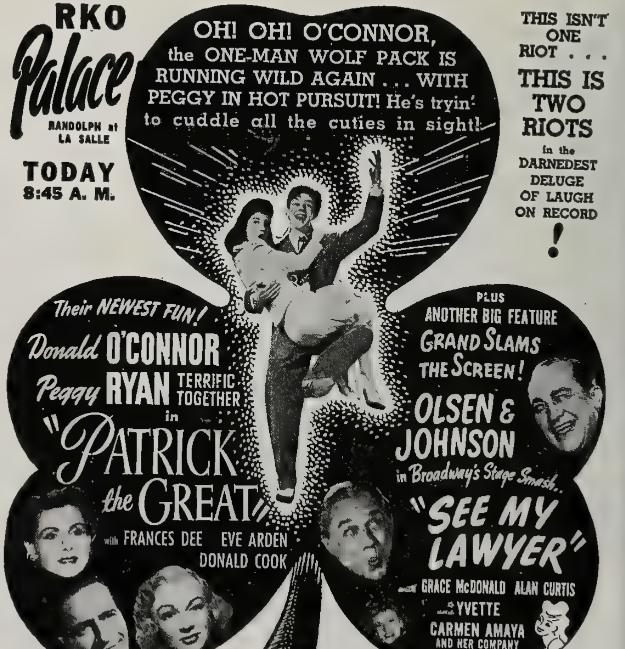
HIT PARADE HERE COMES
"Out Of This World"
"June Comes Around Every Year"
"I'd Rather Be Me"
plus 4 more terrific tunes!

in Person
ALLAN JONES
Romantic Singing Star of Stage, Screen and Radio
plus GIL LAMB
Comedy Star of "Practically Yours" and other Paramount Screen Hits
plus EILEEN BARTON
Frank Sinatra's Singing Protegee.
plus LYN SHIRLEY—"A Vargas Portrait in Motion"
plus JERRY WALD
HIS CLARINET AND HIS ORCHESTRA
featuring Billie Rogers

STARTS TODAY Doors Open 8:30 A.M.
Midnight Feature Nightly PARAMOUNT Times Square
Mighty Seventh War Loan — Buy Your Bonds Here

Jack McInerny, publicity director for the New York Paramount theatre, fashioned this layout from a press-sheet ad on "Out of This World", giving equal preponderance to the stage attractions. Song and comedy angles are played up in copy plugging the film opening.

At right is a novel display ad which was prepared by Milton C. Woodard, publicity representative for the RKO theatres in Chicago. Copy and illustrations, set into reverse shamrock, were unusually effective. Used by the Palace theatre, the ad originally measured three columns wide.


RKO Palace
RANDOLPH at LA SALLE
TODAY
8:45 A. M.

OH! OH! O'CONNOR, the ONE-MAN WOLF PACK IS RUNNING WILD AGAIN . . . WITH PEGGY IN HOT PURSUIT! He's tryin' to cuddle all the cuties in sight!

THIS ISN'T ONE RIOT . . . THIS IS TWO RIOTS in the DARNEDEST DELUGE OF LAUGH ON RECORD !

Their NEWEST FUN!
Donald O'CONNOR
Peggy RYAN TERRIFIC TOGETHER
in
"PATRICK the GREAT"
with FRANCES DEE EVE ARDEN
DONALD COOK

PLUS
ANOTHER BIG FEATURE
GRAND SLAMS THE SCREEN!
OLSEN & JOHNSON
in Broadway's Stage Smash
"SEE MY LAWYER"
with GRACE McDONALD ALAN CURTIS
and YVETTE
CARMEN AMAYA AND HER COMPANY
KING COLE TRIO

BOTH UNIVERSAL PICTURES

SHOWMEN PERSONALS

In New Posts: Ev Callow, former captain in the Marines, has returned to his former post as advertising and promotion director for Warner theatres, Philadelphia, Pa. Lucian T. Feldman has leased the Strand, Newark, N. J. Maxwell Wallach and David Frankel have leased the Folks, Folks, N. Y.

Happy Birthday: James J. Kolbeck, Larry Morris, R. E. Eason, T. W. Lewis, Rodney L. Cron, Harold E. Old, Jack Hazlett, Clarence Groeteke, Frank Staley, Richard L. Moss, Eddie Hohler, Milton Bundt, Jack W. Bartholic, Abie Beter, L. G. Hertl, Carroll Smith, David Cohen.

Dave Vorzimer, George A. Steeb, Robert M. Watts, Jack Nixon, Jr., Byron E. Abegglen, Fred C. Lentz, Ed C. Curdts, M. Honnaker, Milton Brenner, Earl Lewy, Lawrence E. Forrest, Max Kuperstein, Guido Trusty, Mott P. Blair, Paul J. Poag, Oliver Menke, Paul Hefner, David Schaer, J. Barros Browne.

Harvey Kny, William W. Birchfield, George J. Flicker, Gerald M. Westergren, A. J. Kalberer, S. S. Holland, H. G. Moore, Louis Schnitzer, Y. L. Bain, Clay Walker, M. J. Gilfillan, Everett N. Olsen, William Wright.

Reed Celebrates Anniversary Date In Providence

Edward L. Reed, manager of the Strand, Providence, featured the following exploitation and publicity highlights for the 30th anniversary celebration week of the theatre: The extensive advance publicity campaign featuring the attraction, "The Affairs of Susan," and stage ceremonies, including Gov. J. Howard McGrath of Rhode Island and Mayor Dennis J. Roberts of Providence.

Double-faced election banner tied in with the Seventh War Loan, extending from City Hall to the Biltmore Hotel, two blocks from the Strand. Congratulatory window cards were planted on both sides of Washington Street in all stores, newsstands and other good locations.

Window display at Bowers' Florist shop with stills of Joan Fontaine was surrounded by black-eyed Susans. Pet shop display showed Joan Fontaine with her pet dogs. Hair-do tieups planted with The Outlet Company, largest department store in Providence.

Music store display featured the song, "If You Know Susie," with stills of Joan Fontaine. Orchestrations of "Susie" planted in all leading hotels, tied in with "The Affairs of Susan." Also sheet music to be played where no orchestras are available.

Special souvenir book was printed, featuring "The Affairs of Susan" testimonials by Governor McGrath, Mayor Roberts and others, Paramount autographs, the story of Paramount Pictures, oldies, double truck of Paramount stars, layout on the Strand Theatre anniversary —all beautifully illustrated. The cover was in six colors with sprinkling of gold and silver. 25,000 copies of booklet were distributed to theatre patrons, doctors' offices and other places of public assembly.

The entire house staff wore 30th anniversary rosettes, with Black-eyed Susans. Every employe phoned 25 people telling about the picture and the anniversary. A special screening for press was held with the entire house staff invited in order to start word-of-mouth campaign throughout the city.

Kearney's Red Cross Show

Ed Kearney at the Schine Eckel theatre, Syracuse, N. Y., recently held a Saturday morning matinee at which youngsters paid twenty-five cents admission, entire proceeds going to the Red Cross. $294 was collected from the special show. Ed got up a well-rounded show of Disney cartoons, etc., and as a result was able to promote editorials in both the *Post Standard* and the *Herald Journal.*

Special Letters Directed to Clergy For "God Is My Co-Pilot" Date

Nate Wise, publicist RKO Theatres, Cincinnati, in reporting on the date of "God Is My Co-Pilot" at the Palace theatre, says that manager Erwin Book's campaign included several promotions that reacted favorably at the box office.

Through a tieup with the Wright Aeronautical Corporation, three 1,000-line ads were run by the company for the date. Plenty of space was devoted to the film with credit to theatre and playdates.

Because of the nature of the picture, special letters were sent to nearly 1,500 members of the clergy. These letters directed attention to the subject matter of the film and invited sermons and other wide comment. Attached to this mailing piece was a loving poem taken from the script of the picture. These were sent out a week in advance of playdates.

In addition to the above, there was nice coverage in the regular ad schedules, extra radio-spots, good newspaper publicity and attractive lobby displays.

Local Boy Angle Effective

George Freeman, for his date on "Thunderhead, Son of Flicka," at Loew's Poli, Springfield, Mass., landed a special story in the *Evening Union* mentioning the fact that a local lad had a fairly prominent role in the picture.

"Burma" Selling Features Tieup

Playing up the angle, "The War Is Not Over Yet," the Rivoli theatre in Muncie, Ind., worked up a strong attendance for the engagement of "Objective, Burma."

An extensive tieup was worked out with Ball Bros., local war plant making mechanical parts for the Handie-Talkie combat radio used in "Burma," and this resulted not only in practically all of the 3,600 Ball employees attending special-price performances of "Burma" at the Hoosier and Rivoli theatres, but also in various other promotional activities by the Ball people in behalf of the picture.

A full-page cooperative ad was run in both local papers. Placards were posted throughout the plant and daily announcements were made over the P. A. system, using the electrical transcriptions provided by Warners for radio spot announcements.

Demonstrations of the Handie-Talkie, as well as paratroop equipment, were put on preceding the engagement, both at the theatre and in the Ball Store, biggest in Muncie. Store also put on a big window display.

Lieut. Col. John Niehaus, regional labor officer in Chicago, cooperated by arranging for Signal Corps veterans from the Burma front to give the demonstrations of equipment.

Drops Cards from Planes

Record attendance was scored for "God Is My Co-Pilot" in the Sunset theatre, Asheboro, N. C., after the effective campaign staged by W. P. Stone, Mgr. Advance newspaper publicity had the kids of the town swarming in the streets to catch cards dropped from airplanes. Pasted to about forty cards were passes and to ten free plane rides.

Katz Hosts "Fighting Ladies"

As part of his exploitation of "Fighting Lady" at the Hippodrome theatre, Philadelphia, Melvin Katz contacted the Doehler Company, large war plant, and invited 10 women who worked there the longest without missing a day.

We wish to announce that the name of Frank Melford was erroneously omitted from the screen credits at the preview of BLOOD ON THE SUN. We, therefore, take this opportunity to correct this oversight and gratefully acknowledge Mr. Melford's contribution. The screenplay for BLOOD ON THE SUN was written by Lester Cole, with additional scenes by Nathaniel Curtis, and was from a story by Garrett Fort, based upon an idea by Frank Melford.

WILLIAM CAGNEY PRODUCTIONS

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

YOUNG RELIABLE PROJECTIONIST, EXPERIENCED, draft exempt, released from defense work, will accept regular or relief operator's job if permanent. Will go anywhere with small independent theatre Westchester, Long Island or New Jersey. BOX 1869, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITIES

WANTED—INFLUENTIAL FINANCIALLY INTERested members to organize Theatrical Animation Studio. B. G. BENNETT, 340 LaSalle Ave., Hampton, Va.

STUDIO EQUIPMENT

BLUE SEAL CINEGLOW SOUND FILM RECORDING amplifier with Jenkins Adair condenser microphone, cables and trunks, $125.; Newman Sinclair 35mm. camera, three lenses, 6 magazines, tripod, 16V motor, leather cases, all accessories, $1,250; Akeley Western Electric Newsreel Sound Camera, $6,995; continuous contact 16mm. Printers, Picture, Track or both, $1,375; Miles 16mm. Recorder Reproducer, $195. Send for Summer Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

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IMMEDIATE DELIVERIES SOME SIZE BLOWERS —Maybe yours among them—new Air Washers, rotary spray mat type, work with any blower—easily installed. 5,000 cfm., $115; 7,000 cfm., $140; 10,000 cfm, $170; 15,000 cfm., $200; 20,000 cfm., $230; Diffuser grilles from $21.80. AA-5 MRO Priority required. Send for Air Conditioning Bulletins. S. O. S. CAMERA SUPPLY CORP., New York 18.

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COMPLETE BOOTH EQUIPMENT TWO MAchines, A1 condition $600. In booth to try out. A. KELSO, Orland, Ind.

SEVERAL SELECTIONS BEAUTIFUL CHAIRS FOR large houses—1,100 American rebuilt metal lined reupholstered red striped velour padded backs, dark green plastic leatherette box spring cushions, $9.50; 900 Irwin rebuilt, reupholstered panel back, box spring cushions, $7.50; 410 Stafford rebuilt, reupholstered panel back, box spring cushions, $6.95; 242 American ball-bearing (in two lots) heavy reupholstered panel back, reupholstered box spring cushion chairs, $6.50; 300 solid Oak Auditorium Chairs, refinished, $3.95. Wire now for stock list. 600 pieces heavy green Pullman velour, 22" x 36", dry-cleaned, $1.25 S. O. S. CINEMA SUPPLY CORP., New York 18.

PAIR SIMPLEX PROJECTORS REAR SHUTTER BB intermittent mechanisms with Thyde changeovers, heavy duty stands, latest RCA Sound Equipment complete, Suprex Lamps, 50/50 ampere Forest Magnesium Rectifier, $3,500. CROWN, 346 West 44th St., New York.

ALL YOU NEED IS THE THEATRE—COMPLETE Simplex Booth Outfits consisting rebuilt projectors, lamphouses, lens, new soundheads, motors, amplifier, new speakers and sound screen. Guaranteed one year—$1,500; why pay more? S. O. S. CINEMA SUPPLY CORP., New York 18.

METAL CHAIRS 30-INCH WITH BACK, $5; 26-INCH, $3.50. Dark green leatherette 52", $1.35 in rolls; less $1.50 yard. Fans, pedestal, AC, 24", new AC motor $100. Generators, 25/25 ampere $75. Three point stands Simplex pair $75. CROWN, 345 West 44th St., New York.

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SIGN PAINTING; EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

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KOLLMORGEN SNAPLITE LARGE DIAMETER coated lenses, $65; Automaticket Machines, immediate shipment, ceiling prices; 24" pedestal Air Circulators, $75; electric Water Coolers, 10 gpm bubbler type, $220.; Rear Shutters for Simplex, $69.75; Flextone washable sound screens, 30½c ft., Beaded, 44½c. Summer Catalog ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

HELP WANTED

MANAGER—THEATRE IN SMALL TOWN, ADIRondack Mountains, New York State. Year around job. State salary and full particulars. BOX 1867, MOTION PICTURE HERALD.

MANAGER WANTED. STATE EXPERIENCE, give references and include small photo in your letter. Permanency assured to right party. JACK FINK, Box 2440, Miami, 31, Fla.

MANAGER WANTED—SECOND RUN THEATRE, large city in Kentucky. No booking or buying. Draft exempt. State salary, age and references. BOX 1871, MOTION PICTURE HERALD.

ASSISTANT MANAGER WANTED—SOUTHERN Indiana city. Draft exempt. State salary, age and references. BOX 1872, MOTION PICTURE HERALD.

PROJECTIONIST FOR CENTRAL PENNSYLvania, town of 9,000; fine booth and equipment; ideal working conditions—about 32 hours operating time; no Sundays. Non-union. Good wages, steady position. No drifters. BOX 1873, MOTION PICTURE HERALD.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE - SHOOTING - CHARTS, THE little book, with the blue cover all good operators reach for when troubles starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

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THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

THEATRES

WANTED TO LEASE THEATRE IN SMALL CITY or town within 200 miles New York City. BOX 1870, MOTION PICTURE HERALD.

FOR SALE ONLY THEATRE IN TENNESSEE'S fastest growing community—5,000 population, good business, 375 seats, new equipment. Price, $4,500, terms. Selling account wife's health. WRITE 4722 KERLE STREET, Jacksonville, Fla.

EXPERIENCED INDEPENDENT THEATRE MAN wants to buy or lease theatre in town up to 5,000 population, no nearby opposition. Send picture, complete details, reason for selling first letter. A. HOLLAND, P. O. Box 703, Marion, Ind.

DESIRE TO LEASE THEATRE IN NEW YORK City or vicinity. Box 1864, MOTION PICTURE HERALD.

Move to Oust IA From AFL Ranks

As Hollywood ended its 14th strike-bound we last weekend, plans were being made to oust t International Alliance of Theatrical Stage E ployees from the American Federation of Lab

The Conference of Studio Unions announced th the carpenters' international president, Willia Hutcheson, was arranging a meeting in Was ington among heads of strike-affected unions a executives of unaffected Hollywood unions whi are members of the "basic agreement" group favo ing the separation.

Other new developments included a stateme by the major producers that the strike lack effectiveness and a statement from the CSU th it had begun to list those stars who crossed th picket lines with its 9,600 affiliated locals throug out the country.

Addressing the public for the first time sin early in the strike, the major producers said th "with the fourteenth week of the strike neari its end, production is not only still increasing b it is at a higher level than before the strike began

Declaring that 35 films were being made, th producers claimed they still stood where they d in the beginning. "They will continue to me their schedules, fulfill their commitments and pr tect the jobs of loyal workers," the statement co tinued.

In another development last week, Stewa Mecham, head of the National Labor Relatio Board for the Hollywood area, revealed that of th 104 ballots cast in the recent Screen Set Dec rators election, 54 were considered valid by th local board. Mr. Mecham recommended to th Washington board that those be opened an counted immediately since "it is possible that th 54 ballots considered valid can decide the ele tion regardless of the 50 remaining possibly vali ballots."

Leroy P. Langford Dies

Leroy P. Langford, 60, until recently presiden of the Oliver Theatre Supply Company, Cleveland died June 12 at Lakeside Hospital, Cleveland. Mr Langford sold his business to the Capitol Motio Picture Theatre Supply Company, New York, Ma 1, because of failing health. He is survived by hi widow.

Mrs. Eliza Grimm

Funeral services were held Tuesday for Mrs Eliza Grimm, 87, mother of Ben Grimm, RKO Radio advertising manager. Interment was at the Grove Church Cemetery, North Bergen, N. J., following services at the Schlemm Funeral Parlor, Union City, N. J.

Sgt. Laurence Stevenson

Sergeant Laurence Stevenson, 23, son of Major Edward Stevenson, well known in Signal Corps and film industry circles, was killed June 8 while fighting with the 6th Marine Division on Okinawa.

John Piggott Turner

John Piggott Turner, 85, father of Terry Turner, RKO Radio exploitation department head, died of pneumonia in Baltimore last Saturday. Also surviving is another child, Mrs. J. Carroll Sullivan. Funeral services were held in Baltimore Tuesday.

See Precedent Set in McClintic Decision

A unanimous decision was handed down by the Appellate Division of the Supreme Court of New York in which $70,000, including expenses, was awarded to Guthrie McClintic against the authors of the play, "Dishonored Lady." Louis Nizer of Philips, Nizer, Benjamin and Krim represented Mr. McClintic. The attorneys described the decision as establishing "an important principle in the relationship between producers of plays and authors with respect to motion picture rights. The court held that if the authors recovered damages against a film company for the infringement of their play the producer of the play was entitled to 50 per cent of the damages so recovered."

MOTION PICTURE HERALD

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PLANNING FOR AN EASIER AND BETTER SEAT INSTALLATION

PHYSICAL OPERATION · MAINTENANCE

JUNE 23, 1945

YOUR RCA THEATRE SUPPLY DEALER HAS

Sterilamp Conditioning

Kills air-borne bacteria—sanitizes the air

WESTINGHOUSE STERILAMPS

- ★ **IN AIR-CONDITIONING SYSTEMS**—installed in ducts and chambers, Sterilamps kill 98% of the bacteria in the air... protect patrons from air-borne infection.
- ★ **IN AUDITORIUMS**—Sterilamps mounted in attractive fixtures, on sidewalls, provide the same benefits in non-air-conditioned interiors.
- ★ **IN THE LOUNGE**—the soft blue glow of the Sterilamp signifies clean, bacteria-free air to your patrons, invites relaxation.
- ★ **IN REST ROOMS**—Sterilamps generate small amounts of ozone which neutralizes odors, kills bacteria.

Sterilamp Conditioning in your theatre will ensure continuing patronage during seasons of colds or epidemics. See your RCA Theatre Supply Dealer for complete information on Sterilamps and other theatre supplies or equipment.

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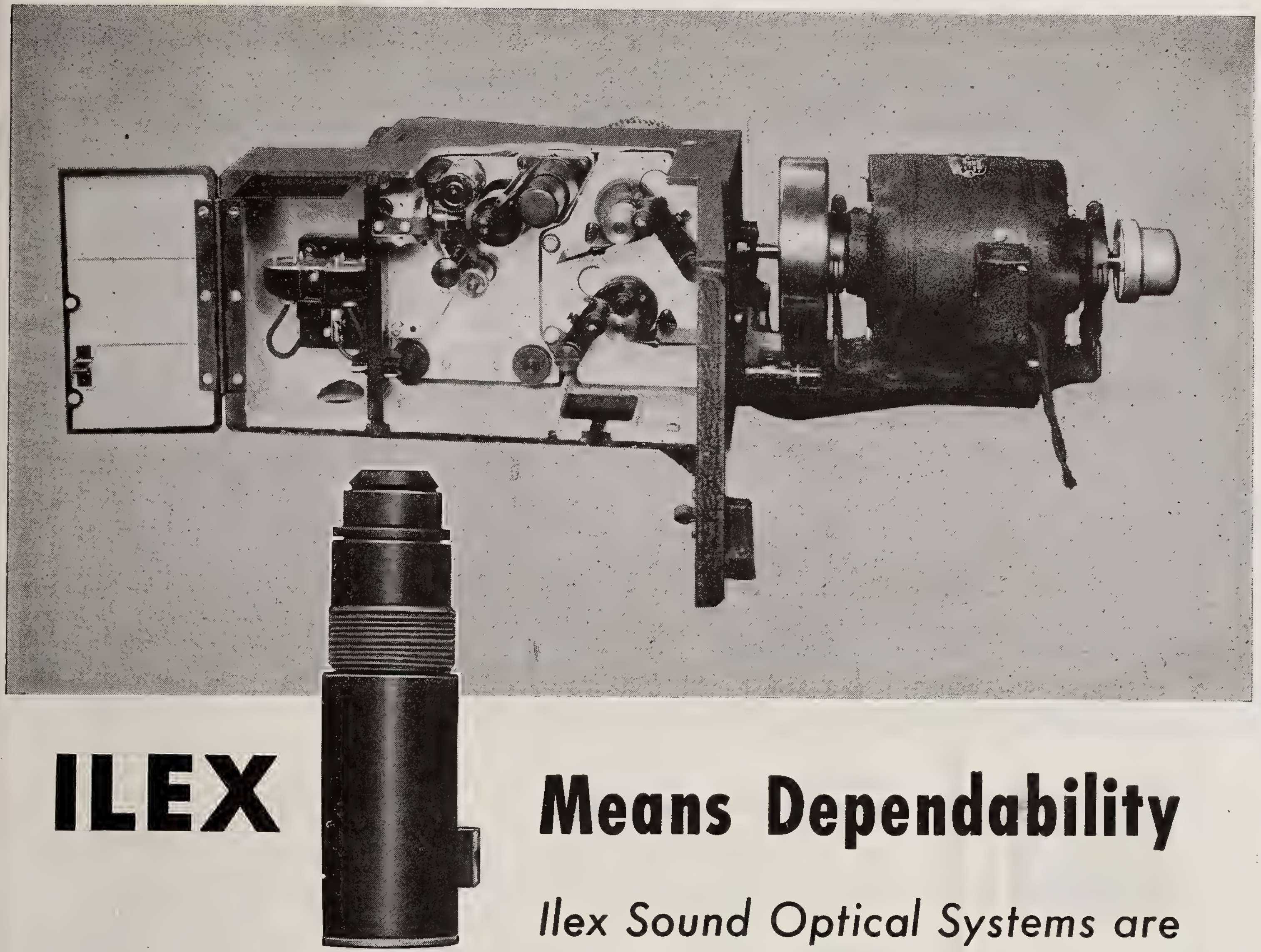
RCA VICTOR DIVISION • CAMDEN, N. J.



ILEX Means Dependability

Ilex Sound Optical Systems are used in this R.C.A. 35mm Sound Head

RCA is known the world over for its high standards of exacting performance. The RCA 35mm Sound Head shown above is equipped with an Ilex sound optical system.

Ilex products *must be good* to be a component part of equipment bearing the name RCA. The name Ilex is on optical equipment performing dependably on all battlefronts.

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ILEX OPTICAL CO., ROCHESTER 5, NEW YORK

SHUTTERS AND LENSES ILEX OPTICAL INSTRUMENTS

Whatever the task...whatever the budget

THERE'S A

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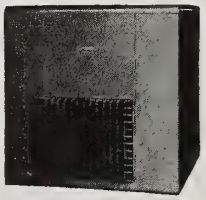
COMFORT COOLING SYSTEM

THAT FILLS THE BILL

Business can never afford to forget first principles — that you have to take in more money than you spend, if you're going to count it a profitable operation. Comfort Cooling is a business builder. It is also overhead. Good management gets comfort cooling at the lowest cost.

That's one reason why over 6,000 theatres enjoy Comfort Cooling and Ventilation by usAIRco—for usAIRco Systems are the product of years' experience. . . . usAIRco Systems are engineered to meet the job requirements and the operating budgets.



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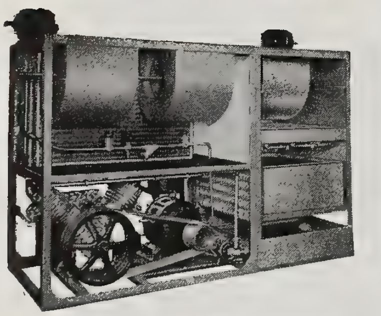
Kooler-aire Evaporative Cooling
The 100% fresh air system washes, filters, cools and uniformly delivers the air to every spot in the house. Cooling costs are figured in pennies per day. Kooler-aire Evaporative Cooling meets the needs of a majority of businesses.



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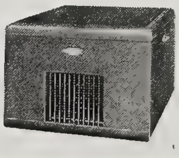
Refrigerated Kooler-aire
The engineered package comes ready for immediate installation. Combines every phase of refrigerated cooling in a single unit. Manufactured in various sizes, it can be used singly or in combination with other units to give the exact capacity you need. Combines every necessary element of a complete refrigeration system; evaporative condenser built in as integral part.



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Blowers - Washers - Coils
Blowers, Washers, Coils are manufactured in various types and sizes to meet a variety of requirements.

PLUS usAIRco ENGINEERING
Always available for counsel, is one of the most experienced staffs in the industry. usAIRco engineers work closely with the Maritime Commission developing new blowers that meet exacting requirements of ship use. usAIRco engineering counsel is a mighty factor to bear in mind. Come V-Day, men experienced in theatre air conditioning will help you get the equipment you need. Write today for details.

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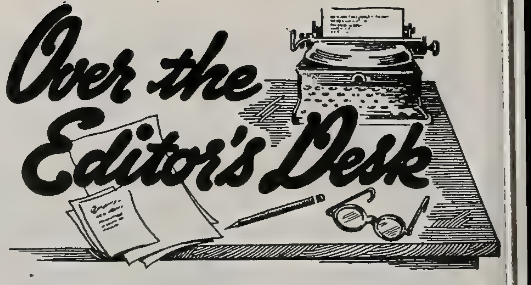
UNITED STATES AIR CONDITIONING CORPORATION
Northwestern Terminal • Minneapolis 13, Minnesota



The Answer—and Questions—On Theatre Construction

THERE IS no reason to expect that the construction of new theatres, except as authorized by the War Production Board under permits of wartime necessity, will be allowed until the difficulties with Japan have been ironed out.

In amending Order L-41 last month, the Government indicated that permission to spend $5,000 in a twelve-month period was as far as the demands of the Pacific war would let it go.

The prospect for enough complete projection and sound installations to meet the needs of a theatre building program is as remote as it was before V-E Day, while no hope whatever may reasonably be held out for substantial reconversion of the seating and fabric industries until they are about all through working for Uncle Sam, which won't be much before V-J Day.

Something could happen to change this outlook pretty quickly (you can't see very far into the future with these *ersatz* crystal balls) but the chances are better than good that it won't.

The Government says, to quote a recent press release, "critical shortages of seating, textiles, projection and sound equipment are the chief factors that will prevent War Production Board authorization of additional civilian motion picture theatre construction in the immediate future. . . . Lack of manpower in tight labor areas and an insufficient supply of certain construction materials are also determining factors."

But the same release tells us that of 265 applications for theatre construction considered by the WPB between January and April of this year, 124 projects were approved. That figure does not seem so very much smaller than the average number of theatres built per year in the United States during the 1930's. There in an earlier paragraph the press release advises:

"WPB stated that no available facilities exist for the manufacture of theatre seats and textile coverings, or motion picture projection equipment for commercial use. Former manufacturers of chairs and seats are now occupied with war work, and although production of projection and sound equipment is at its highest peak since 1941, it is sufficient only to meet requirements of the armed services. . . ."

It is pertinent also to note that some half-dozen authorized theatres, architecturally complete, are now standing unopened because they have no seating.

Men for Jobs in 1945-46

Against this policy John Eberson, the architect, set forth his view, in the May issue of BETTER THEATRES, that beginning the industry's huge theatre construction and remodeling

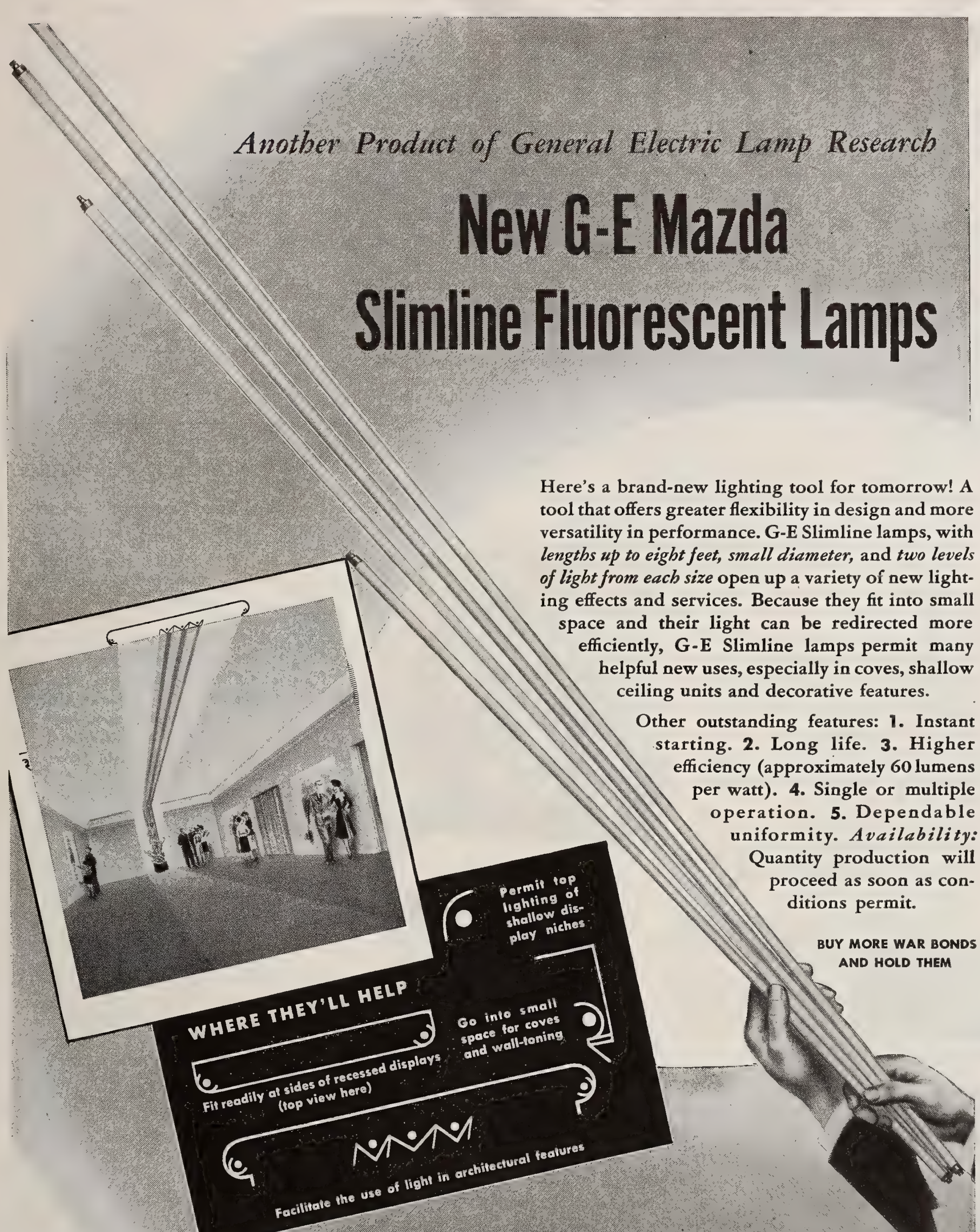
Another Product of General Electric Lamp Research

New G-E Mazda Slimline Fluorescent Lamps

Here's a brand-new lighting tool for tomorrow! A tool that offers greater flexibility in design and more versatility in performance. G-E Slimline lamps, with *lengths up to eight feet, small diameter,* and *two levels of light from each size* open up a variety of new lighting effects and services. Because they fit into small space and their light can be redirected more efficiently, G-E Slimline lamps permit many helpful new uses, especially in coves, shallow ceiling units and decorative features.

Other outstanding features: **1.** Instant starting. **2.** Long life. **3.** Higher efficiency (approximately 60 lumens per watt). **4.** Single or multiple operation. **5.** Dependable uniformity. ***Availability:*** Quantity production will proceed as soon as conditions permit.

BUY MORE WAR BONDS AND HOLD THEM


WHERE THEY'LL HELP
Permit top lighting of shallow display niches
Go into small space for coves and wall-toning
Fit readily at sides of recessed displays (top view here)
Facilitate the use of light in architectural features

Hear the G-E radio programs: "The G-E All-Girl Orchestra," Sunday 10:00 p. m. EWT, NBC; "The World Today" news, Monday through Friday 6:45 p. m. EWT, CBS; "The G-E Houseparty," Monday through Friday 4:00 p. m. EWT, CBS.

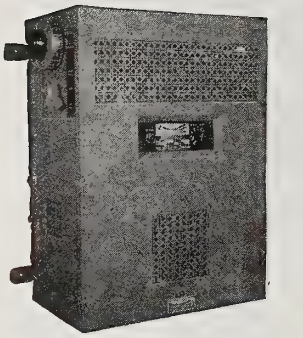
G-E MAZDA LAMPS

GENERAL ELECTRIC

ROYAL SOUND MASTER

Licensed Under U. S. Patents of Western Electric Co., Inc.

PD-50 SERIES AMPLIFIER

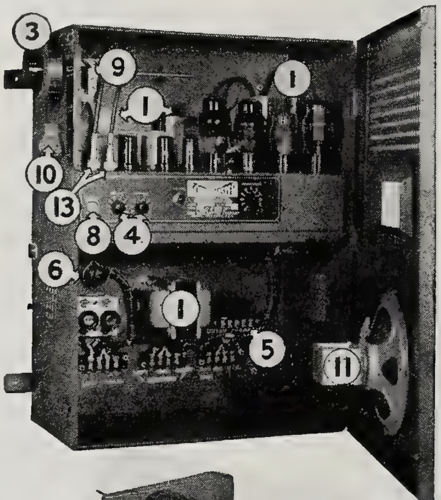


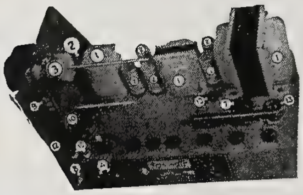
The circuit design of the "PD-50" series amplifier incorporates all the latest recognized developments essential for highest quality, brilliant, true life-like reproduction.

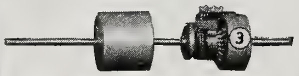
Foremost of the many unusual built-in features is the complete complement of "Climatite" treated transformers and chokes, recognized throughout the world for their ability to stand up under most severe operating conditions, they have been found to be unusually free from trouble under extremely humid tropical conditions . . . Plug-in type filter condensers make replacements of these condensers as simple as changing a tube . . . Calibrated step-type volume control . . . Instantaneous silent change-over in photo-electric cell circuit . . . Photo-electric cell connections through low capacity cable with heavy locking connectors to amplifier . . . Wide range tone control . . . Built-in booth monitor and monitor amplifier assures ample volume on monitor . . . True, life-like humless reproduction . . . Maximum safety factor . . . Complete amplifier chassis quickly and easily removed from cabinet and extra chassis is available for theatres wishing stand-by protection . . . Available as an accessory is a remote volume control and changeover, for operation from the working side of the Number Two projector.

15 POINTS OF QUALITY

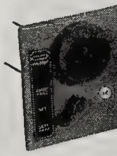
- 1. All transformers and chokes "Climatite" treated
- 2. Plug-in type filter condensers
- 3. Calibrated step-type volume control
- 4. Wide range tone control
- 5. Exciter lamp balance
- 6. Exciter supply voltage control
- 7. Amplifier voltage control
- 8. Photo-electric cell voltage control
- 9. Auxiliary volume control
- 10. Sound change-over in photo-electric circuit
- 11. Built-in booth monitor and monitor amplifier
- 12. Complete extra chassis available for stand-by protection
- 13. All connections from chassis to cabinet plug-type
- 14. Remote volume control and change-over available for working side of No. 2 projector
- 15. Highest quality workmanship throughout







At left is the Sound Master Chassis, above, the calibrated step-type volume control.



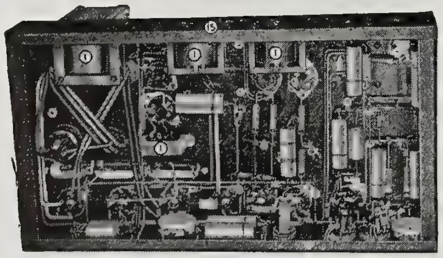
Remote Volume Control and Change Over

Brings complete sound control to the working side of each projector.

PLUG-IN CONDENSERS

Make condenser changing as easy as putting in a tube . . . no wasted time . . . no wasted effort.

MORE THAN AN AMPLIFIER . . .



A MIRACLE OF TROUBLE-FREE OPERATION

One look at the workmanship in this amplifier is enough to convince even the most critical user of the high quality of Sound Master equipment.

TIME PROVEN AND PERFORMANCE TESTED

THE BALLANTYNE COMPANY

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Export Department, Frazar & Hansen, 301 Clay St.
San Francisco 11, USA Cable Address "FRASEN"

program in good time would help substantially to supply needed jobs. Mr. Eberson indicated his belief that jobs would soon be our biggest problem. The Government's own figures tend to support this. Here they are from a document entitled "The War—Phase Two," issued last month by the Office of War Mobilization and Reconversion."

"During the next six months, probably about 1½ million workers will lose their jobs. A larger number than this will be out of war work, but they will continue in the same jobs, producing for civilian consumption. Also, in the next year, about 2,000,000 men are expected to be demobilized from the Army. During the following six months, perhaps another three million workers will lose their jobs."

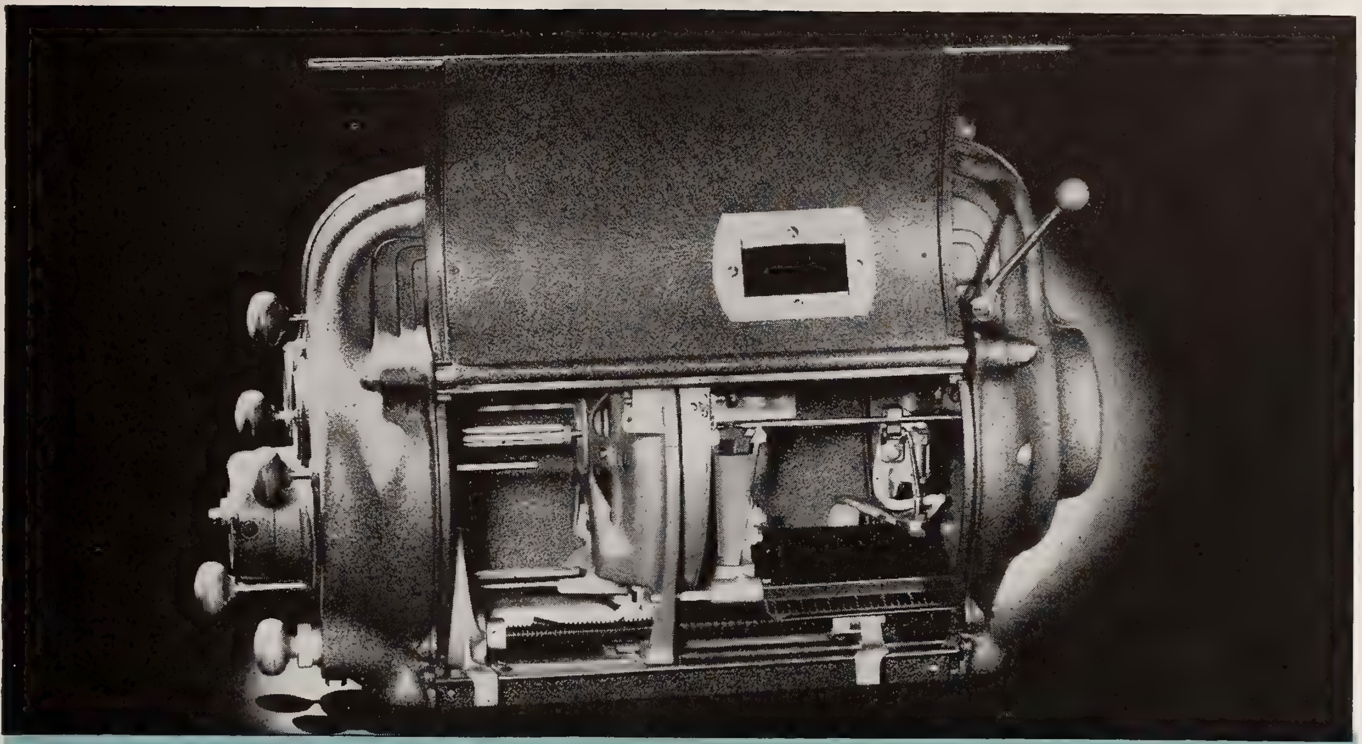
That adds up to six and a half million men looking for jobs during the next twelve months. And the same document places present unemployment at about one million.

Write Us If You Want To See Boester's Plan

SOME of those responding to our suggestion in the May 26th issue to tell Carl Boester to go ahead with his scheme for a small theatre, indicated that they thought his proposed plan concerned air-conditioning. Carl's many contributions to these pages have been devoted to air-conditioning, ventilation, etc.; however, the plan he has in mind, so far as he has divulged it to us, embraces the form of the building, and the materials and method of construction. As director of housing research at Purdue University, he has been investigating construction methods and new materials, so that his work has taken him far beyond air-conditioning for a number of years.

For those who may have missed our suggestion, we repeat that Carl has been having, as he wrote us, "a hell of a lot of fun imagineering" how he would build a 500- or 750-seat theatre. And at least he thinks he has found out. "It wouldn't be very close to anything you now use or are familiar with," he wrote, "but I think I could justify everything recommended from the point of view of air and seating comfort, safety and convenience, to say nothing of good sound and good vision."

But, said he, it wouldn't be worthwhile to develop an actual working plan unless a large number of exhibitors were interested in seeing what he had up his sleeve. So we suggested that readers who were interested tell us to tell him to go ahead. Many have, but Carl wants a flood of communications to indicate widespread interest. Just say, "Okay, Boester" on a penny postcard, address it to Better Theatres, 1270 Sixth Avenue, New York 20, N. Y., and we'll do the rest.



MORE SCREEN LIGHT

Projection lamps are judged by the quality and intensity of light which they deliver at the screen. That's why Strong High Intensity Lamps are first choice with the majority.

They project twice as much light as is possible with low intensity lamps and with only little increase in cost.

As the only projection arcs manufactured complete within one factory, Strong lamps can be so engineered as to guarantee the best screen results. They're sold by the better independent theatre supply dealers.

STRONG ARC LAMPS

THE **STRONG** ELECTRIC CORPORATION
87 CITY PARK AVENUE
TOLEDO 2, OHIO

The World's Largest Manufacturer of Projection Arc Lamps

PROJECTORS WORTHY OF A PROUD NAME

A PROUD NAME in the motion picture world, DEVRY is justly proud of its new 35mm motion picture projectors for which orders are now being accepted. Into these streamlined, rugged, durable and trouble-free essentials to audience satisfaction has gone a wealth of engineering knowledge and experience. Back of their sterling performance in the theater, are new manufacturing techniques, improved machinery, broadened facilities—and the skilled craftsmanship of men who have earned their FIFTH Army-Navy "E" award for excellence in the production of motion picture sound equipment. RESULT: a theater projector that exceeds generally accepted commercial standards in every respect. Coupon will bring you facts of importance.

Five Time Winner
DeVRY alone has been awarded five consecutive Army-Navy E's for Excellence in the production of Motion Picture Sound Equipment.

ARMY ARMY ARMY ARMY E NAVY

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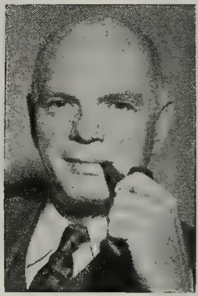
STATEMENTS AND REPORTS ABOUT THEATRE EQUIPMENT, MATERIALS AND SERVICES AND THOSE WHO SELL THEM

The "Airkem" Method of Deodorizing Air Chemically


W. H. WHEELER

Preparations for general distribution in the theatre market are being made by W. H. Wheeler, Inc., New York, for its "Airkem" process of removing obnoxious odors from air. The company reports that the necessary materials for theatrical and other industrial applications of "Airkem" have been made available by the relaxation of certain wartime restrictions.

The "Airkem" method is a development of researches into the character and action of chlorophyll, the substance in the leaves of green plants which, upon being activated by sunlight, renders the carbon present chemically in the air available for the production, in the plant, of sugars to form plant tissues. Chlorophyll, as prepared in ointments and solutions for medical applications, has been found to be an effective oxidizing agent, which can dissipate organic sources of odors. "Airkem" contains activated chlorophyll.

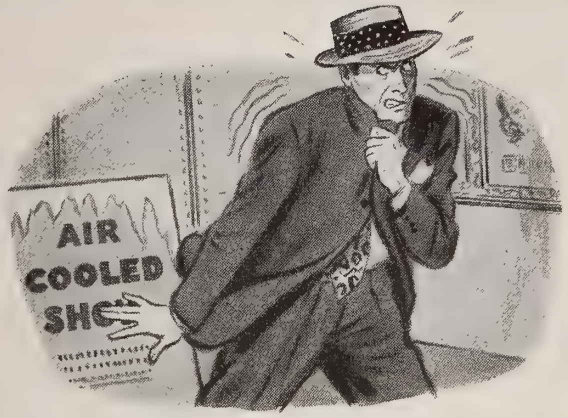
For the freshening (in the sense of giving it a clean-smelling, outdoor quality) of the air in auditoriums and other areas supplied by a duct system, with recirculation of air, the liquid is placed in an evaporating device located in a bypass between the recirculating duct and the fan. A portion of the returned air is thus passed through the evaporator, where it absorbs "Airkem," which acts upon the total quantity of air delivered.

For auditoriums having simple ventilation, and for toilet and other rooms similarly not supplied by ducts, bottles of "Airkem" may be placed in suitable locations. Evaporation takes place through a wick, which is lifted to a height indicated by the rate of evaporation called for by the strength of the odor. One such bottle, say the manufacturers, will serve an area approximately 10x20 feet, and in normal use its contents will last at least a month.

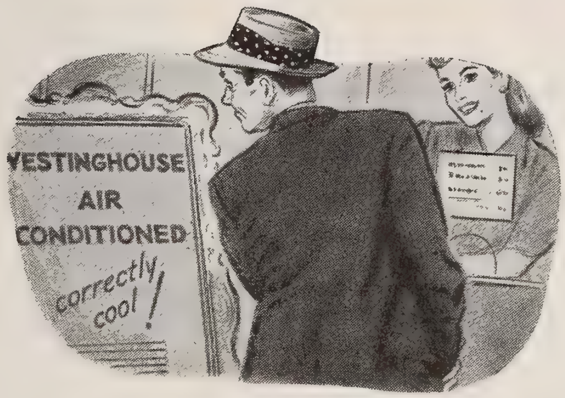
One supply duct evaporating unit is rated as adequate for a quantity of air up to 72,000 cubic feet per minute, according to how much the odor level requires operation. A large installation is that recently made in the Roxy theatre, New York, which has six units, one for each division of the distribution system supplying all parts of the theatre, public and otherwise.

For duct installation, a model of evaporator is available for conditions requiring more than the usual rate of evaporation. This model is designed for electric lamps to increase evaporation with heat. This necessitates wiring

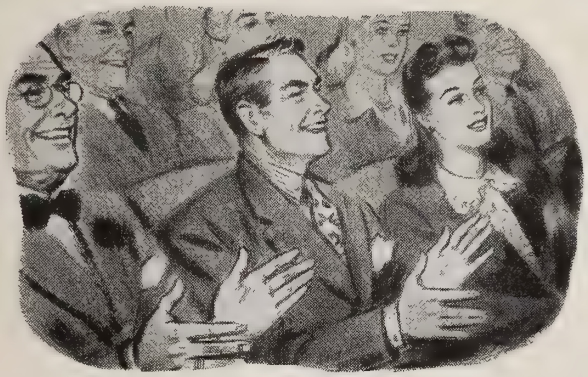
William's Got to be Defrosted



1 To an "air-cooled" show went Bill,
Hot and damp and quite exhausted.
See him come out with a chill—
William's got to be defrosted.



2 Later Bill discovered how
To be sure "cool" won't mean "freezing."
Westinghouse he looks for now,
And emerges without sneezing.



3 Too much cooling's worse than none—
Shocks the patrons quite directly.
Don't let *yours* be overdone—
Have it engineered *correctly.*

Correct Air Conditioning avoids any excessive drop in temperature from the reading outside. It pays to make sure you have this scientifically-engineered blending of temperature, humidity, circulation, ventilation and air cleanliness for complete comfort of patrons and protection of fine furnishings.

Depend upon Westinghouse engineering experience, research and equipment for correct air conditioning for *your* establishment.

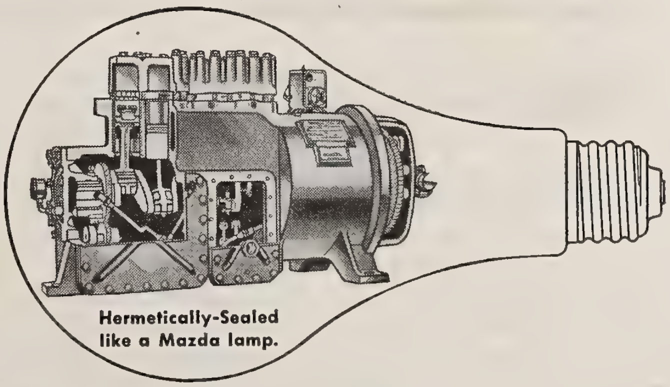
Consult Westinghouse early in the planning of your new or modernized buildings. Phone your nearest Westinghouse office, or write Westinghouse, 150 Pacific Avenue, Jersey City 4, N. J.

THE SERVICE-PROVED HERMETICALLY-SEALED COMPRESSOR

These Westinghouse economy-satisfaction advantages have been proved by years of service in thousands of installations:—

No Shaft Seals. During wartime refrigerant shortages, few Westinghouse systems were ever "down." Why? Because seal leaks are the cause of a large percentage of all system failures.

Few Parts to Wear . . . Direct-Drive Efficiency . . . Space-Saving Refrigerant-Cooled Motor.



Hermetically-Sealed like a Mazda lamp.

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across the supply fan motor starter so as to stop evaporation of the "Airkem" when the fan is shut down. Operation of the lamps is controlled by an external switch. None of the evaporator units has any fan or other mechanical device for inducing evaporation, which is set up and controlled by the flow of air under pressure of the ventilating system fan.

The "Airkem" itself comes in bottles which fit into the unit and are readily replaceable when the supply has to be replenished.

•

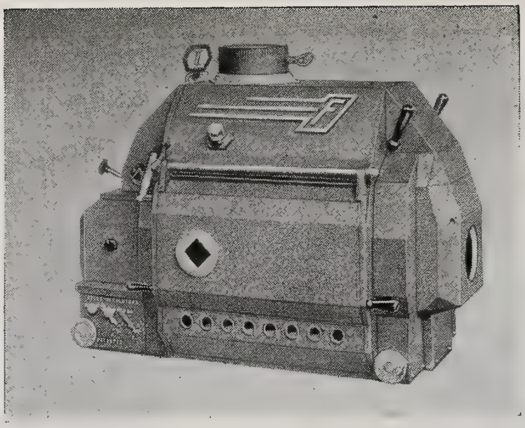
RCA has added two dealers to its roster of authorized distributors. The Oliver Theatre Supply Co., Cleveland, will handle the complete line of theatre equipment manufactured or distributed by the Theatre Equipment Section of RCA Victor. The Oliver firm, which was recently purchased by BEN *and* HARRY PERSE, *owners of the Capitol Motion Picture Supply Corporation, New York, is managed by* M. H. FRITCHLIE. . . . *The Modern Radio Supply Company, San Antonio, Tex., has been named a distributor of RCA electron tubes, test equipment and replacement parts, and commercial sound equipment.*

•

Strong Changeover Adopted

The "Zipper" changeover manufactured by the Essannay Electric Manufacturing Company, Chicago, has been made standard equipment on Brenkert projectors, it is announced by L. D. Strong, head of Essannay. Designed by Mr. Strong 25 years ago, the changeover, of which there are three types, has been standard for DeVry 35-mm. projectors manufactured the last three years for the Government.

The three types embrace one for installation over projector ports; one for mounting on the projector head, screening the aperture; and a dual type which changes both sound and picture upon actuation by a foot treadle switch.



The latest model Universal Trim reflector lamp developed by the Forest Manufacturing Company, Belleville, N. J., which has been made available for immediate delivery in limited numbers. The "one-kilowatt" model with 10¼-inch reflector is similarly available.

•

National Theatre Supply reports receipt of a letter from Rear Adm. C. H. Woodward, U.S.N., telling how the motion picture facilities of the U.S.S. Franklin, big carrier which was damaged off Kyushu but which managed to travel 12,000 *miles to Brooklyn Nevy Yard, helped to maintain morale of crew and officers through the ordeal. The Franklin was equipped with Simplex projectors and sound.*

Named Rectifier Distributor

RCA Victor has been named distributor in the theatre market of the "Rectox" copper oxide rectifier manufactured by the Westinghouse Electric & Manufacturing Company, according to Homer B. Snook, sales manager of the RCA Theatre Equipment Section.

The Westinghouse rectifier is a new product in that company's line, which previously has included only copper oxide stacks and other components of rectifiers. Production of the complete rectifier will begin as soon as wartime restrictions are sufficiently lifted, Mr. Snook said.

•

Decorative Plastics Today

Multiplication of the uses of laminated plastics to architectural decoration and furnishings was recently described in a paper read by Fred C. Walter, decorative engineer of the Formica Insulation Company, Cincinnati, before the Society of Plastics Engineers in Detroit. Prior to 1926 laminated plastics were used predominantly as electrical insulation; the first decorative use of Formica was for radio cabinet panels. Mr. Walter told how, from that beginning, the material was developed decoratively until today it ornaments the Library of Congress Annex in innumerable applications, from wainscoting to index drawer fronts.

"With the introduction of urea resins," he said, "it became possible to produce any desired colors or decorated finishes. It was then that in addition to table and counter tops, there was a growing interest in it for use on furniture, soda fountain fronts, wainscoting in public buildings and other which we had

Improved Projection Quality
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B&L *Super Cinephors*

SUPER CINEPHOR

There are many B&L Super Cinephors in service now with *Balcote surfaced elements . . . and there will be more, plenty for everyone who wants the superior projection quality they make possible. At present though, the B&L facilities that create Super Cinephors are producing the many necessary optical instruments of war. So, *don't blame your dealer* if he is unable to make deliveries on these outstanding projection lenses. If you can make your present equipment do for the time being . . . it will be well worth while to wait until he can make deliveries on B&L Super Cinephors. Bausch & Lomb Optical Co., Rochester 2, N. Y.

**Balcote is the revolutionary new Bausch & Lomb lens surface coating which minimizes reflections and internal "flare" and permits the transmission of 30% more light.*

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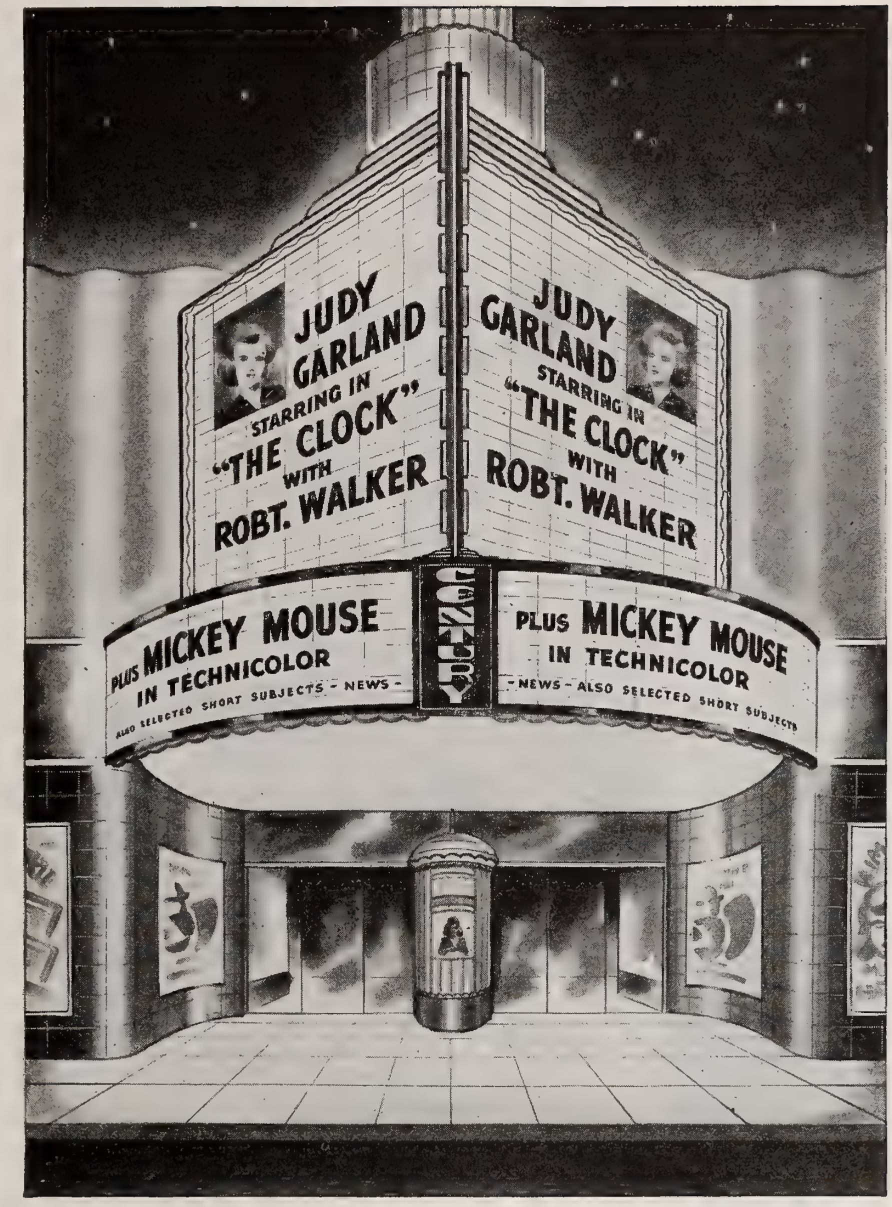

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WINDOW-TYPE MARQUEE FRAME

PAT. PENDING)

Wagner Translucent Colored Plastic Changeable Letters combined with this sensational frame result in a display of smash proportions and dynamic force. Window-Type Frames are installed separately and before the glass. Lamps, neon and glass can be cleaned or easily removed and replaced without removing frames. No flimsy soldered parts in the structure. No shopwork necessary in the event of glass breakage.

NO OTHER FRAME AFFORDS THESE ADVANTAGES!

Alert showmen will seize upon it for billing every picture as a BIG attraction . . . for outselling their competition. Be first in your city to install them! Write for details today, or see your theatre supply dealer. Literature and name of nearest dealer will be sent upon request.

WAGNER PLASTIC LETTERS

the modern means of attracting attention, afford a vivid, colorful display—impossible with other letters.

Gorgeously brilliant when light shines through them, they assume sharply silhouetted third dimensional effect by day. That's why theatres are replacing old fashioned solid opaque letters with these boxoffice magnets.

Available without priorities in 4" and 10" sizes in fonts of assorted, beautiful, non-fading, colors (red, green, blue, amber and opaque black) from 76 letters up. New sizes up to 17 inches in height available shortly. The colors go all the way through, hence cannot chip or scale off. Painting is never required. Strong. Durable.

WAGNER LOBBY DISPLAY UNITS

Available in any length. Quality constructed of sheet steel, with attractive white enamel finish. Easily installed. Wagner Plastic Letters are mounted on the bars in the middle or firmly held by clips at the top or bottom.

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RECTIGON BULBS

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A steady dependable source of D. C. current.
Fits all bulb-type rectifiers.

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SUPPORT THE MIGHTY 7TH WAR LOAN DRIVE!

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For entrances. Non-slip. Lies flat. Good scrapeage. Easily handled and cleaned. Black in color. Comes in sheets 29"x63"x¾". Can be trimmed for smaller or odd shaped areas.

FLEXIBLE WOOD LINK MATTING

RUBBER MATTING FOR USE IN FRONT OF EXPOSED SWITCHES

America's Largest Matting Specialists

Also Offering Matting Repair Service

See your supply dealer or write for prices and literature on matting for safety, sanitation and comfort. Give details of your problems, location, prevailing conditions, size of the area, etc.

AMERICAN MAT CORPORATION 1722 Adams Street, Toledo 2, Ohio

not foreseen. Just prior to the war we started to use melamine in place of urea for quite a number of finishes, particularly for patterned finishes, and we can obtain a much better stain and greater resistance to moisture and wear.

"Theatre architects have found Formica doors in bright colors with contrasting inlay effect can be relied upon to produce very interesting designs in connection with relatively simple wall and ceiling treatments, and the material requires a minimum amount of attention in the way of upkeep as it requires no polishing. All of the doors in the Washington Union Terminal and the Pennsylvania Station in Newark, N. J., are made with laminated plastic sheets applied over flush plywood cores."

He also cited the creation of interesting murals using inlays of colored papers and metals prior to curing. Photographic murals can also be produced by laying a translucent plastic lamination over the photograph.

Under development, Mr. Walter disclosed, is shaping of the flat Formica sheet to radii, adapting it to columns and rounded corners. He indicated also that he expected further development in the use of fluorescent materials for inlays to provide decoration, under "black light," during darkness. The introduction of melamine resin is expected, he said, to extend the applications of translucent colored Formica to trough lighting and fluorescent lamp fixtures; further, he added, the company expects to be able to produce a material which can provide the same decorative qualities in exterior applications.

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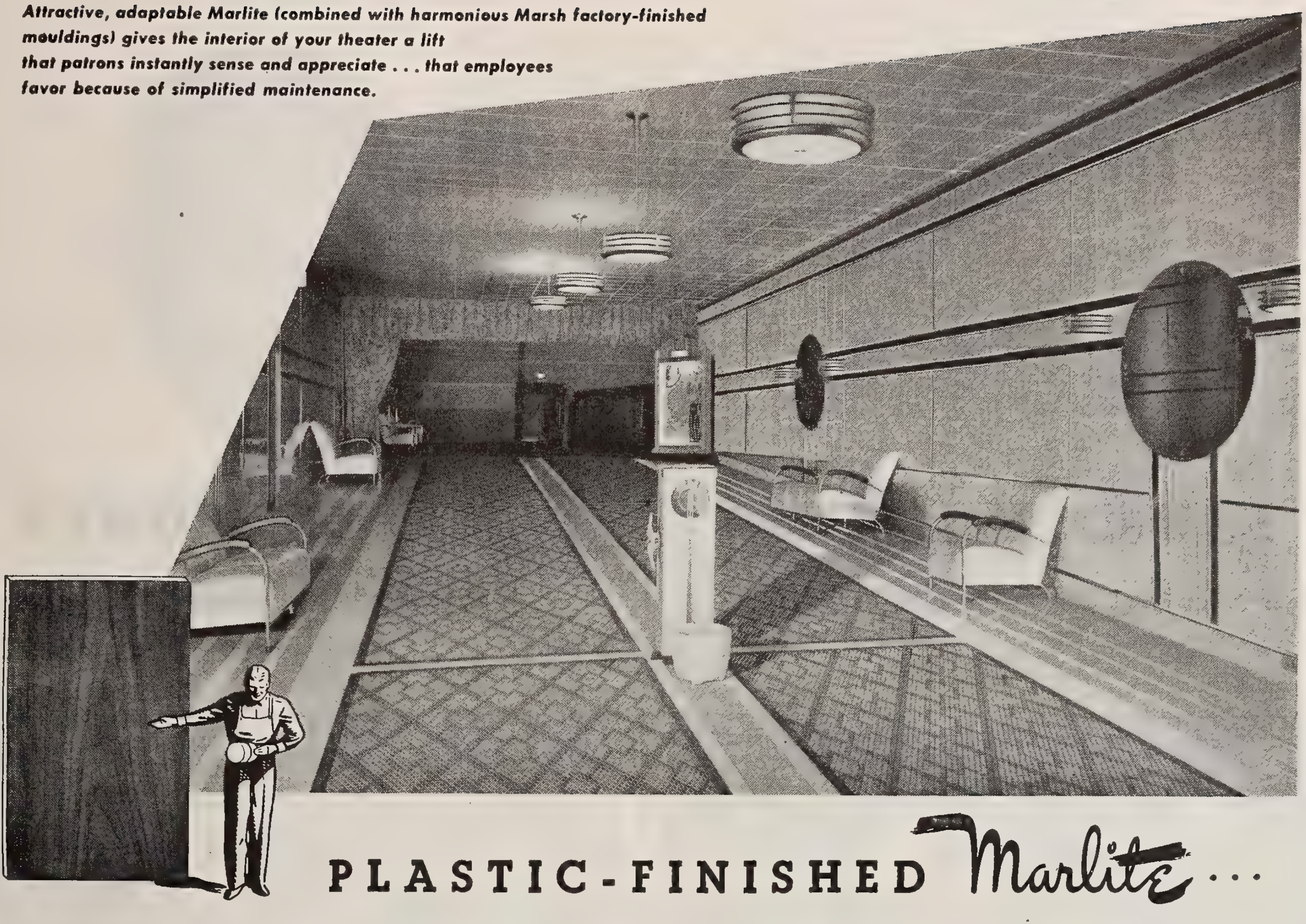
BETTER THEATRES is published every four weeks as a section of MOTION PICTURE HERALD . . . George Schutz, Editor . . . Ray Gallo, Advertising Manager.

Attractive, adaptable Marlite (combined with harmonious Marsh factory-finished mouldings) gives the interior of your theater a lift that patrons instantly sense and appreciate . . . that employees favor because of simplified maintenance.

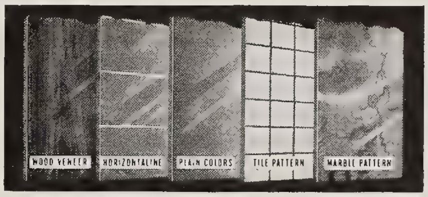


PLASTIC-FINISHED Marlite . . .

A Star that Welcomes the Toughest "Parts"

Depend on Marlite wall and ceiling paneling to carry off top performance honors every time. In the foyer, powder-room or lavatory . . . areas subject to hard and continuous public wear, plastic-finished Marlite surpasses in actual performance the brilliant promise of its "premier."

Directly responsible for this superior performance is the exclusive formula behind Marlite's pioneer high-heat-bake finish. And *that* means easily-cleaned, long-lasting interiors . . . attractive walls and ceilings that never require expensive, business-interrupting redecorating. Managers and owners of leading theaters (names on request) know that versatile Marlite wins approval of patrons and employees whenever it's installed. So, make Marlite a must on your plans for either modernization or new theater construction! It's a "sure-hit" in theaters, large or small, where public usage demands the last word in walls.



Large, wall-size panels are easily installed and moderate in price; available in a wide range of colors and patterns to meet all decorative trends.

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BLURMITES*
This gang "hams" any show and repels patronage. MARLITE rids your theater of them entirely.

**Blurmites—destructive agents harmful to the finish of many interior wall, ceiling, and counter surfaces.*

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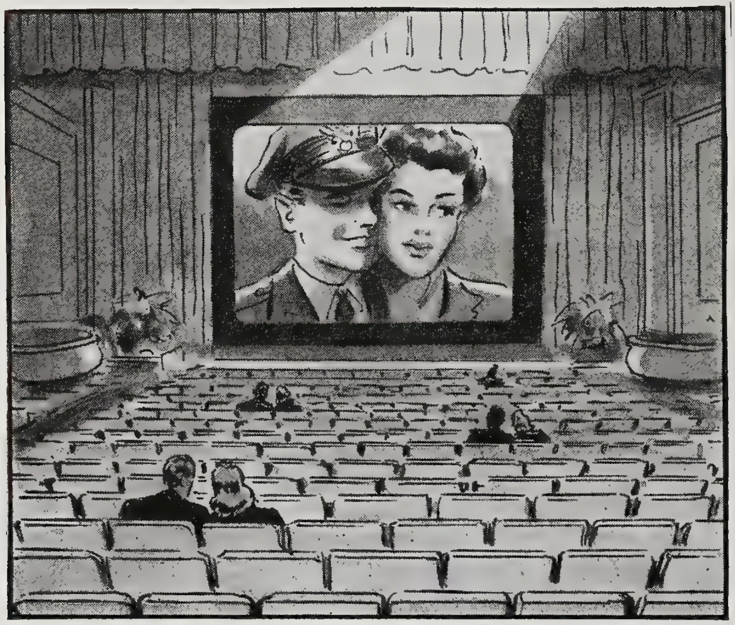
MARSH WALL PRODUCTS, Inc.
669 MAIN STREET, DOVER, OHIO

PLASTIC-FINISHED WALL PANELS • FOR CREATING ~~BEAUTIFUL~~ duty-ful INTERIORS

JONES

SAVED MONEY

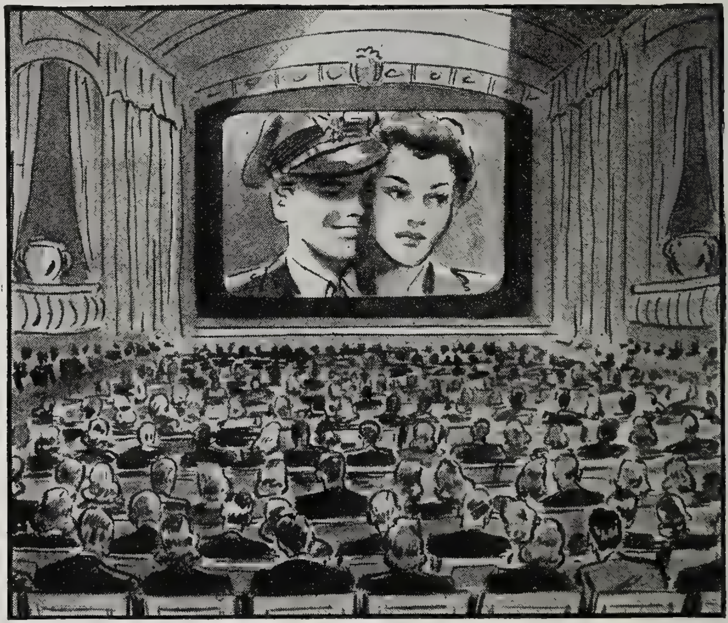
by buying Air Conditioning cheap



SMITH

MAKES MONEY

by paying more to get GOOD air conditioning



Jones pinched pennies when he bought air conditioning. Now, his patrons have to dodge chilling drafts. Or mop up perspiration. Or endure odors and stale air. They don't come back often. Don't boost the theatre. And Mr. Jones is in for high operating, high maintenance costs. He got what he paid for!

But, Mr. Smith bought GOOD air conditioning. Paid more—*got* more. GOOD air conditioning that included all the *five fundamental functions*—cooling, circulation, dehumidification, ventilating and filtering carefully balanced and controlled. So, Mr. Smith increased his business, and to top it off, enjoys *low* operating and maintenance costs! Yes . . . Mr. Smith *turned to G. E !*

GOOD air conditioning calls for skilled, experienced engineering know-how and *know-why*. And that's another reason why it will pay you . . . in lowered long-time costs and increased business . . . to let G-E engineers and G-E distributors design and install your postwar air conditioning system! G-E distributors not only offer the high quality General Electric equipment, they also have behind them General Electric engineering experience and skill in the air conditioning field.

Write for facts today. *General Electric Company, Air Conditioning Dept., Section 5576, Bloomfield, New Jersey.*

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Better Theatres
GEORGE SCHUTZ, Editor

Obsolescence—a Half-Billion Dollar Word

FIFTEEN YEARS ago an executive of a leading circuit, reflecting on the furious construction of theatres during the previous dozen years, remarked that the motion picture industry of the United States had built itself a modern exhibition plant and that it was substantially complete.

So it was. There still were a lot of "shooting galleries" in our cities, and many little "barns" in remote hamlets; but probably there always must be some theatres which, for a medium so universal as the motion picture, lend themselves to such classification, at least relatively. Of the thousands of motion picture theatres constructed between the first World War and the Great Depression, most represented a prodigious effort to give the screen a proud theatre of its own. In some of them the designer actually challenged the arts of Hollywood for the attention and applause of the movie's public. And in 1930 the industry's official figure of the number of operating theatres was several thousand higher than that of the United States business census of 1940. Our circuit executive was not without good reason for calling the nation's exhibition establishment modern and complete.

It is not modern today. We have enough theatres, perhaps (if we could put each one where it ought to be); but not much more than 10% of them are modern either in functional plan or in style. The rest are of the art's post-nickelodeon period, the teens and twenties. They are as dated as "The Four Horsemen of the Apocalypse." They have continued to do for us, through a protracted national depression and a war demanding most of our energy. They can hardly represent the claims of this business on the attention of the generation emerging from this war.

To build an exhibition plant "modern and complete" for the generation now entering maturity, and for their children, is going to cost a pretty penny, and take quite a few years. Today, according to the count of the War Activities Committee, the nation has a little under 17,000 operating theatres. The Government counted around 15,000 in 1939. Apparently every "opry house" and town hall has been pressed into service to seat the screen's inflated wartime audience; to arrive at a figure that may fairly represent our Obsolescence bill, let us compromise and say that 16,000 theatres will take care of the American movie audience very nicely. Then from that number we ought to subtract those units in tiny villages, poor metropolitan sections, resorts of only seasonal patronage, and so on, amounting perhaps to three or four thousand—let us say, 3,500. That brings us to 12,500, from which it may be reasonable to take the theatres built between the depression of 1930-35, and the current war; for those, 1,500 seems a pretty liberal figure to us. That leaves us 11,000 properties as that portion of our once "modern and complete" exhibition plant to be constructed or so made over that it will fit into the times that the motion picture will be serving. At an average cost of $40,000 per unit (which may be compared with $125,000 as the likely cost to construct a new theatre of about 1,000 seats during the immediate post-war years), getting rid of the vestiges of an art and fashions and standards long gone, would require an expenditure of $440,000,000, not including equipment. To make the figure more easily remembered, let us say a half-billion. And that, we think, is conservative. Obsolescence is a big word.

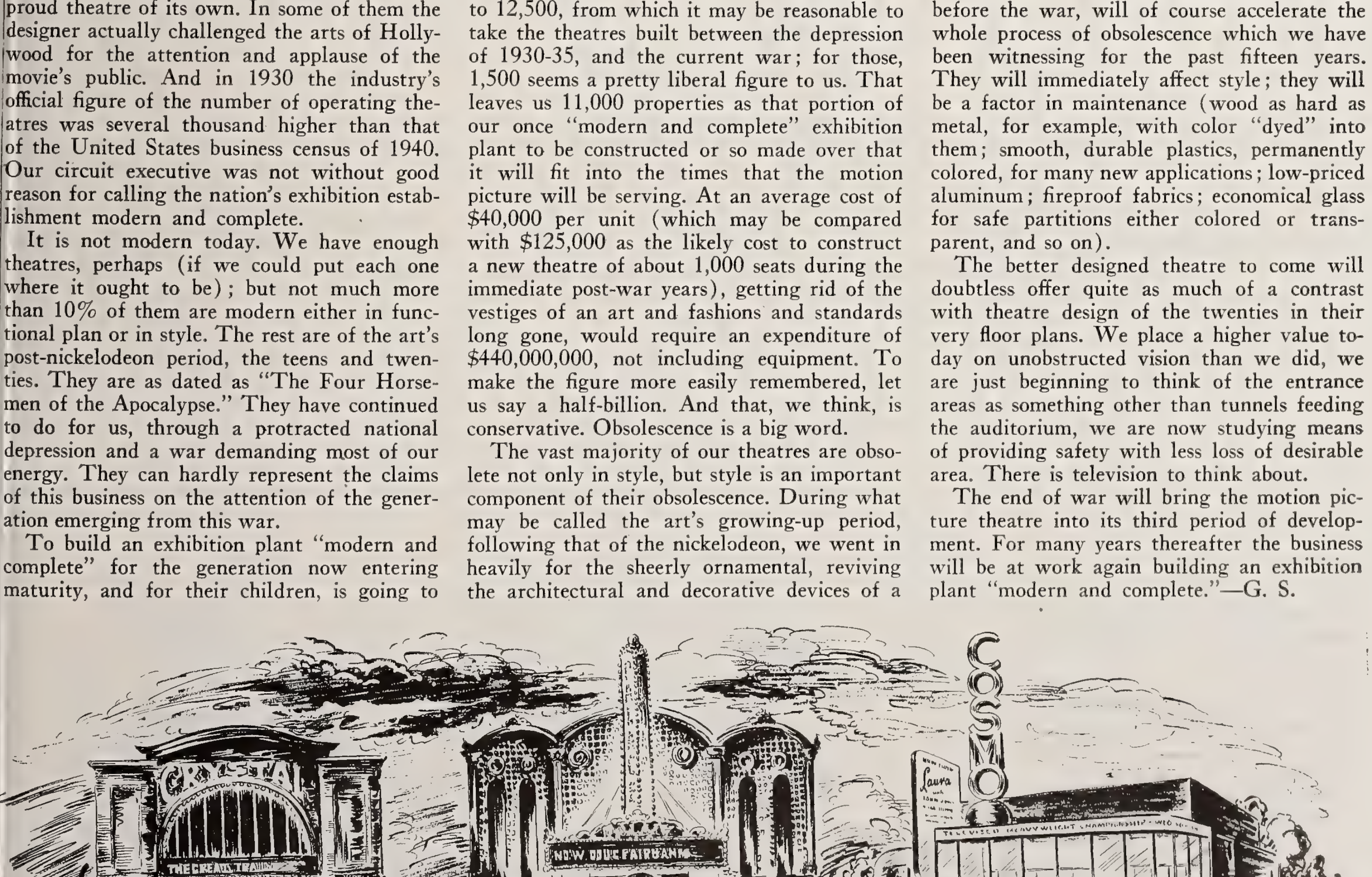
The vast majority of our theatres are obsolete not only in style, but style is an important component of their obsolescence. During what may be called the art's growing-up period, following that of the nickelodeon, we went in heavily for the sheerly ornamental, reviving the architectural and decorative devices of a score of past civilizations. We planned for the eye, putting the aspiring "moving picture" into a "gorgeous" setting to win a broader and more attentive public. We planned mostly secondarily, when at all, for function, for economy of operation.

For the past ten years we have been trying to erase the gimcracks of that period. Little of such "modernization" has been really successful; much of it has created only a hodgepodge of old and new decoration, while leaving fundamental functional defects as they were. Relatively few theatres were cured of their obsolescence by the sort of remodeling usually resorted to.

Post-war materials, and increased and better-informed use of those beginning to be used before the war, will of course accelerate the whole process of obsolescence which we have been witnessing for the past fifteen years. They will immediately affect style; they will be a factor in maintenance (wood as hard as metal, for example, with color "dyed" into them; smooth, durable plastics, permanently colored, for many new applications; low-priced aluminum; fireproof fabrics; economical glass for safe partitions either colored or transparent, and so on).

The better designed theatre to come will doubtless offer quite as much of a contrast with theatre design of the twenties in their very floor plans. We place a higher value today on unobstructed vision than we did, we are just beginning to think of the entrance areas as something other than tunnels feeding the auditorium, we are now studying means of providing safety with less loss of desirable area. There is television to think about.

The end of war will bring the motion picture theatre into its third period of development. For many years thereafter the business will be at work again building an exhibition plant "modern and complete."—G. S.



Here's How You Can Be Sure of a Good Seating Installation

John J. Sefing's
Ways & Means

● Auditorium chairs should make sitting down a pleasure. And the design of the end standards, of the backs; the lines of the assembly, the color and texture of the fabrics—these can be major contributors to the environmental effect of an auditorium. But motion picture theatre seating performs those functions while serving its primary purpose of putting patrons where they can see the screen, effectively, restfully, safely, and with proper acknowledgment of the economics of operation. That makes it an integral part of the machinery of the motion picture performance, which has some exacting peculiarities. Seating therefore is not incidental to the planning and construction of an auditorium; it is rather an immediate factor in those operations. Awareness of this fact hasn't always figured in theatre planning in the past, which has prompted the review beginning below. This article is on the seating of new theatres; another, devoted to reseating of existing theatres, will appear in the July 21st issue.

ALTHOUGH THE claims of the Pacific war upon auditorium chair and fabric manufacturers make it impossible to predict when seating will again be available to theatres, we probably are close enough to that time to prepare for it, and seating is a big enough item to deserve thorough planning.

There is no mystery about providing for a seating installation that will allow patrons good visual conditions and comfort, and give management the fewest possible headaches; nevertheless, we have been called in on many a seating installation job which looked more like something for the F. B. I. to handle.

Sometimes that was the fault of the architect, sometimes of the theatre management itself, and often of both; occasionally it was due to lack of knowledge of some of the things that enter into the efficient seating of a motion picture auditorium, frequently it was the result of series of oversights. The purpose of this discussion—which will be divided into two sections, one on new seating, the other (in the next issue) on reseating—is to put all of the critical factors together and connect them up into a review of procedure that should produce a good seating job with a minimum amount of delay and trouble at the time of installation.

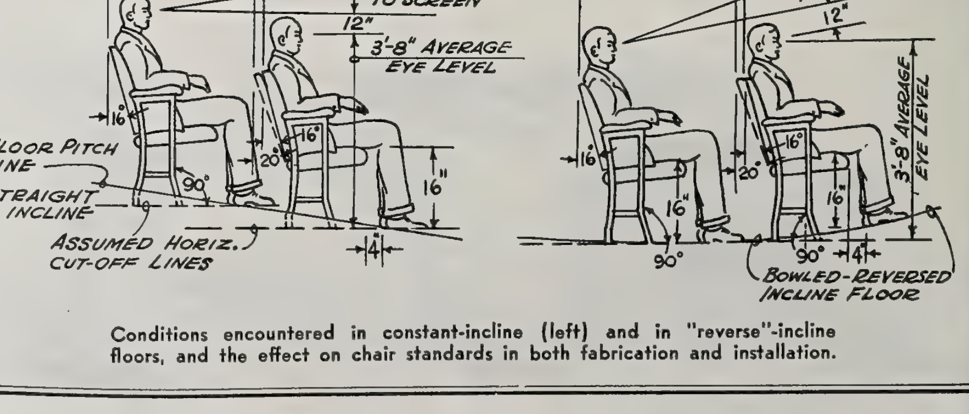
Quite a few major items of equipment are the business of the architectural designer if they are to be properly provided for in the plans of the building, and seating is notably one of them. The seating layout, chair sizes and even models of chairs should be taken into consideration in the planning of the auditorium (how often has this been done in the past?).

It is important, for example, that the standee rail be laid out with a curvature that will readily fit the requirements of the chairs purchased as well as suit the conditions for proper viewing of the screen. This rail must have openings for the required aisle widths, and if these aisles are depressed for carpeting each section between the depressed aisles will have a definitely limited space for the chairs to be installed in. When this rail is laid out on a radius straighter than the radius required for the row of chairs for proper viewing of the screen, the end chair will have to be toed-in, making a somewhat deeper curve than the curve of the rail; otherwise there will be objectionable space between the backs of the chairs and the standee rail up to about the middle of the rear row. Further, with an improperly curved rail, the rear end of the aisle standards may extend slightly beyond the depressed aisle, or so close to the edge that when a hole is drilled for fastening the chair a piece of concrete will break away. This can result all along the edges of the depressed aisles, since once the radius and width of the standee rail is laid out incorrectly, the fault continues, perhaps down to the first row.

Another objectionable result, when the standee rail is laid out without regard to the exact requirements of the chairs and proper viewing of the screen, will be observed where the radius of the depressed aisle area at the front row runs off, being parallel with the radius of the front end of the chair standards. In some such instances there may be only about 6 inches of flat concrete in front of one end of the chairs, and about 18 inches at the other end.

AISLE LIGHTING

In locating the aisle light conduits, extreme care must be exercised in the layout work, since each conduit outlet should be figured to come up from the floor *an inch inside of the aisle light chair standard,* and 2 *inches in from the rear end.* This will permit the flexible-conduit attachment to come up straight along the inside of the standard, clearing the rear of the hinge bracket with only a small bend as it enters the aisle light box. When these aisle light conduit outlets are located haphazardly they may come out directly below the hinge bracket, necessitating a very sharp bend around it with the flexible-conduit connection and causing interference with the patron where it loops around the box. In other cases the conduit may come up directly under the center of the seat and near the front, where a patron will tear his clothes every time he stands up to permit passage, or kick into it when he moves in or out of his seat. Such a condition is very hard to remedy once the floor is poured and has set, even by bending the conduit or going to the trouble of chipping away the concrete. The same precautions should be taken in laying out conduits and connections for



Conditions encountered in constant-incline (left) and in "reverse"-incline floors, and the effect on chair standards in both fabrication and installation.

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hearing aids (as pointed out later in the article).

Before the floor is poured in the auditorium, all conduits should have been installed for any future equipment such as automatic volume control, public address system, etc.

FLOOR SPECIFICATIONS

It is of course of primary importance that the floor for the seating be laid out properly as to structural strength, and with respect to viewing conditions, from the drafting board to the finished job. The theatre architect or engineer can design the floor according to the best practices and scientific requirements of an ideal theatre, the chair manufacturers can fabricate the chairs to the blueprint specification, but if the finished floor is not poured as shown on the plans, especially as to proper pitch, the chair job will be more or less of a failure. Auditorium floor construction should meet sightline specifications rigidly, allowing each chair to fit the incline without the need of shimming underneath. In laying the floor, only a transit or water level hose instrument should be used to determine the correct heights and inclines as shown on the floor plans so that the finished floor will fit the chair standards accurately, as cut and fabricated by the chair manufacturer. The location of all extended conduit outlets as well as mushroom vents in the floor should be set by this precision method, and the work done by an experienced craftsman.

In the floor layout, expansion or shrinkage joints should be carefully laid out where they will do little or no harm, especially so that they are not near or in line with the chair fastening holes. It is very important to provide these joints to allow for any hardening and contraction of the floor due to temperature changes and normal setting of the concrete. A thin layer of concrete should not be joined to a thicker layer without providing for shrinkage joints at such points, or fillet bands for gradually reducing from the thicker to the thinner body.

In nearly all cases cracks will occur at points where fresh concrete has been joined to old concrete that has already set. It is well to remember that concrete which has already set should always be roughened, thoroughly cleansed of dirt, dust and other foreign material, well wetted with water, then slushed with a mixture of one part cement and two parts sand. Under no circumstances should concrete be laid that has partly set in the mixing batch, nor should it be re-mixed with water. When a long time will elapse between mixing and pouring, a slow setting or chemically treated cement should always be used.

LAYING THE FLOOR

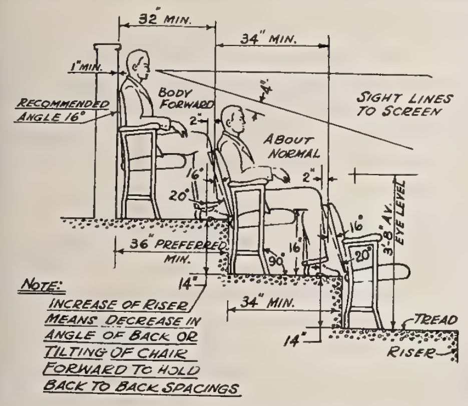
No one connected with the theatre management or its staff is going to do the actual laying of the auditorium floor; but the theatre owner is going to have to pay for it, and the management is going to have to live with it. And an auditorium floor is not the floor of a garage or warehouse; it represents a precisely special kind of concrete job, one that a concrete contractor may know something about—or may not. The responsibility, therefore, ultimately rests with the theatre owner, directly or through whomever he appoints to look after his interests. Here are critical matters to watch:

Before the concrete is poured it should be made certain that the ground fill underneath is well tamped and solid, and if the floor is to be suspended, that the reinforcing members are rigid and structurally strong. If cinder concrete is used for a base, it should be about 4 inches thick and the cinders should be of hard, clean vitreous clinkers free from unburned coal, sulphur compounds or ashes. If rough concrete is poured over the earth fill or structural base, the usual practice is to use a mixture of one part cement, three parts sand, and six parts gravel.

The finish of the concrete should be at least 2 inches thick and consist of one part cement to three parts of clean sand.

BALCONY DIMENSIONS

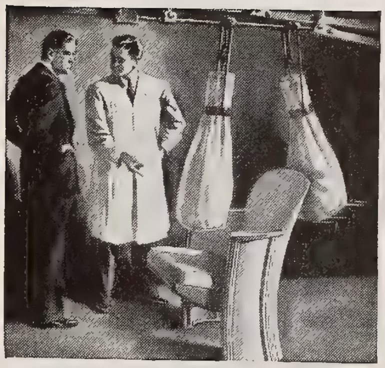
The part of the theatre where most seating headaches occur is the balcony or stadium, especially where there are steep risers and narrow treads. The balcony or stadium may look like a simple job for a chair installation because the floor is level where the standards rest; but there is where the proper angle of the chair backs must be determined for best viewing conditions. If, for example, the backs have the normal 20° angle, and the tread is quite narrow, knee space between the rows will be reduced, while the chair will throw the patron's body backward when it probably should be so as to make looking *downward* at the picture comfortable. Also, this 20° pitched back might interfere with the riser at the rear (if it happened to be high). To guess beforehand that a 16° back, 14° or 20° back should be used in balconies or level floors would get one nowhere, as each job has its own particular problems that must be checked and solved correctly to fit specific conditions.

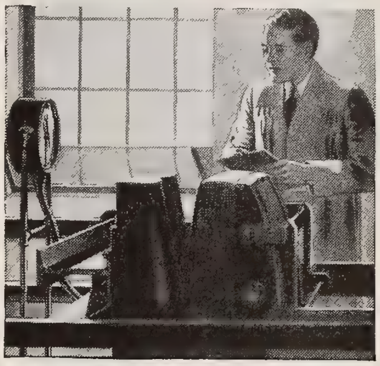


Conditions in balcony seating due to differences in chair back angles and in riser and tread dimensions.

For example, a 32-inch tread will give less knee space than a 34-inch tread; in such a case, to use a 12° back would throw the patron's body forward too much; but this type of back would have to be used in order to increase knee room if the tread were too narrow. And where the row of chairs are to be installed against a vertical wall or standee rail, and the space is limited, the backs will have to be almost vertical to gain knee room at the expense of comfort and proper viewing of the picture.

In many cases where the treads are laid


"Swinging impact" tests assure maximum durability for chair backs, back fastenings to standards, and floor anchorage.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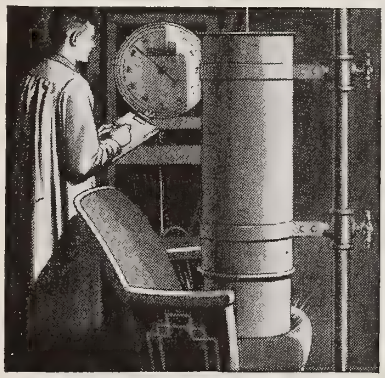
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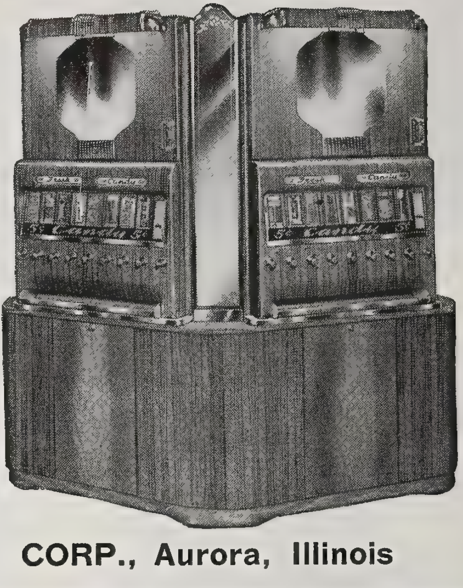

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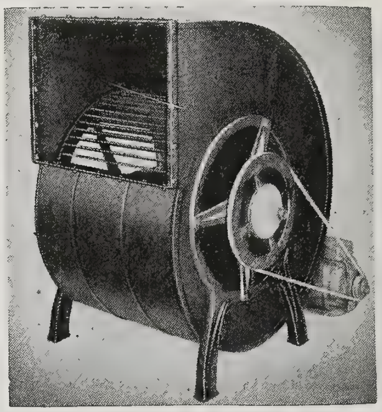

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out too narrow, only certain types of backs can be used regardless of what is figured for the main floor. The owner should be aware of these conditions.

In the balcony the tread dimension should be 34 inches deep for the last tread, which should be 36 inches, in order to allow for the overhang of chair backs. Narrow treads mean that the backs will have to be straighter than normal, or that the chairs will have to be tilted forward with blocking under the rear standard legs to get the proper back-to-back spacing.

CHAIRS AND SPACING

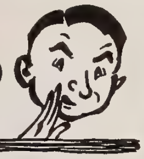
As stated before, the type of back or thickness will definitely affect the back to back spacings of the chairs, especially where space is limited. It should be determined before the installation just what type of back will be best suited to the chair layout. There are insert panel backs, padded upholstered backs, full upholstered backs, padded spring backs, and pillow spring backs. Generally speaking, the chair layout should always be developed on paper, showing a complete study of every chair location in the theatre to fit the conditions in the theatre. Only in this way, guaranteed unobstructed vision from the viewing angle of every chair location, can be assured. That is scientific planning; it involves some time and knowledge, but the completed chair job will be far better than is the case when so many chairs are ordered and "thrown" in.

As to chair widths, 20 inches have long been accepted as a proper minimum width for practically all chairs (except possibly the first few front rows that may be used mostly by youngsters). However, due to the variation of the aisle arrangements and shapes of seating plans, some 19-inch chairs may have to be used to fill in the rows (at aisle ends where they gain elbow room) so as not to have ragged aisle lines. The chair assembly should be planned so that 19-inch chairs do not amount to more than about 20 per cent of the total capacity.

On the main floor, a stagger plan for center banks greatly helps to achieve good viewing conditions without resorting to extreme row spacing or excessive floor pitches. A stagger plan, to be worked out to greatest advantage (and without use of freakishly wide chairs), requires a bit of tricky figuring, especially if the location of each chair is related with close toleration to row pitches and viewing angles. But the results merit the effort, and since a seating plan continues in service a long time once it is established, it may better be as correct as possible from the beginning.

Row spacing may be looked at from two points of view: one, how many chairs can be crammed into the available auditorium space; or two, how must the seating layout be planned to provide maximum comfort and safety, and minimum discomfort, annoyance and visual obstruction. The motion picture has obviously arrived at the time when the business, taken as a whole, can hardly afford to take any but the second part of view. Twenty years ago the usual code minimum of 30 inches back-to-back was widely regarded as acceptable practice. The theatre business itself has just about rejected that spacing. But even 32 inches are not enough in most instances; more recently we have seen distances of 36 and 38 inches recommended, and some of the newer theatres actually have such

have you heard?



that any joist or post in wood floor construction sunk into the earth fill should be first soaked in creosote?

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row spacing. It does not seem unreasonable that in planning our post-war theatres we should regard 34 inches as minimum for all rows except a small percentage at the front, and only then under certain conditions related to the number of seats per row, distance to exits, etc.

PLANNING FOR HEARING AIDS

It is very important that the plug-in jack-boxes for hearing aids be properly and rigidly fastened to the standards. Never allow an installation man to pick up a flat piece of metal, cut it to size and shape, bore a couple of holes through it, then use ordinary bolts or machine screws for fastening these brackets to the standard of the chair. Such make-shift brackets will not fit the chair standard properly and will work loose in a short time. They must be fitted to the rib of the standard. A bad feature of using ordinary bolts or screws is that in tightening up with a screw driver, the heads may be burred, leaving small slivers of steel on which patrons will cut their clothing or hands.

ATTACHING JACK BOXES

In fastening the jack-boxes to the brackets, use only special socket hex-head cap screws, with a special hexagon shaped wrench to turn them in place. When the bracket is tightened to the chair standard, make sure that the heads of these special screws are flush inside the countersunk holes in the bracket so that the face is finished smooth.

In determining the proper size and shape of the mounting brackets, first get the exact type and shape of the chair standard on which the jack-box is to be mounted. When the fastening rib of the standard is round, make the inside face of the bracket also round so as to follow the contour as closely as possible; when the flange of the chair standard has square corners, the inside face of the bracket should be square also in order to have more stock for a rigid clamping of the brackets to the chairs.

When the workmen locate the position of the jack-box on the chair standard, see that it is as close as possible under the arm rest;

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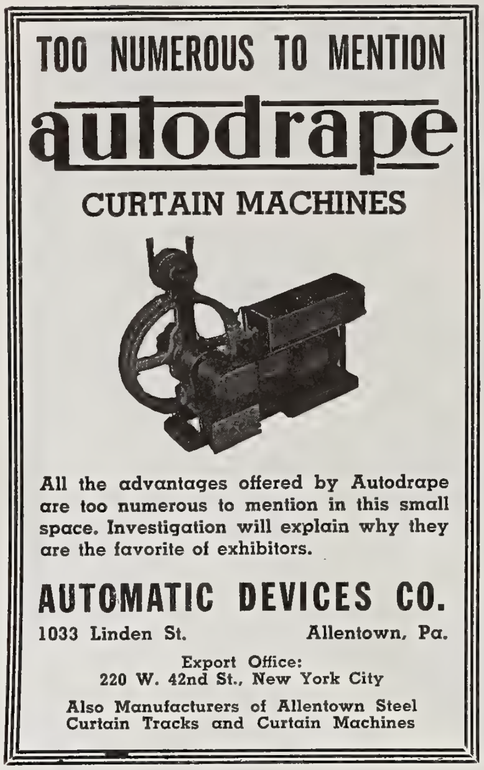
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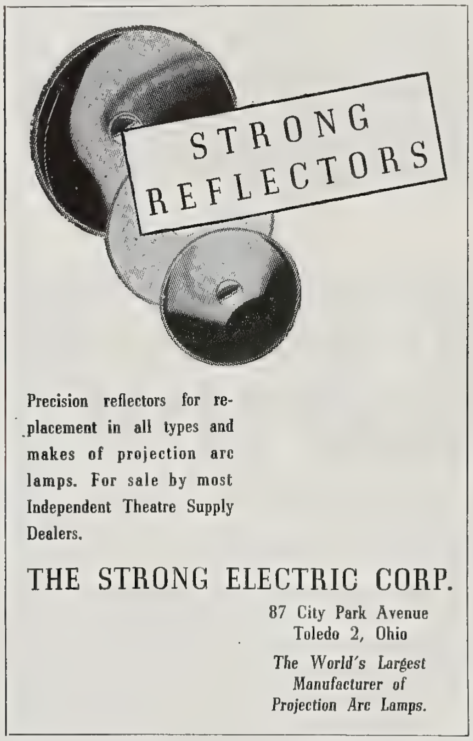
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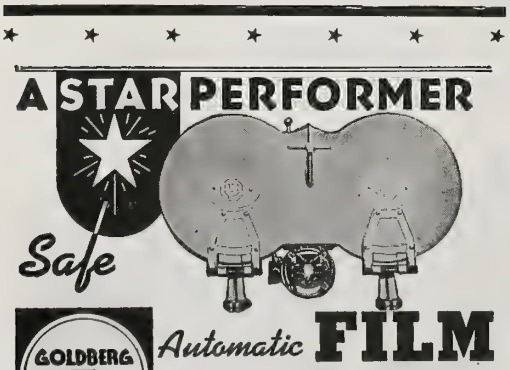
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in many past installations these boxes were installed on the standards in line with the top of the seats, which caused annoying interference in plugging in the cable from the headphones and also when the seat was lifted or lowered.

INSTALLING CABLE

When the armored cable is installed from the floor box to the jack-box on the standard, make certain that it is long enough to reach the jack-box near the arm rest easily. If the length of this cable is figured incorrectly, the result will be that when the jack-box has to be lifted to clear the seat line, it will be too short and a terrific strain will be put on it constantly. In such a case there is a likely possibility that the cable will pull out or cause a loose connection at the terminal in due time.

This cable should be attached neatly along the flange of the chair standard with clips or strong friction tape, instead of dangling at or near the seat hinge, which may cause interference with the operation of the seat or discomfort to the patron.

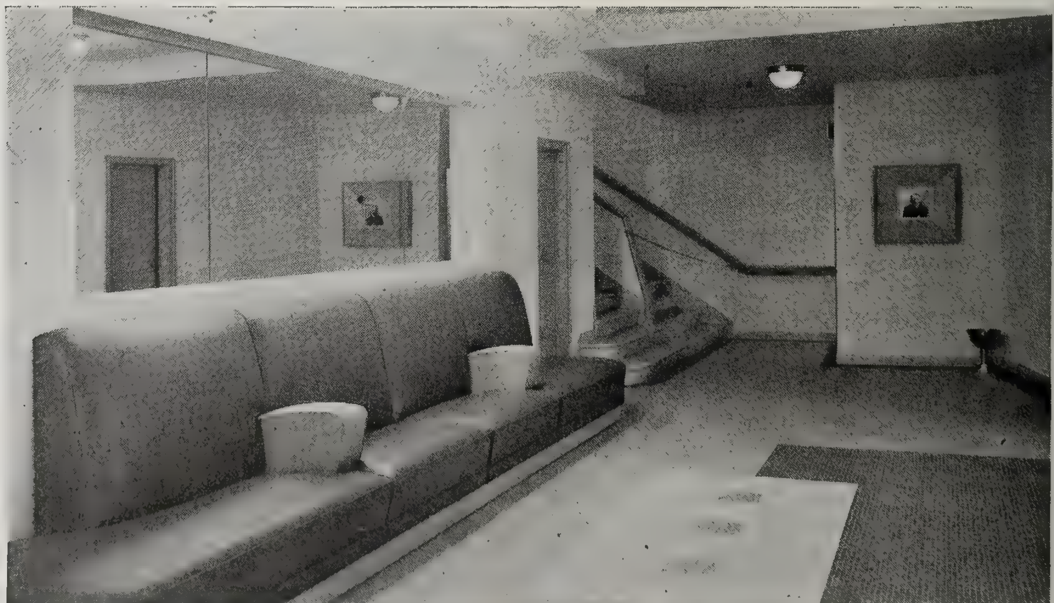
Planning for Air Return Vents in Seating Areas

WHEN the ventilating system calls for auditorium floor outlets, these introduce another factor advising early and precise planning of the seating. The vents of course must run on the same radius as the chairs, otherwise they will come in the passageway between rows. They should run on a radius about 6 inches in toward the front of the chairs from the radius line of the rear of the chair standard.

Before the floor is poured, the exact size of each chair radius and the floor pitch in the particular row where the vents are to be installed must be known by the workmen. If this work is guessed at, these vents may come where the standards are to be fastened or between rows; or the vent sleeves will be either too low or too high above the level of the auditorium floor.

In some installations where the floor vents are installed incorrectly, the chair men try to correct the defects by shifting the chairs either backward or forward or sideways, thus leaving a ragged, bulging line in the row of backs as well as narrow passageways at these particular points. When the floor vents come up from the floor at the points where the center chair standards are to be fastened and the shifting distance is limited, the only thing left is to chip out the concrete around the vent pipe sleeve and then relocate them. It is bad procedure to cut away part of the standard to clear the mushroom vent.

In jobs where it is planned to install a number of floor cold air return grilles at the last row of chairs and the standee rail, tap through the rail itself and end the grilles about 22 inches above the floor of the standee area. Remember that when these recirculating grilles are terminated in the floor directly under the seat, the rush of air into the grilles will cause annoyance to the patrons. With the recirculating ducts extended a little upwards and shaped to fit the slope of the lower half of the chair backs at the last row, and then tapped through the standee rail, the chance for such discomfort will be eliminated. An installation of this sort will also be more efficient, as it picks up the cold air entering through the doors at the standee area before it has a chance to reach the patrons. There are certain other disadvantages of having the recircultaing grilles in the floor; there they pick up dirt and foreign matter which in time will affect the proper operation of the ventilating system and which constitute a fire hazard since a burning object might possibly be dropped into them.



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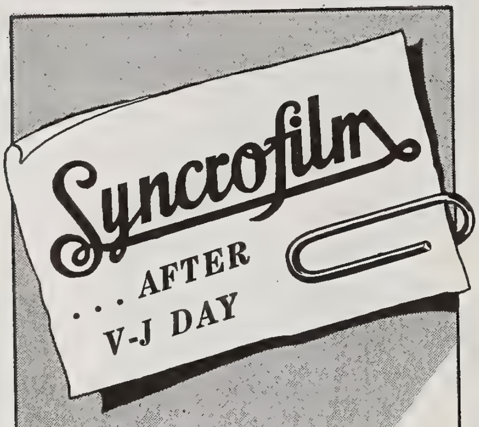

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A DEPARTMENT ON PROJECTION & SOUND REPRODUCTION

"No other art or industry in the world narrows down its success to quite such a needle's eye as that through which the motion picture has to pass — an optical aperture — in the continuous miracle of the screen by a man and his machine, the projectionist and his projector." — TERRY RAMSAYE

CONDUCTED BY DONALD W. COLLINS, MEMBER SMPE & LOCAL 273 IATSE & MPMO

Don't Direct the Picture with the Fader

ONE OF OUR good brothers from out in the southwest must have been feeling particularly low the other day. He wrote me a letter in which he found something wrong with a lot of aspects of our profession. One of the many things that seemed to have got under his skin on the particular day he wrote me was the recording situation. He was particularly concerned about the fact that the volume level on many prints seems to vary a great deal. "The talking is so low," says he, "you can't hardly hear it, and then when you bring the volume up the music comes in so loud it almost blows the doors off the theatre."

Well, if I had got that letter about ten years ago I would have answered very simply, like this, "Brother, you said it. Those bums in Hollywood don't know what they're doing."

But now that this is 1945 I can't altogether agree. I'd say now, that in general, the recording on the product of the major studios is pretty good, particularly in respect to volume level. I can remember, and it's not so long ago, either, when there would be as many as 30 or 40 fader cues to a feature. Also every studio seemed to have a different average level. Some product would have to be run at top fader setting, others would be recorded so high that you'd have trouble in keeping the sound low enough.

Recording today is a pretty well standardized business. I think my correspondent has overlooked one important fact. Music in general, and by that of course I mean important music, not background stuff, is recorded about 6-DB higher than dialogue—that is, talking sequences. Since most of the volume controls on standard sound equipment are made in steps of 2-DB, that means the music is usually about three steps louder than talking. That is the way it is recorded and that is the way you should run it in your theatre.

The idea is this—don't set your volume control on the opening music of a picture. Wait for the dialogue. If you set the dialogue at a point that is loud enough for the theatre, the music will take care of itself.

We have, nowadays, a terrific volume range in our recordings. By that I mean that the sound can vary, where it is necessary, from very soft to very loud. If there is a scene where somebody is whispering, don't bring the volume up. The producer wants that particular character to whisper at that point in the story. If a character shouts, let him shout—don't bring the volume down. He is supposed to shout at that particular point. That's for dramatic effect. Loud noises, like explosions, are supposed to be unpleasantly loud: that is what makes the picture approach actual conditions. Varying the volume with the fader can spoil the effect that some director spent many hours trying to create.

The thing to do is to set your volume during the first show. You may have to watch it during the first reel. After that leave it alone and let the recording take care of the rest. Naturally you may have to make an adjustment of a point or two as the house fills up with customers, or as patrons leave. Other than for those reasons, the fader should not have to be touched during a feature.

All of the above applies of course to the product of the major studios. Your boss once in a while will dig up a print from somewhere that a couple of lads with a shoestring, a camera and some old phonograph records put together. On these things, naturally, there are no rules. Then too, every once in awhile a print may slip through from one of the big fellows that will have a bad reel in it. This has probably happened in printing, not in the original recording. Although most of the big labs check every print for both sound and picture, a mistake can happen.

Maybe I am wrong on this thing, but I get to see a lot of pictures and have to listen to a lot of sound. I also visit one of the big labs every week where they make a lot of feature prints for the East. I know that great care is taken to keep the overall level constant from reel to reel. They work on pretty close tolerances, and if a particular reel is above or below their average by a trifle, it is not used.

I imagine this particular lab is representative of all the big fellows. I know that sound is every bit as important as the picture to the producers. So, my friend, just try my way on your next good feature—find a good fader setting and let it run. I think you'll admit, when you think over my reasons, that I'm right. (Let's hear from you again.)

Adapting a Regulator to Emergency Arc Supply

C. ROBERT BUDD writes an interesting letter from out in Lukens, Pa., in which he says that he has his sound equipment wired so that he can get operating on an emergency basis within five minutes. He goes on to say, though, that he has no way of

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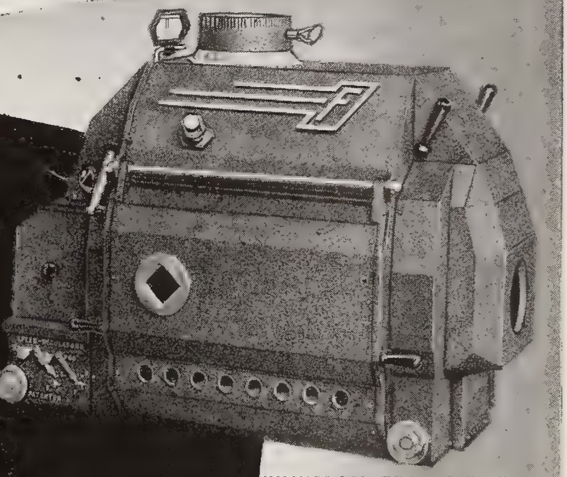

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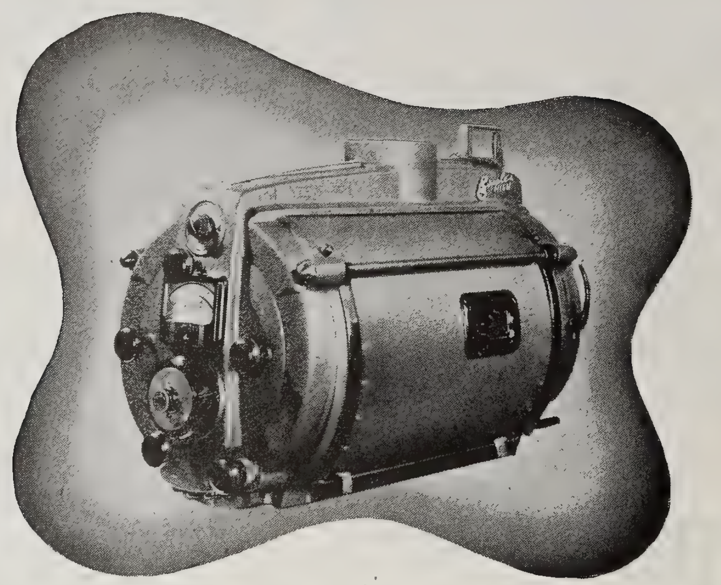
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getting any emergency supply for his arc lamp current in case of trouble with his rectifying equipment. Since I imagine this is a subject that should be of interest to some others I am going to discuss the problem here.

Mr. Budd says that he has on hand an old 30-volt, 30-ampere a.c. regulator that he used to use when he had a.c. arc lamps, and he wonders whether he could use this in a pinch. He is using low-intensity lamps, drawing around 25 amps, at about 40 volts d.c. from his rectifier.

Well Mr. Budd you can get a light on your lamps with this regulator. I know because I've tried it. The light will be a little on the lousy side but it will get you by.

However, one word of caution: The arc feed motors on your lamps must be disconnected. They are, naturally, d.c. motors and they won't like the a.c. from your regulator at all. I suggest that you add a switch to the feed motor circuit so that you may cut them out in the event you run on the a.c. supply. You will then of course have to feed your carbons by hand, but since we are talking about an emergency set-up, that shouldn't be too tough.

I also suggest that you try this hook-up at least once before an emergency arises. The lamps will act a little erratic with a.c. and the gap will be a bit different, but as I said above, it will get you by.

You won't have to change the carbon trim; the ones you are using will work as well as any other trim for the purpose; also, you will not need any ballast in the line.

Incidentally, if you feel like sharing your emergency sound hook-up with some of the other readers; I'd be very happy to include a description of it in these columns.

•

Coated Lenses Mean a Lot More Light on the Screen

A GREAT DEAL has been written about coated lenses. Much of what I have read has been very "technical," and the balance has been sales talk. Some few weeks ago I went to a meeting of the Eastern section of the Society of Motion Picture Engineers to hear Dr. Turner of Bausch & Lomb talk on this subject. I expected to hear a highly technical and theoretical discussion, complete with diagrams, formulae and so on. Much to my agreeable surprise the good Doctor gave a very down-to-earth talk, demonstrated with lantern slides, that I wish everybody connected with the taking and projection of motion pictures could have heard—and seen.

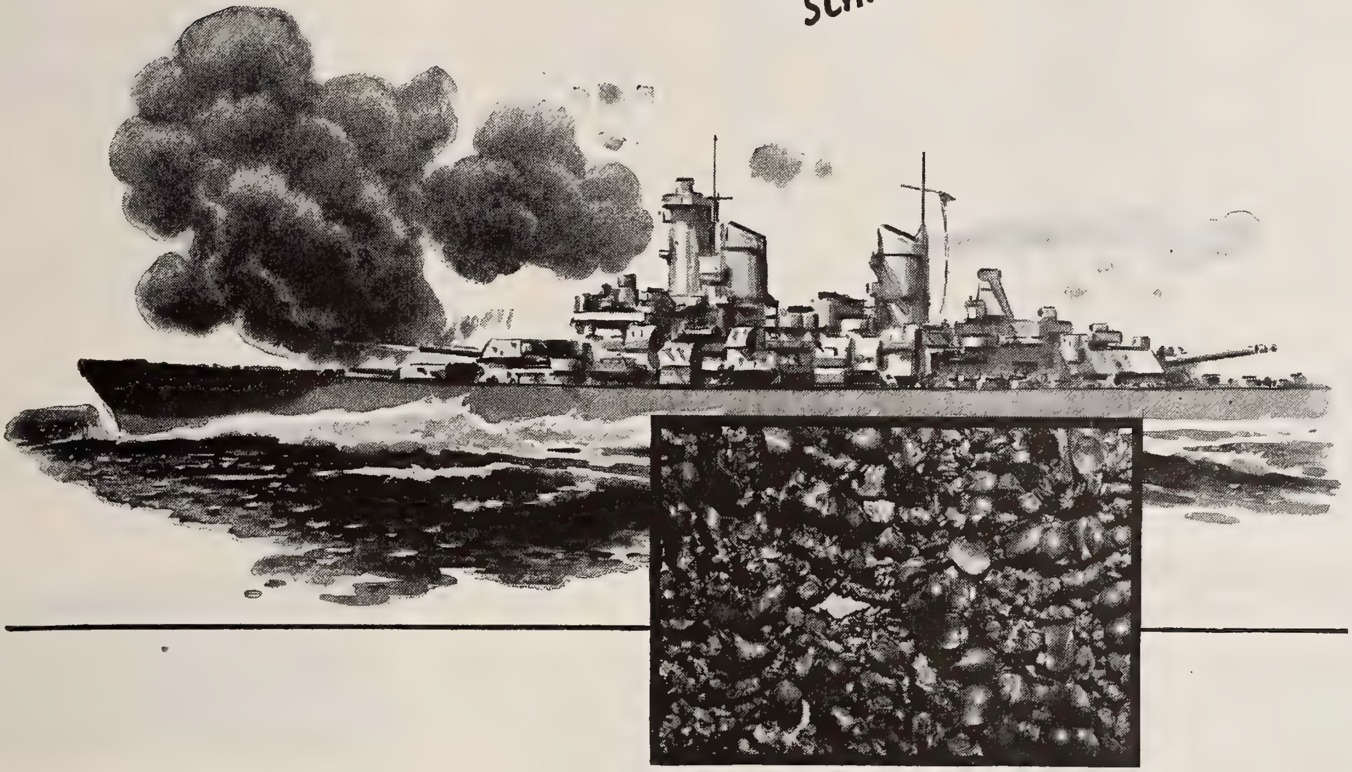
I have, myself, attempted on several occasions to explain the theory of adding the coating to projection lenses in a manner easily understandable, and I know only too well that I have not always been successful. After listening to Dr. Turner I feel that a subject as important to our job is worth another try. So if you care to string along, I am going to try again.

The primary reason for the use of glass, in any connection, is that it is transparent—in other words, you need some material that you can see through, or that light can pass through, and so you use glass. However, a sizeable portion of the light you want to put through the glass is reflected back from the surface of the glass.

A projection lens is just a lot of pieces of

SHE TAKES 3,058,000 POUNDS OF ^ COPPER!

SCARCE



In a 45,000-ton battleship of the Iowa Class, there are 3,058,000 pounds of copper . . . 1,529 tons of it!

That's just *one* reason why copper is scarce. Almost countless more war-imposed reasons exist why every last possible ounce of copper should be saved.

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Now it is more important than ever for projectionists to collect the copper drippings from lamps, as well as the copper easily stripped from carbon stubs, and turn it all in to local salvage committees for re-use.

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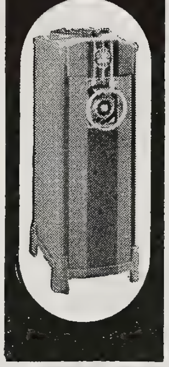

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glass. Very special glass, it is true and put together in a very special way. In a motion picture projector, as we all of course know, we use a very bright, concentrated source of light which is beamed on to the film at the aperture in the projector. The image on the film is then transmitted through the lens to the screen. Now a projection lens of good make may have as many as eight separate pieces of glass through which the light must pass. Due to the inherent defect of glass which I spoke of, each piece of glass will reflect back toward the aperture a certain amount of the light striking it.

Since we are trying to get the light through the lens, any of the light that is reflected back is, for our purpose, lost. In a good grade of lens this loss may amount to as much as 40% of the original light intensity. For example, if you were using a 1,000-watt mazda lamp, 400 watts of this would never reach the screen. In the case of a 65-ampere arc, which figures around 2,800 watts, you are losing over 1000 watts of your lamphouse output!

A system of light transmission as lousey as that is worth doing something about, and that is how the smart boys came to dig up this idea of coating the surface of the lens combinations. It may sound a little cockeyed to think of putting a coating of some kind on a piece of glass in order to make more light go through it. But it really does the trick. The material used in this process is of course of a very special nature, the result of years of study. The coating is very thin—you have to look at least twice to tell a coated lens from one that is not coated.

It really works. By taking away the reflecting property of the glass in the lens the greater part of that 40% which we were losing goes right through and winds up on the screen where you want it.

I can tell you, from personal experience, that this is not just a theory. When coated lenses were first introduced, about five years ago, I was in on a lot of the tests that were made with them. Not laboratory tests, but right in the theatre where the lenses were to be used. The results were astonishing, no kidding. We used light meters and what not with no film in the projectors and took readings of the amount of light hitting the screen from the coated lenses as compared with the amount of light, under the same conditions from uncoated lenses. The resultant figures put the coated lenses 'way out front. They unmistakeably transmitted light from the lamphouse in a far more efficient manner than uncoated lenses. In these tests we used lenses of high quality, both types from the same manufacturer.

As convincing as these tests were, though, they were nothing compared to the results we got when we actually ran some film and judged the effect with the good old naked eye. We got two prints of the same subject, threaded identical reels in each projector, one equipped with a coated lens, and one with an uncoated lens. The results from this demonstration were so clear that even the man who pays the bills could see the benefit of the coated lens.

There was a great increase in general brightness on the projector with the coated lens. There was also a definite improvement in definition and contrast. On color film the coated lens really went to town. The color contrast was very good and the focus was as sharp as a tack.

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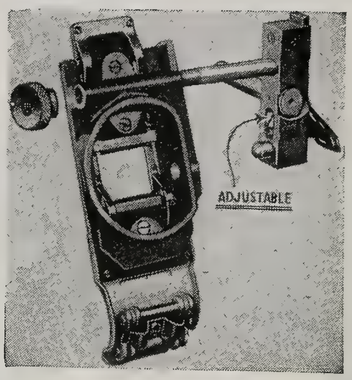

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Page 30

METHODS IN MANAGEMENT

¶ A Department for
Newcomers to Theatre Operation

Why Control of Air Motion Is a Comfort Factor

[*This article is the second of a series of condensations of articles appearing in* Better Theatres *during* 1939 *and* 1940 *to explain, in the simplest possible terms for the layman, why theatres need air-conditioning, and how air-conditioning and related ventilating equipment accomplishes its purpose.*—The Editor.]

IN BEGINNING the previous article, we suggested consideration of a man in Boston on a day at which the temperature was 92°, and a man in Dallas on the same day, but with the temperature there 102°.

Now air in Boston in summer characteristically contains a great deal more water than in Dallas (Government Mean Relative Humidity—air-moisture—figures for July, noon, based on a thirteen-year average: Boston 65% to 70%; Texas, 40% to 50%). The air-heat in Boston, rising to 92°, results in excess body heat (the body is generating more than it needs for activity and normal warmth). The same thing occurs in Dallas at 102°—theoretically, more rapidly. In both cases, heat disposal by radiation from the body slows up. Ultimately (time and amount depending upon type and quantity of clothing, and upon type and amount of activity), the only means of heat disposal available to the body is evaporation of skin moisture (perspiration).

Here is where our Dallas man gets a big break—he can sweat some of the heat out of himself, whereas our chap in Boston is in air that cannot absorb so much perspiration. A substantial breeze (air-motion) will of course help both of them—but the Dallas man considerably more because of the greater water-absorbing quality of the air.

The term air-moisture instead of "Relative Humidity," is sufficient for our purposes so long as it is always understood as a factor *related* to air-heat (regular thermometer—dry bulb—temperature) and air motion, and as being adjustable in air-conditioning, for the attainment of a certain *Effective Temperature.*

MOTION FOR "COOLING"

A half-truth is sometimes more dangerous than a lie. Because air-movement is known to have a cooling effect on the body, it has been used as a substitute for lack of control of temperature (air-heat) and humidity (air-

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101—Advertising projectors
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106—Lamps, incand. flood
107—Letters, changeable
108—Marquees
109—Reflectors, roundel type
110—Signs, theatre name
111—Neon transformers

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201—Air Cleaners, electrical
202—Air washers
203—Blowers & fans
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206—Control equipment
207—Cooling towers
208—Diffusers
209—Filters
210—Furnaces & boilers
211—Grilles, ornamental
212—Heaters, gas unit
213—Humidifiers
214—Insulation
215—Motors
216—Oil burners
217—Ozone generators
218—Radiators
219—Stokers
220—Temperature indicators
221—Well water pumps

ARCHIT'RE & DECORATION
301—Decorating service
302—Drapes
303—Fabric, wall
304—Fibre boards & tiles
305—Glass blocks & tiles
306—Glass murals
307—Leatherette for walls
308—Luminescent paints
309—Mirrors
310—Paint, lacquers, etc.
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405—Disinfectants
406—Gum remover
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408—Perfumes
409—Polishes
410—Sand urns
411—Snow melting crystals
412—Soap, liquid
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501—Asphalt tile
502—Carpeting
503—Carpet, fluorescent
504—Carpet lining
505—Concrete paint
506—Linoleum
507—Mats, rubber

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601—Black-light equipment
602—Cove strips & reflectors
603—Dimmers
604—Downlighting equipment
605—Fluorescent lamps
606—Lumiline lamps
607—Luminaires
(See also Advertising, Stage)

LOUNGE FURNISHINGS
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904—Amplifier tubes
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906—Cabinets, carbon
907—Cabinets, film
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909—Condenser lenses
910—Effect projectors
911—Exciter lamps
912—Fire extinguishers
913—Fire shutters
914—Hearing aids
915—Lamps, projection arc
916—Microphones
917—Mirror guards
918—Motor-generators
919—Photoelectric cells
920—Projectors, standard
921—Projectors, 16-mm.
922—Projector parts
923—Projection, rear
924—Public address systems
925—Rectifiers
926—Reel end alarms
927—Reels
928—Reflectors (arc)
929—Renovators, film
930—Rewinders
931—Rheostats
932—Safety devices, projector
933—Screens
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935—Splicers
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940—Waste cans, self-closing

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1002—Chairs
1003—Chair covers
1004—Chair refinishing
1005—Expansion bolts
1006—Fastening cement
1007—Latex cushions
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1102—Drinking cups
1103—Drinking fountains
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1202—Curtain controls
1203—Curtain tracks
1204—Lighting equipment
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1206—Scenery
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1302—Changemakers
1303—Signs, price
1304—Speaking tubes
1305—Tickets
1306—Ticket choppers
1307—Ticket holders
1308—Ticket registers

TOILET
1401—Fixtures
1402—Paper dispensers
1403—Paper towels
1404—Soap dispensers
(See also Maintenance)

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moisture). If it is used, as in the case of a common electric fan, to stir up air at room temperature, air-motion has its place. Even then it was found necessary to develop the oscillating fan to provide the off-and-on movement, which is less likely than constant flow to cause annoyance and physical troubles. There is only one way to ensure satisfactory conditions and that is to control *all* air-movement at head level (breathing zone) to provide air-motion at a velocity of less than 50 feet per minute.

There are many different kinds of meters on the market to indicate air-motion, but they all require expert handling if satisfactory results are to be gained. Perfection is not expected at this stage. The desire is to acquaint the manager with the rudiments that he should master in arriving at *Effective Temperature* levels for his theatre.

SIMPLE TESTS OF MOTION

There are simple means of knowing fairly accurately how air is distributed around the theatre. When the theatre is empty, turn on the full air distribution. A lighted candle carried around to all the seating areas will show by the action of the flame any undue air-motion. Better still, a simple device for appraising air-motion may be made by fastening a 1-inch strip, 18 inches long, of some sheer material, such as voile or georgette cloth, to the center of the handle of a crooked-handle cane. When held aloft, the dangling, free end of this strip should never swing through an area wider than 3 inches, nor touch the shaft of the cane when the shaft is held away from the source of the air-motion.

TRUE MIXING OUTLETS

The newer types of ceiling outlet use the true aspiration principle. They mingle the incoming colder air with the warmer room air before releasing the total mixture in a twisting action that soon spends its velocity at the desired Effective Temperature level (breathing zone). This principle is absolutely correct. No matter with what force you shoot a stream of cold air into air of higher temperature, it will drop unless raised to near room temperature before its force is spent.

The theatre auditorium should be an easier problem, in some respects, than stores, restaurants, etc., which characteristically have lower ceilings, because of the greater upper space in which to mix the incoming cooler air with the warmer room air before it comes in contact with people.

On the other hand, there are few places where people are packed in so closely as in a theatre. This causes a great upward surge of body heat and moisture released from the audience. At what point this upward flow of depleted warm, moist air from the audience comes in contact with the cooler, drier fresh air, is a critical factor in determining the comfort of the audience.

[*Air-conditioning, with its distribution system and air mixing outlets, is a mechanical means of controlling air heat, air-moisture and air-motion, each in relation to the other, so as to provide an Effective Temperature at which the human body can operate with normal efficiency. In what this mechanical means consists will be told in the next installment of this series.*]

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

SHORT SUBJECTS CHART

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Captain Eddie

20th Century-Fox - Eureka Pictures—Success Story

From the time the idea of filming the dramatic story of Capt. Eddie Rickenbacker was hit upon to completion of the job, three years have elapsed. Researchers spent months gathering facts and checking them. Meticulous care was taken all along the line to preserve and to capture historical accuracies. The result of this careful workmanship, constantly going forward under the producership of Winfield R. Sheehan, is now at hand.

"Captain Eddie" is evidence of expert picture-making, a first rate show and as American as hot dogs and cokes.

Rickenbacker's life story is in the Horatio Alger tradition and, sooner or later, it was probably inevitable that it would have been the subject for a large-scale motion picture. He came from a plain and lowly American family which called Columbus, Ohio, its home city. There, young Eddie spent his boyhood days and there he grew to young manhood. Machines were in his mind and his fingers were ever on them.

In the development of the film, which of necessity touches on highlights, the part Rickenbacker played in the advancement of the automobile from those early days when horses snorted—and so did people—is conveyed in broad and interesting strokes, including fully-seized opportunities for comedy. Then came automobile racing in Indianapolis and elsewhere, an enveloping interest in aviation, the First World War and Rickenbacker's emergence as America's No. 1 ace, his entry into civil aviation and the time when he almost lost his life in a crash near Atlanta.

All of those major episodes are packaged around Rickenbacker's wartime flight to the South Pacific when he and his intrepid companions were abandoned as lost. The treatment in John Tucker Battle's screenplay and in Lloyd Bacon's direction, calls for an interweaving of the South Pacific episode with the earlier chapters in Rickenbacker's crowded and interesting career. This device, always effective when well done, heightens the drama by sharp and penetrating contrast and gives the attraction power and strength.

Bacon's direction is highly competent. His characters are always human, his situations skilfully developed and their full values extracted. Several sequences are extended to a degree which slows the tempo, but this is a fault never too serious. The director, moreover, has managed good performances from his principals, from Fred MacMurray in the title role along the line to include Lynn Bari, Charles Bickford, James Gleason, Thomas Mitchell, Mary Philips, Lloyd Nolan, Richard Conte, Stanley Ridges, Darryl Hickman, Spring Byington and others.

One of the refreshing approaches is the constant eye which has been maintained on comedy values. They are never permitted to interfere with the unfolding of the drama so that the opportunity to incorporate laughs into the legitimate fabric of the story has been employed to proper advantage. They show up chiefly in the romance between Rickenbacker and the girl he finally marries. The period in which the early passages of the film fall, of course, lends itself to such treatment—one-lung automobiles, nosegay customs, early vintage aeroplanes.

"Captain Eddie" is the narration, in terms of undeniable entertainment and popular appeal, of a man who rose to national prominence and a hero's acclaim. It is made up of the essential steps which led into his full-blown career. It espouses no cause, makes no pronouncement, takes no stand about anything or anybody, pro or con, unless it is Rickenbacker's faith in the good of the machine age for mankind. It is designed to provide diversion to a public which, undoubtedly, will be willing to pay for it handsomely.

Christy Walsh, long associated with Rickenbacker, was associate producer.

Previewed at the home office projection room. Reviewer's Rating: Excellent—RED KANN.

Release date, September, 1945. Running time, 107 min. PCA No. 10616. General audience classification.

Edward Rickenbacker	Fred MacMurray
Adelaide	Lynn Bari
William Rickenbacker	Charles Bickford
Ike Howard	Thomas Mitchell
Tom Clark	James Gleason
Lieut. Whittaker	Lloyd Nolan
Elise Rickenbacker	Mary Philips
Private Bartek	Richard Conte

Spring Byington, Darryl Hickman, Stanley Ridges, Charles Russell, Richard Crane, Clem Bevans.

Story of G. I. Joe

UA-Cowan—Here Is Ernie Pyle's War

Producer Lester Cowan has done for this war with this picture the job it took Hollywood half a dozen years to do for the last one after the last shot had been fired. He has wrapped it up and put it on the screen for what it is, in plainest terms and without argument, plea or point-making of any kind. Whatever it was about the war-reporting of the late Ernie Pyle that made his writings what they were, to servicemen and civilians alike, this picture based on his "Here Is Your War" and "Brave Men" has about it also. It's not just documentary, nor just melodramatic, and it's not just a good story—for it is not a story at all in the formal sense—but it's all of these on occasion, and it's always the plain story of the plain fighting soldier, the infantryman, an unembroidered and intimate account of what goes on out there where wars are won.

It's to be said at once that this is a war picture first, last and always, and it's to be added immediately that it's about the warriors more than it is about the war they fight. It's not top-heavy with marquee names—Burgess Meredith's is the most exploitable of the personalities present—but it packs a peak load of steam in the remarkable fame of its primary author, a war correspondent whose works won him a Pulitzer Prize and whose death moved a president to voice the sorrow of a nation. On the film itself, the title reads "Ernie Pyle's Story of G. I. Joe," and that's precisely what showmen who use that line in their billing are going to be giving their customers.

There's no point in synopsizing the script prepared by Leopold Atlas, Guy Endore and Philip Stevenson, which is among the best examples of screen writing displayed in recent years. It opens with the arrival of Ernie Pyle, portrayed with fine understatement by Mr. Meredith, at an unnamed forward base where he joins up with Company C of the 18th Infantry and sets out for the front to report the news. It goes on from there, with Company C, through Sicily, into Italy and on toward Rome, fighting for every hill along the way, losing men, picking up replacements, suffering a lot and having fragments of fun by the way, and finally ending with Company C burying its commandant a short distance below Rome while the less tragically preoccupied troops march past on their way into the capital.

There's much small but potent incident. A dog that goes along is a point of interest. A soldier who goes berserk when he plays a recording of his small son's voice is another. A wedding during a 12-hour breather is a third. A soldier who takes time out for romance and is sentenced to dig latrines all the way to Rome is a fourth. There are more, not too many, none of them too important, but all a part of a picture that is in whole the picture of the foot soldier in this war.

Direction by William A. Wellman is probably the best in that distinguished craftsman's career.

David Hall served Mr. Cowan as associate producer.

Previewed at the Filmarte theatre, Hollywood, to a general press audience which reacted, inclusive of some surreptitious drying of eyes, as enthusiastically as any paying audience that ever had its money's worth and knew it. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 108 min. PCA No. 10863. General audience classification.

Ernie Pyle	Burgess Meredith
Lieutenant Walker	Robert Mitchum
Sergeant Warnicki	Freddie Steele
Private Dandaro	Wally Cassell
Private Spencer	Jimmy Lloyd

Jack Reilly, Bill Murphy, and combat veterans of the campaigns in Africa, Sicily and Italy.

A Bell for Adano

20th-Fox—Democracy in Italy

Although the film made from John Hersey's popular novel will be loosely termed a war story, it is in fact a stirring message for peace and understanding among men and nations. This theme emerges simply from a tale of one of the offshoots of war in Italy—the administration of a small coastal town—but it emerges at this time as a symbol of the vast problems of war-shattered Europe.

The central figure, realized by John Hodiak with emotional intensity and restraint, is an American major who is assigned the task of providing some civil government for the people and keeping the road clear for Army supplies. When the two necessities collide, the major makes his choice and the story is told. But the fact that it appears the natural American choice after the case has been presented, and in spite of military need, gives the film its warm emotional appeal.

The bell of the title is the symbol of a way of life; it rang from the city hall tower and had, as the people of Adano said, "a tone for everyone." Stolen by the Fascist war machine, it remained the greatest need of the village, although water was scarce and food meager. On this the peasants seemed agreed, while the major listened patiently. And as he heard them—men who had worked with the Fascists and those who wouldn't; people without lofty principles but with a warm sense of kinship; human beings who had been ruled by fear and distrust for many years—he made his decisions one by one and captured their love.

When he is relieved of his post, because war and rehabilitation are uneasy partners, the people have taken back their city, a town council is functioning, children laugh in the streets and a new bell peals the hour.

This might have been presented academically as a lesson in democracy with speeches for drama and abstractions for characters. But it was not. The screenplay conceived by Lamar Trotti and Norman Reilly Raine is rooted in living people and leaves generalization to the audience. Production by Trotti and Louis D. Lighton is marked by excellent sets and fine handling of lighting and atmosphere. And even in this company, Henry King's direction is outstanding for its sensitivity.

The level of performances is high. Gene Tierney's role as the girl who heightens the major's longing for home and family and peace is not of equal stature with Hodiak's, but greatly enriches the story. William Bendix offers some comedy as the major's devoted aide, while Hugo Haas as a village priest, Roman Bohnen as a cart-driver and Monty Banks as a frank opportunist, stand out among the townspeople.

Small objections might be raised to occasional "staginess" and some confusion where the film has been cut. But these cannot materially affect the audience's absorption in the story—which won the Pulitzer Prize as a stage play, still enjoying great success on Broadway—or the effectiveness of its translation to the screen.

Seen in the home office projection room. Reviewer's Rating: Excellent.—E. A. Cunningham.

Release date, August, 1945. Running time, 103 min. PCA No. 10570. General audience classification.

Major Joppolo .... John Hodiak
Tina .... Gene Tierney
Sergeant Borth .... William Bendix
Glenn Langan, Richard Conte, Stanley Prager, Henry Morgan, Monty Banks, Reed Hadley, Roy Roberts, Hugo Haas, Marcel Delio, Fortunio Bononova, Henry Armetta, Roman Bohnen, Louis Alberni, Eduardo Ciannelli.

I Live in Grosvenor Square

ABC-Pathe — Britain, and the G.I.'s

To few GI's of the recent American Army of Occupation of Britain befell the fate of Airforce Sergeant John Patterson, born in Flagstaff, Arizona, namely, to woo and win, in the face of heavy aristocratic handicaps, the hand and heart of the daughter of a Duke. That's the theme of this latest Herbert Wilcox submission. Romance for the majority of those lonesome lads, in this department's observation, arose in humbler albeit, it is to be hoped, equally kindly circumstances.

But it requires to be reported with all immediacy that Mr. Wilcox has made from that slightly naive premise a film of competence, conviction and assured appeal no matter where or what its audience.

British viewers won't believe a word about that comedy Duke who motivates the picture; still less in other feudal eccentricities with which the piece is adorned. But their hearts will warm to the homeliness of the American domestic scene back in Arizona; to the kinship every woman this side will feel with Sergeant Patterson's mother. Similarly there'll be ripe, gusty heartbeats in America's theatres when audiences catch the fashion, cunningly revealed by Wilcox, in which Britain took to her own strangely reticent heart those millions of Uncle Sam's boys billetted here the while.

Reason therefor requires no narrow analysis. Wilcox—a tried and proved contriver of motion pictures—has made a film of intrinsic merit. Despite the demonstrably novelettish demeanour of the characters the piece convinces. Its speed gives it an air of authenticity. Even America will believe in these Americans.

The story disports itself against a background not only of allegedly feudal magnificence, but of the playgrounds of the American soldiery in England. Little America in Britain—Rainbow Corner, Stagedoor Canteen, Grosvenor Square itself—comes to real life on this screen.

Also, there's an acknowledged authenticity in the air-combat scenes. Sergeant Patterson sacrifices his life and a shot-up B17 so that an English village might be spared destruction. Not even combat men of the Eighth Army Air Force—we watched the picture a second time in their company—could find fault with those technical details.

Anna Neagle—epitome of English comeliness, actress of distinction—plays the aristocratic heroine; Rex Harrison, the aspirant to her hand outpointed by the American sergeant. Said sergeant is played by Dean Jagger. On his showing herein Jagger will come near to rating as Pin-Up Boy Number One to British femininity.

Seen in a Wardour Street projection room. Reviewer's Rating: Good.—Peter Burnup.

Release date, not set. Running time, 114 min. General audience classification.

Lady Patricia Fairfax........ Anna Neagle
Major David Bruce .... Rex Harrison
Sgt. John Patterson .... Dean Jagger
Duke of Exmoor .... Robert Morley
Jane Darwell, Dame Irene Vanbrugh, Pfc Elliott Arluck, Nancy Price, Walter Hudd, Cecil Ramage.

The Naughty Nineties

Universal—Abbott and Costello

Universal's latest handling of that team of cash register ringing comedians, Abbott and Costello, has the boys doing their most famous act, the howlingly funny "Who's on First Base?" routine, but most of the other special material in "The Naughty Nineties" doesn't quite come up to par.

The filler placed between the boys' vaudeville turns in this picture has to do with a trio of crooks who try to turn Captain Sam's fun-for-the-family Mississippi showboat into a gambling den. With such filler, the film almost turns into a period musical what with songs like "On a Sunday Afternoon" being sung whenever the camera pans away from the comedians to reach the showboat stage. But it doesn't turn into a musical. Even the new and catchy "I Can't Get You Out of My Mind" is given little space on the sound track.

The film concentrates, as it should, on Abbott and Costello eating what they think is chopped cat, on Abbott and Costello mistaking a live bear for a man in a bear skin, on Abbott and Costello eating a cake which has a filling of feathers and on Abbott and Costello wrestling with a sleepwalker. These are typical A and C gags and they are funny gags.

Henry Travers turns in a good performance as the captain of the showboat, while Rita Johnson and Alan Curtis, the gamblers trying to take over the boat, are both good enough to make you wonder why they don't get something better to do.

Director Jean Yarbrough has put plenty of action into the slap, dash and chase finale of the story which was written by Edmund L. Hartman, John Grant, Edmund Joseph and Hal Fimberg.

Seen in the home office projection room. Reviewer's Rating: Fair.—Ray Lanning

Release date, July 6, 1945. Running time, 76 min. PCA No. 10866. General audience classification.

Dexter .... Bud Abbott
Sebastian .... Lou Costello
Crawford .... Alan Curtis
Bonita .... Rita Johnson
Henry Travers, Lois Collier, Joe Sawyer, Joe Kirk.

The Woman in Green

Universal—Sherlock Holmes

The Sir Arthur Conan Doyle characters, Sherlock Holmes and Dr. Watson, again solve crimes with much agility and finesse in "The Woman in Green." Several murders, excellent detection and much suspense are the prominent elements in this mystery-drama. Basil Rathbone characterizes Sherlock Holmes in his usual satisfying and pleasing manner. Nigel Bruce, as Dr. Watson, gives a good performance, and Hillary Brooks and Henry Daniell lend competent support.

The master of crime detection is called upon to solve the case of the "finger murders," which have baffled Scotland Yard. Young women have been murdered in various parts of London. Each victim's right thumb has been carefully severed. The motive for the killings is difficult to discern. But Holmes realizes the missing thumbs are the key and as the tale unwinds he discovers that the criminals are using murder and hypnotism as a means to blackmail. The ring of criminals is unveiled and Professor Moriarity, the notorious bad man, played by Henry Daniell, is discovered to be the leader. Professor Moriarity plunges to his death in a futile attempt to escape capture.

When Sherlock Holmes is introduced to the case of the missing thumbs there is much action and many thrilling incidents. Devotees of this type of drama and of Sherlock Holmes and his affable assistant, Dr. Watson, will be pleased by this film, which presents a detective story in an eerie atmosphere and in an interesting manner. Roy William Neill produced and directed.

Seen in the home office projection room. Reviewer's Rating: Average.—M. R. Y.

Release date, July 27, 1945. Running time, 68 min. PCA No. 10779. General audience classification.

Holmes .... Basil Rathbone
Watson .... Nigel Bruce
Hillary Brooks, Henry Daniell, Paul Cavanagh, Matthew Boulton, Eve Amber, Frederic Worlock, Tom Bryson.

Bewitched

MGM—Cinema Weds Radio

A way for showmen to sell this little number to particular advantage would be to advertise it directly to that sizeable section of the public which listens to Arch Oboler's radio programs, informing them that it's one of those programs—"Alter Ego"—adapted to screen purposes and directed by Mr. Oboler, therefore a distinct novelty and worth their time despite its lack of big league players. It can be added that the subject is in the sombre mood which is Mr. Oboler's special field, and that he has used a good deal of radio technique—unidentified voices making themselves heard now and then, sometimes in numbers and simultaneously—in putting over his points.

The story is about a girl in whose brain two personalities—the good and the bad—are in a conflict which is made visible to the audience in the girl's actions and by means of dialogue (going on unseen in the girl's mind) and, finally, a double dose of double-exposure. While the bad personality is in control the girl commits a murder, after which the good personality regains control. Fearing that the bad personality will take over again later on, the girl insists on being executed for the killing. A psychiatrist intervenes and persuades the governor to delay the execution until he can straighten out the girl's mind under hypnosis, which he does, whereupon it's made plain the governor will arrange to have her cleared of the murder charge.

It's a unique attraction, smartly produced by Jerry Bressler.

Previewed at the studio. Reviewer's Rating: Average.—William R. Weaver.

Release date, not set. Running time, 66 min. PCA No. 10700. General audience classification.

Doctor Bergson..............................Edmund Gwenn
Joan Ellis..............................Phyllis Thaxter
Henry H. Daniels, Jr., Addison Richards, Kathleen Lockhart, Francis Pierlot, Sharon McManus, Gladys Blake, Will Wright.

Three in the Saddle

PRC—Western Melodrama

Tex Ritter, Dave O'Brien and Guy Wilkerson again star in a Western melodrama that possesses a sufficient amount of action, swift riding, fisticuffs and suspense. In the rather stereotyped story, a ranch is about to be swindled from a charming young owner and a gallant cowboy rides to her aid. Justice triumphs and the scoundrels are jailed.

Two songs are introduced by Ritter. As he plays his guitar, he sings "I've Done the Best I Could," and "Try Me One More Time." The musical portion of the film lends interest and widens its appeal. Western fans will find enough of Western adventure in this film to satisfy.

Arthur Alexander produced and Harry Frazer directed the film, in which Dave O'Brien and Guy Wilkerson, as rangers, investigate a land problem. The villains, played by Charles King, Jr., Edward Howard and Edward Cassidy, are unlawfully obtaining land from ranchers. The rangers arrive on the scene and save the ranch of Peggy Barlow and prevent Ritter, her chief cowboy, from taking the law into his own hands. Elmer Clifton's original screenplay ends happily as Miss Barlow's ranch is saved from the villains and the rangers ride off to do more good deeds.

Seen in a New York projection room. Reviewer's Rating: Fair.—M. R. Y.

Release date, June 29, 1945. Running time, 60 min. PCA No. 10791. General audience classification.

Tex Haines ....Tex Ritter
Dave Wyatt ....Dave O'Brien
Guy Wilkerson, Lorraine Miller, Charles King, Jr., Edward Howard, Edward Cassidy, Bud Osborne.

Along Came Jones

RKO-International—Western, with Fun

Gary Cooper turns producer with "Along Came Jones," which also stars him. The result is auspicious for both producer and player.

Westerns are deeply rock-ribbed in the fabric of exhibition. They have held on for years and probably will for unpredictable years yet to come. Experience shows this type of indestructible attraction is better when it has starring power for accompaniment. That's exactly the case here, what with Cooper in the top spot, Loretta Young as the attractive heroine, William Demarest for assured comedy, and Dan Duryea for assured and unalloyed villainy.

Nunnally Johnson, who is responsible for the story, wrote this one with a decided tongue-in-cheek. When he determined to make his pivotal character something removed from the traditional stalwart in chaps and Stetson, he embarked upon an opportunity for substantial comedy. Cooper, therefore, is not the stereotyped hero. He can ride, but he can't shoot. He's peace-loving and never hell-bent for trouble. When he meets Miss Young, he also discovers that he can be romantic and, out of his discovery, develops a stubborn courage which probably would have surprised him had he been conscious that this new phase of his makeup was creeping into the open.

At any rate, mistaken identities, circumstantially arrived at through identical initials, persuade the townsfolk into believing mild Cooper is ferocious Duryea, the killer and bandit. The enjoyables spring from that base, with Miss Young serving as straightener-outer, first to help Duryea, whom she likes more out of fear than affection and latterly because she really goes for Cooper. There is plenty of shooting in the climax, which is an amusing and well-handled situation. In it, Duryea finally drops to a bullet from Miss Young's rifle. Cooper thinks the fatal shot was meant for him, recoups from his bullet wounds inflicted by the heavy's dead-eye aim and prepares to leave the parts. It takes Miss Young and a return to side-arm practice to convince Cooper she is not the kind of shot who misses her target. This serves to convince of the truth, which is love, and they get together in the fadeout.

As Melody Jones, Cooper finds a part efficiently tailored to his capabilities. This, in fact, goes for all the principals, who do top-grade work. Stuart Heisler's direction is showmanlike. So, too, is the attraction. It's ready-made for the vast army of Cooper fans.

Seen at New York trade show. Reviewer's Rating: Good.—Red Kann.

Release date, not set. Running time, 90 min. PCA No. 10655. General audience classification.

Melody Jones ....Gary Cooper
Cherry de Longpre..............................Loretta Young
George Fury..............................William Demarest
Monte Jarrad..............................Dan Duryea
Don Costello, Walter Sande, Russell Simpson, Frank Sully, Arthur Loft, Douglas Morrow, Ralph Dunn, Alan Bridge, Lane Chandler, Ray Teal.

(*Review reprinted from last week's* Herald.)

The Ural Front

Artkino—Russian War Drama

In virtually all the Russian films to come to these shores during the war period, a specific aspect of that nation's struggle against the Nazi invader has been glorified. Coming in for tribute in the latest, "The Ural Front," is the story behind the transportation of factories from the production centers in large cities, where they were imperiled by the enemy, to the comparative safety of the Urals.

The tale of the great migration is told in human terms, the sacrifices involved, the serious housing problems, the aid of the simple Ural people to get the wheels of production turning again. Symbolizing the spirit of the people is Tamara Makarova, in the touching role of one whose husband leaves for a fighting front the day the transplanted production units arrive. At first it is with some reluctance that she welcomes the war-time visitors to her home. Finally she learns to submerge her own grief in selfless dedication to the task of producing the materials to repel the aggressor enemy.

Subtitles are adequate, with direction by Sergei Gerasimov stressing authenticity and realism. All performances are warm and forceful, especially Vladimir Dobrovolsky as a plant superintendent beset with the problems of production schedules and the vacillations and foibles of human beings. Although usually engrossing, the picture is at times slow-moving and well could have been disciplined by some judicious cutting.

Seen at the Stanley theatre, New York, where a morning audience responded with applause. Reviewer's Rating: Good.—Mandel Herbstman.

Release date, June 6, 1945. Running time, 84 min. General audience classification.

Anna Sviridova ....Tamara Makarova
Yegor Sviridov ....Vladimir Solovyov
Mark Bernes, Vladimir Dobrovolsky, Peter Aleinikov.

SHORT SUBJECTS

reviews and synopses

(*Running times are those quoted by the distributors.*)

BATTLE OF SUPPLY (RKO-Pathe)

This Is America

This is the dramatic story of a great battle—a behind-the-scenes battle of this war in which American ingenuity, craftsmanship and resourcefulness are pitted against time. Prepared in collaboration with the editors of "This Week" magazine, produced by Frederic Ullman, Jr., and superbly directed and photographed by Harry W. Smith. "Battle of Supply" is the latest issue of "This Is America."

The camera is trained upon a single, but typical, supply operation stemming from a coded order for a complete Standard Landing Craft Repair Unit. First issued in Washington, the order promptly sets in motion a huge undertaking involving the transportation of mountains of equipment and men to a fighting front. The picture reveals the specialized training given to the men who handle the equipment and unveils the manner in which the jeeps, tractors, bulldozers and thousands of other mechanized material are gathered unassembled at the port of embarkation and how they are reassembled.

"Battle of Supply" educates as it entertains.

Release date, June 1, 1945 — 17 *minutes*

BOOGIE WOOGIE (Para.)

Feaurette (FF4-5)

Bob Benchley is a soft touch for a father and gives in to his offsprings' craze for dancing when his wife is out of town. Of course, she returns unexpectedly while they're out jitterbugging and Bob tries to cover them up. He hurries out to find them and is surprised in a night club by his wife, who seems to have lost her antipathy for swing on the way.

Release date, June 15, 1945 — 20 *minutes*

BAHAMA SEA SPORTS (WB)

Sports Parade (1509)

Nassau in the Bahamas is the center of interest in this half-scenic, half-sport reel. At the waterfront, the familiar diving boys retrieve coins while old salts prepare their boats for fishing. At Bimini, an island off the coast, there is a view of modern dancing by the Bahamans, and the reel ends with some exciting southern angling—bonafish, manta, a huge turtle and some goggle fishing.

Release date, June 16, 1945 — 10 *minutes*

BANDS ACROSS THE SEA (WB)

Melody Masters Bands (1609)

A band of the U. S. Marine Corps at San Diego takes off for the battle area. There's music for the boys in camps, men at evacuation hospitals, servicemen in India and a scene from "This Is the Army" in Italy. Spotted throughout the film are "Beer Barrel Polka," "Mama Don't Allow It," "Johnson Rag," "Sugar Blues," "This Love of Mine," "That's What the Well-Dressed Man in Harlem Will Wear" and "Semper Fidelis."

Release date, June 23, 1945 — 10 *minutes*

WEST POINT WINNERS (RKO)

Sportscope (54,310)

The vast physical education program of the U. S. Military Academy at West Point is reviewed in this reel. Entrance requirements demand a certain standard of health which is thereafter developed in a variety of sports. Each student must take part in at least a third of the 21 activities including track and field events, riding, soccer, football and softball, calisthenics, crew racing and a number of others, more or less well known. The last shot is a varsity baseball team workout with the Brooklyn Dodgers.

Release date, May 18, 1945 — 7½ *minutes*

POPULAR SCIENCE, NO. 5 (Para.)

J4-5

The House of Tomorrow will interest all audiences with its glass walls, air-conditioning and sun in winter, even though it will not be realized until some time after the end of the war. Other subjects are a large-scale egg incubator which hatches chicks in half the normal time, and the latest safety devices to protect the life of a bomber crew forced down at sea.

Release date, June 1, 1945 — 10 *minutes*

FAN FARE (Para.)

Sportlight (R4-8)

Another reel devoted to difficult sports questions for the audience to solve, this will test the knowledge of the real fan of varied sporting interests. The camera shots illustrate the answers which might give even John Kieran a few moments' thought.

Release date, June 8, 1945 — 9 *minutes*

SHORT SUBJECTS CHART
index to reviews, synopses

COLUMBIA

ALL STAR COMEDIES
(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6425	Wedded Bliss (Gilbert)	8-18-44	2130
6426	Gold Is Where You Lose It (Clyde)	9-1-44	2150
6401	Gents Without Cents (Stooges)	9-22-44	2122
6421	Strife of the Party (V. Vague)	10-13-44	2183
6427	Open Season for Saps (Howard)	10-27-44	2206
6428	Design for Loving (R. Sinatra)	11-3-44	2183
6409	A Knight and a Blonde (Herbert)	11-17-44	2206
6402	No Dough, Boys (Stooges)	11-24-44	2215
6429	Heather and Yon (Clyde)	12-8-44	2240
6422	She Snoops to Conquer (V. Vague)	12-29-44	2298
6410	Woo, Woo! (Herbert)	1-5-45	2338
6403	Three Pests in a Mess (Stooges)	1-19-45	2330
6430	Snooper Service (Brendel)	2-2-45	2382
6431	Off Again, On Again (Howard)	2-16-45	2382
6404	Booby Dupes (Stooges)	3-17-45	2382
6432	Two Local Yokels (Clyde)	3-23-45	2454
6433	Pistol Packin' Nitwits (Brendel)	5-4-45	2402
6411	Wife Decoy (Herbert)	6-1-45	....
6423	The Jury Goes Round 'n' Round (V. Vague)	6-15-46	....
6405	Idiots Deluxe (Stooges)	7-20-45	....

COLOR RHAPSODIES
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6501	Dog, Cat and Canary	1-5-45	2298
6502	Ripping Romance	6-21-45	2426
6503	Fiesta Time	7-12-45	....

PHANTASIES CARTOONS
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6701	Mutt'n Bones	8-25-44	2139
6702	As the Fly Flies	11-17-44	2215
6703	Goofy News Views	4-27-45	2466
6704	Booby Socks	7-12-45	....

FOX & CROW (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6751	Be Patient, Patient	11-30-44	2240
6752	The Egg Yegg	5-4-45	2382
6753	Kukunuts	7-26-45	...

PANORAMICS
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6901	A Harbor Goes to France	5-18-45	2454

FILM VODVIL
(Average 11 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6951	Kehoe's Marimba Band	9-1-44	2130
6952	Al Trace's Comedy Band	10-27-44	2206
6953	Rootin' Tootin Band	12-8-44	2206
6954	Korn Kobblers	2-2-45	2382
6955	Lowe, Hite & Stanley	5-11-45	2466

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. For 1943-44 short subject releases, see pages 2068 and 2069.

COMMUNITY SING (Series 9)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6651	No. 1 Love, Love, Love	8-25-44	2150
6652	No. 2 Ikky Tikky Tambo	10-12-44	2183
6653	No. 3 Swinging on a Star	11-10-44	2206
6654	No. 4 Hot Time in Berlin	12-1-44	2330
6655	No. 5 Tico, Tico	1-1-45	2338
5657	Christmas Carols (R)	12-8-44	2206
6656	No. 6 Very Thought of You	2-9-45	2351
6657	No. 7 I'll Walk Alone	3-15-45	2426
6658	No. 8 Sweet and Lovely	4-27-45	2454
6659	No. 9 Confessin'	5-25-45	....
6660	No. 10 Rum and Coca Cola	6-29-45	....
6663	No. 13 (Special) Victory Reel	5-8-45	2466

SCREEN SNAPSHOTS (Series 24)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6851	No. 1	8-25-44	2114
6852	No. 2	9-22-44	2130
6853	No. 3	10-19-44	2139
6854	No. 4	11-22-44	2215
6855	No. 5	12-28-45	2298
6856	No. 6	1-26-45	2338
6857	No. 7	2-25-45	2382
6858	No. 8	3-29-45	2426
6859	No. 9	5-17-45	....
6860	No. 10	7-27-45	....

SPORT REELS
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6801	K-9 Kadets	9-8-44	2130
6802	Hedge Hoppers	10-20-44	2206
6803	Aqua-Maids	11-24-44	2215
6804	Striking Champions	12-22-44	2298
6805	Kings of the Fairway	2-2-45	2338
6806	Rough and Tumble	3-2-45	2382
6807	The Iron Masters	4-27-45	2394
6808	Hi Ho Rodeo	7-6-45	....
6809	Chips and Putts	8-10-45	....

LI'L ABNER (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
6601	Porkuliar Piggy	10-13-44	2167
6602	Kickapoo Juice	2-23-45	2382

M-G-M

TWO-REEL SPECIALS
(22 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
A-505	Fall Guy	4-14-45	2446
A-503	The Last Installment	5-5-45	2446
A-504	Phantoms, Inc.	6-9-45	2487

FITZPATRICK TRAVELTALKS (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
T-611	Shrines of Yucutan	2-24-45	2258
T-612	Seeing El Salvador	3-31-45	2258

PETE SMITH SPECIALTIES
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
S-559	Track & Field Quiz	3-3-45	2351
S-560	Hollywood Scout	4-14-45	2446

PASSING PARADE
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
K-575	It Looks Like Rain	3-3-45	2351
K-576	The Seesaw and the Shoes	5-5-45	2446

MINIATURES
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
M-590	Little White Lie	3-3-45	2351

TECHNICOLOR CARTOONS
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
W-543	Screwy Truant	1-13-45	2290
W-544	Unwelcome Guest	2-17-45	2351
W-545	Shooting of Dan McGoo	3-3-45	2351
W-546	Jerky Turkey	4-7-45	2415
	1944-45		
W-631	The Mouse Comes to Dinner	5-5-45	....
W-632	Mouse in Manhattan		....

PARAMOUNT

UNUSUAL OCCUPATIONS (Color)
(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
L4-1	No. 1	11-3-44	2139
L4-2	No. 2	1-2-45	2240
L4-3	No. 3	3-9-45	2351
L4-4	No. 4	5-11-45	2402
L4-5	No. 5	7-15-45	....
L4-6	No. 6	9-14-45	....

GEORGE PAL PUPPETOONS (Color)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
U4-1	Jasper's Paradise	10-13-44	2122
U4-2	Two-Gun Rusty	12-1-44	2139
U4-3	Hot Lips Jasper	1-5-45	2240
U4-4	Jasper Tell	3-23-45	2258
U4-5	Jasper's Minstrels	5-25-45	2363
U4-6	Hatful of Dreams	4-28-45	2382
U4-7	Jasper's Booby Traps	8-3-45	....
U4-8	Jasper's Close Shave	9-28-45	....

POPEYE THE SAILOR (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
E4-1	She-Sick Sailors	12-3-44	2363
E4-2	Pop-Pie-Ala Mode	1-26-45	2487
E4-3	Tops in the Big Top	3-16-45	....
E4-4	Shape Ahoy	4-27-45	....
E4-5	For Better or Nurse	6-8-45	....

POPULAR SCIENCE (Color)
(10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
J4-1	No. 1	10-20-44	2130
J4-2	No. 2	12-22-44	2182
J4-3	No. 3	2-16-45	2282
J4-4	No. 4	4-6-45	2402
J4-5	No. 5	6-1-45	2511
J4-6	No. 6	8-10-45	....

SPEAKING OF ANIMALS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
Y4-1	As Babies	11-24-44	2183
Y4-2	Who's Who in Animal Land	1-19-45	2240
Y4-3	In the Public Eye	3-16-45	2351
Y4-4	Talk of the Town	5-18-45	2487
Y4-5	A Musical Way	7-20-45	....

SPORTLIGHTS
(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
R4-1	Rhythm on Wheels	10-6-44	2122
R4-2	Broncs and Brands	11-3-44	2183
R4-3	Long Shots or Favorites	12-8-44	2227
R4-4	Out Fishin'	1-26-45	2298
R4-5	Blue Winners	2-23-45	2282
R4-6	Game Bag	3-30-45	2363
R4-7	White Rhapsody	5-4-45	2426
R4-8	Fan Fare	6-8-45	2511

MUSICAL PARADE (Color)
(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
FF4-1	Bonnie Lassie	10-6-44	2122
FF4-2	Star Bright	12-15-44	2182
FF4-3	Bombalera	2-9-45	2240
FF4-4	Isle of Tabu	4-13-45	2351
FF4-5	Boogie Woogie	6-15-45	2511
FF4-6	You Hit the Spot		....

LITTLE LULU (Color)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
D4-1	At the Zoo	11-17-44	2258
D4-2	Birthday Party	12-29-44	2338
D4-3	Magica-Lulu	3-2-45	2402
D4-4	Beau Ties	4-20-45	2487
D4-5	Snap Happy	5-25-45	....

NOVELTOON (Color)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
P4-1	Yankee Doodle Donkey	10-27-44	2174
P4-2	Gabriel Churchkitten	12-15-44	2338
P4-3	When G.I. Johnny Comes Home	2-2-45	2402
P4-4	Scrappily Married	3-30-45	2363
P4-5	A Lamb in a Jam	5-4-45	....
P4-6	A Self-made Mongrel	6-29-45	....

COLOR CLASSICS CARTOONS (Color)
(Reissues)
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
C4-7	The Little Stranger		2351
C4-8	Snubbed by a Snob		2351
C4-9	Kids in the Shoe		2351
C4-10	Hunky & Spunky		2351

RKO

WALT DISNEY CARTOONS (Color)
(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
54,101	Springtime for Pluto	6-23-44	1959
54,102	Plastics Inventor	7-21-44	2054
54,103	First Aiders	8-22-44	2114
54,104	How to Play Football	9-15-44	2114
54,105	Donald's Off Day	12-8-44	2215
54,106	Tiger Trouble	1-5-45	2258
54,107	Clock Watcher	1-26-45	2258
54,108	Dog Watch	3-16-45	2258
54,109	The Eyes Have It	3-30-45	2394
54,110	African Diary	4-13-45	2426
54,111	Donald's Crime	5-11-45	2426
54,112	Californy Er Bust		....

SPORTSCOPE
(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
54,301	Harness Racers	9-8-44	2114
54,302	School for Dogs	10-6-44	2183
54,303	Saddle Starlets	11-3-44	2194
54,304	Parallel Skiing	12-1-44	2240
54,305	Five Star Bowlers	12-29-44	2319
54,306	Court Craft	1-26-45	2362
54,307	Ski Gulls	2-23-45	2382
54,308	Athlete of the Year	3-23-45	2394
54,309	Timber Doodles	4-20-45	2446
54,310	West Point Winners	5-18-45	2511

HEADLINER REVIVALS
(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
53,201	Songs of the Colleges	9-8-44	2114
53,202	Swing It	10-20-44	2183
53,203	Swing Vacation	12-1-44	2240
53,204	Swing Fever	3-16-45	2382

EDGAR KENNEDY

(Average 18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
53,401	Feather Your Nest	10-23-44	2183
53,402	Alibi Baby	1-5-45	2358
53,403	Sleepless Tuesday	2-23-45	2363
53,404	What, No Cigarettes?		....

LEON ERROL

(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
53,701	Triple Trouble	9-1-44	2130
53,702	He Forgot to Remember	10-27-44	2206
53,703	Birthday Blues	2-16-45	2319
53,704	Let's Go Stepping	5-4-45	2446

FLICKER FLASH BACKS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
54,201	No. 1	9-15-44	2122
54,202	No. 2	10-27-44	2174
54,203	No. 3	12-8-44	2258
54,204	No. 4	1-26-45	2298
54,205	No. 5	3-2-45	2363
54,206	No. 6	4-13-45	2426
54,207	No. 7	5-25-45	2446

THIS IS AMERICA

(Average 18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
53,101	West Point	11-17-44	2194
53,102	New Americans	12-15-44	2227
53,103	Power Unlimited	1-19-45	2298
53,104	On Guard	2-9-45	2330
53,105	Honorable Discharge	3-9-45	2363
53,106	Guam—Salvaged Island	4-13-45	2426
53,107	Dress Parade	5-4-45	2446
53,108	Battle of Supply	6-1-45	2511

20TH CENTURY-FOX

MOVIETONE ADVENTURES (Color)

(Average 8 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5251	Mexican Majesty	8-4-44	2114
5252	Jewels of Iran	8-25-44	2114
5253	Mystic India	9-29-44	2114
5254	Black Gold and Cactus	11-10-44	2183
5255	City of Paradox	3-2-45	2240
5256	Alaskan Granduer	3-16-45	2282
5257	Canyons of the Sun	1-19-45	2282
5258	Land of 10,000 Lakes	3-30-45	2282
5259	Isle of Romance	5-4-45	2466
5260	Sikhs of Patala	4-13-45	2426
5261	The Empire State	7-27-45	....

(Black and White)

Prod. No.	Title	Rel. Date	P.D. Page
5201	What It Takes to Make a Star	7-6-45	....

SPORTS REVIEWS

(Average 8 Minutes)
(Color)

Prod. No.	Title	Rel. Date	P.D. Page
5351	Blue Grass Gentlemen	9-15-44	2139
5352	Trolling for Strikes	12-15-44	2282
5353	Nova Scotia	2-9-45	2282
5354	Down the Fairways	6-1-45	....

(Black and White)

Prod. No.	Title	Rel. Date	P.D. Page
5301	Girls Preferred		2258
5302	Steppin' Pretty	1-5-45	2426

TERRYTOONS (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5501	The Cat Came Back	8-18-44	2114
5502	The Two Barbers	9-1-44	2114
5503	Ghost Town	9-22-44	2122
5504	Sultan's Birthday	10-13-44	2122
5505	A Wolf's Tale	10-27-44	2206
5506	At the Circus	11-17-44	2227
5507	Gandy's Dream Girl	12-8-44	2240
5508	Dear Old Switzerland	12-22-44	2240
5509	Mighty Mouse and the Pirate	1-12-45	2258
5510	Port of Missing Mice	2-2-45	2338
5511	Ants in Your Pantry	2-16-45	2351
5512	Raiding the Raiders	3-9-45	2402
5513	Post War Inventions	3-23-45	2426
5514	Fisherman's Luck	4-6-45	2477
5515	Mighty Mouse and the Kilkenny Cats	4-27-45	....
5516	Mother Goose Nightmare	5-11-45	....
5517	Smoky Joe	5-25-45	....
5518	The Silver Streak	6-8-45	....
5519	Aesops Fable—The Mosquito	6-29-45	....
5520	Mighty Mouse and the Wolf	7-20-45	....

MARCH OF TIME

(Average 17 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
VII-1	Post-War Farms	9-8-44	2083
VII-2	What to Do With Germany	10-6-44	2122
VII-3	Uncle Sam, Mariner?	11-3-44	2167
VII-4	Inside China Today	12-1-44	2194
VII-5	The Unknown Battle	12-28-44	2240
VII-6	Report on Italy	1-26-45	2290
VII-7	The West Coast Question	2-23-45	2330
VII-8	Memo from Britain	3-23-45	2374
VII-9	The Returning Veteran	4-20-45	2402
VII-10	Spotlight on Congress	5-18-45	2453
VII-11	Teen-Age Girls	6-15-45	2499

DRIBBLE PUSS PARADE

(9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5901	Sea Food Mamas	10-20-44	2183
5902	Do You Remember	6-2-45	....

2-REEL SPECIAL

(Average 20 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
5601	Three Sisters of the Moors	9-8-44	2114

UNITED ARTISTS

WORLD IN ACTION

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
....	Zero Hour	7-7-44	1970
....	Fortress Japan	8-11-44	2042
....	Inside France	10-15-44	2122
....	When Asia Speaks	11-17-44	2182
....	Now the Peace	5-18-45	2454

DAFFY DITTIES (Color)

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
....	The Cross-Eyed Bull		2167
....	The Flying Jeep		....
....	The Lady Says No		....
....	Pepito's Serenade		....
....	Choo Choo Amigo		....

UNIVERSAL

LANTZ COLOR CARTUNES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9232	The Beach Nut	10-16-44	2139
9233	Ski for Two	11-13-44	2183
9235	Painter and Pointer	12-18-44	2240
9236	Chew Chew Baby	2-5-45	2338
9238	Woody Dines Out	5-14-45	2446

SWING SYMPHONIES

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9231	Abou Ben Boogie	9-18-44	1970
9234	Pied Piper of Basin Street	1-15-45	2258
9237	Sliphorn King of Polaroo	3-19-45	2351

PERSON—ODDITIES

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9371	Idol of the Crowd	9-18-44	2114
9372	One Man Newspaper	12-18-44	2227
9373	ABC Pin-Up	1-15-45	2282
9374	Pigtail Pilot	1-22-45	2282
9375	Author in Babyland	5-14-45	2446

VARIETY VIEWS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9351	From Spruce to Bomber	9-25-44	2122
9352	Dogs for Show	11-6-44	2183
9353	Mr. Chimp at Coney Island	12-11-44	2227
9354	White Treasure	1-29-45	2282
9355	Your National Gallery	4-23-45	2258
9356	Wingmen of Tomorrow		2394

NAME-BAND MUSICALS

(Average 15 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9121	Swingtime Holiday	9-20-44	2122
9122	Harmony Highway	11-22-44	2139
9123	On the Mellow Side	12-6-44	2183
9124	Jive Busters	1-17-45	2257
9125	Melody Parade	2-14-45	2338
9126	Swing Serenade	2-23-45	2363
9127	Rockabye Rhythm	5-7-45	2477

TWO-REEL SPECIAL

(21 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9112	Lili Marlene	12-13-44	1946

1943-44

Prod. No.	Title	Rel. Date	P.D. Page
8110	World Without Borders	1-17-45	2269

WARNER—VITAPHONE

TECHNICOLOR SPECIALS

(Average 19 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1001	Let's Go Fishing	10-21-44	2167
1002	Beachhead to Berlin	1-6-45	2227
1003	Pledge to Bataan	2-3-45	2290
1004	Coney Island Honeymoon	6-9-45	2487
1005	America the Beautiful		....

FEATURETTES

(Average 18 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1101	I Am an American	12-26-44	2206
1102	Proudly We Serve	9-23-44	2130
1103	Once Over Lightly	10-14-44	2167
1104	I Won't Play	11-11-44	2174
1105	Nautical but Nice	12-2-44	2227
1106	Congo	2-17-45	2338
1107	Navy Nurse	3-3-45	2351
1108	It Happened in Springfield	4-28-45	2382
1109	Are Animals Actors?	3-31-45	2363
1110	Law of the Badlands	4-14-45	2394
1111	Plantation Melodies	5-12-45	2446
1112	Learn and Live	7-7-45	....

SPORTS PARADE (Color)

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1501	California Here We Are	12-16-44	2227
1502	Birds and Beasts Were There	12-30-44	2240
1503	Glamour in Sports	1-13-45	2282
1504	Bikes and Skis	2-10-45	2298
1505	Cuba Calling	3-10-45	2351
1506	Swimcapades	4-7-45	2394
1507	Water Babies	5-19-45	2426
1508	Mexican Sea Sports	6-2-45	2466
1509	Bahama Sea Sports	6-19-45	2511
1510	Flivver Flying	6-30-45	....

MELODY MASTER BANDS

(Average 9 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1601	Bob Wills & His Texas Playboys	9-2-44	2122
1602	Listen to the Bands	10-7-44	2167
1603	Harry Owens & His Royal Hawaiians	11-4-44	2174
1604	Sonny Dunham & Orchestra	11-25-44	2183
1605	Jammin' the Blues	12-16-44	2167
1606	Rhythm of the Rhumba	1-27-45	2282
1607	Musical Mexico	3-24-45	2363
1608	Circus Band	5-5-45	2446
1609	Bands Across the Sea	6-23-45	2511
1610	Yankee Doodle Daughters	7-21-45	....

BLUE RIBBON HIT PARADE (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1301	Let It Be Me	9-16-44	2122
1302	September in the Rain	9-30-44	2130
1303	Sunday Go to Meeting Time	10-28-44	2167
1304	I Love to Singa	11-18-44	2174
1305	Plenty of Money and You	12-9-44	2183
1306	Fella With a Fiddle	1-20-45	2183
1307	When I Yoo Hoo	2-24-45	2298
1308	I Only Have Eyes for You	3-17-45	2363
1309	Ain't We Got Fun	4-21-45	2394
1310	I'm a Little Big Shot Now		....
1311	Speakin' of the Weather	7-21-45	....

MERRIE MELODIES CARTOONS (Color)

(Average 7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
9720	Odor-able Kitty	1-6-45	2240

1944-45

Prod. No.	Title	Rel. Date	P.D. Page
1701	Draftee Daffy	1-27-45	2282
1702	Trap Happy Porky	2-24-45	2208
1703	Life with Feathers	3-24-45	2363
1704	Behind the Meatball	4-7-45	2382
1705	Ain't That Ducky	5-19-45	2446
1706	Gruesome Twosome	5-26-45	2446
1707	Tale of Two Mice	6-30-45	2487
1708	Wagon Heels	7-28-45	....

"BUGS BUNNY" SPECIALS (Color)

(7 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1721	Herr Meets Hare	1-13-45	2282
1722	Unruly Hare	2-10-45	2298
1723	Hare Trigger	5-5-45	2394
1724	Hare Conditioned		....

VITAPHONE VARIETIES

(Average 10 Minutes)

Prod. No.	Title	Rel. Date	P.D. Page
1401	Their Dizzy Day	9-2-44	2114
1402	Ski Whizz	10-7-44	2167
1403	Outdoor Living	11-4-44	2174
1404	Overseas Roundup	3-17-45	2363
1405	Overseas Roundup No. 2	5-26-45	2446
1406	Overseas Roundup No. 3	7-14-45	2466

OFFICIAL WAC FILMS

Title	P.D. Page
Target Japan	2167
V.I—Robot Bomb	2183
Brought to Action	2269
What's Your Name	2282
Seeing Them Through	2351
A Story With Two Endings	2363
The Enemy Strikes	2374
Fury in the Pacific	2394
Watchtower Over Tomorrow	2394
All-Star Bond Rally	2415
San Pietro	2351
Golden Glory	2446
Target Tokyo	2466
Two Down and One to Go	2466
On to Tokyo	2487
To the Shores of Iwo Jima	2487

BRITISH MINISTRY OF INFORMATION

Title	P.D. Page
Naples at War	1946
The Volunteer	2258

CANADIAN NATIONAL FILM BOARD

Title	P.D. Page
Hen Hop	1982
UNRRA	1982
A Friend for Supper	2206

MISCELLANEOUS

Title	P.D. Page
Moscow Circus (Artkino)	2139
Cossacks on the Danube (Artkino)	2139
Before They Are Six (Pictorial Films)	2139
Labor Front (Brandon Films)	2206
57,000 Nazis in Moscow (Artkino)	2206
Jobs After the War (Newsreel Dist.)	2206
Stars of Tomorrow (Artkino)	2351
Cap'n Cub (Film Classics)	2415
Peace Builders (Brandon Films)	2446
Marshal Stalin's Report (Artkino)	2446

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
6120	Black Arrow (15 episodes)	10-20-44	2167
6140	Brenda Starr, Reporter (13 episodes)	1-26-45	2282
6160	The Monster and the Ape (15 episodes)	4-20-45	2415

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
481	Zorro's Black Whip (12 episodes)	12-16-44	2174
482	Manhunt of Mystery Island (15 episodes)	3-8-45	2363
483	Federal Operator 99 (12 episodes)	7-7-45	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
9781	Raiders of Ghost City (13 episodes)	7-25-44	2054
9681	Mystery of the River Boat (13 episodes)	10-24-44	2167
9581	Jungle Queen (13 episodes)	1-23-45	2227
9881	The Master Key (13 episodes)	4-25-45	2415

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2512-2513, issue of June 23, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2500, issue of June 16, 1945.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	82m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	....
Affairs of Susan, The	Para.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2455
Agitator, The (British)	Br. Natl.-Anglo	....	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	....	....
Alaska	Mono.	....	Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	2406
Along Came Jones (1945-46)	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2511	2278	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	....	....	....	2142	....
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Angel Comes to Brooklyn, An	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	....	....	2384	....
Animal Kingdom, The (1945-46)	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Not Set	....	....	....	2418	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Not Set	....	....	....	2467	....
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	2242	....
Back to Bataan (formerly Invisible Army)	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	....
Bandit of Sherwood Forest (col.)	Col.	....	Cornel Wilde-Anita Louise	Not Set	....	....	....	2434	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Beautiful Cheat, The (formerly It's Never Too Late)	Univ.	....	Noah Beery, Jr.-Bonita Granville	July 20,'45	....	....	....	2384	....
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	79m	June 16,'45	2498	2250	....
Behind City Lights	Rep.	....	Lynne Roberts-William Terry	Not Set	....	....	....	2418	....
Bell for Adano, A (1945-46)	20th-Fox	....	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2510	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	....
Bells of St. Mary's, The (1945-46)	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	....	....	....	2434	....
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	2455
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	2406
Bewitched (formerly Alter Ego)	MGM	....	Phyllis Thaxter-Edmund Gwenn	Not Set	66m	June 23,'45	2510	2310	....
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Apr. 27,'45	59m	....	....	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The (1945-46)	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Blithe Spirit (British)	Two Cities-GFD	....	Rex Harrison-Constance Cummings	Not Set	96m	Apr. 28,'45	2425	....	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2394	2142	2342
Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	....	....	....	2403	....
Blonde Ransom	Univ.	9042	Donald Cook-Virginia Grey	June 15,'45	68m	June 9,'45	2486	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	94m	May 5,'45	2433	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2342
Bon Voyage (1945-46)	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
Boston Blackie's Rendezvous	Col.	....	Chester Morris-Nina Foch	July 5,'45	....	....	....	2467	....
Both Barrels Blazing	Col.	6207	Charles Starrett	May 17,'45	58m	May 26,'45	2465	2403	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 1,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	....	Dennis O'Keefe-Helen Walker	Apr. 7,'45	79m	Mar. 17,'45	2361	2142	....
Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	....
Bring on the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	2455
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lillyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	....
CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350	....	....
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....
Captain Eddie (1945-46)	20th-Fox	....	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2509	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Not Set	....	....	....	2353	....

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Captain Tugboat Annie	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set	....	....	....	2403	....
Caribbean Mystery (1945-46)	20th-Fox	....	James Dunn-Sheila Ryan	Sept.,'45	....	....	....	2366	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	....	....
Cheaters, The	Rep.	....	Joseph Schildkraut-Billie Burke	Not Set	....	....	....	2454	....
Checkmate	PRC	....	Dick Fraser-Cy Kendall	Not Set	....	....	....	2467	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	....
China's Little Devils	Mono.	..	Harry Carey-Paul Kelly	May 12,'45	75m	May 5,'45	2433	1994	....
Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	....	....	2142	....
Cinderella Jones (1945-46)	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	65m	....	....	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	....
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Blimp (British) (color)	UA	....	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	....	....
Col. Effingham's Raid ('45-'46)	20th-Fox	....	Charles Coburn-Joan Bennett	Nov.,'45	....	....	....	2259	....
Come Out Fighting	Mono.	....	Leo Gorcey-Huntz Hall	Sept. 14,'45	....	....	....	2366	....
Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	....
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	....
Corpus Christi Bandits	Rep.	465	Allan Lane-Helen Talbot	Apr. 20,'45	55m	May 12,'45	2445	2353	....
Counter-Attack	Col.	6006	Paul Muni-Marguerite Chapman	Apr. 26,'45	89m	Apr. 7,'45	2393	2216	2455
Cowboy and the Lady (R.)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	....
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	....
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	2455
Crimson Canary, The	Univ.	....	Noah Beery, Jr.-Lois Collier	Not Set	....	....	....	2467	....
Cross My Heart (1945-46)	Para.	....	Betty Hutton-Sonny Tufts	Not Set	....	....	....	2418	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Intruder, The	PRC	....	Charles Arnt-Veda Ann Borg	Not Set	....	....	....	2418	....
Dangerous Journey	20th-Fox	504	Burma travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	89m	Nov. 4,'44	2165	1983	2455
Dawn Over France (French)	Famous Int.	....	Raimu-Berval	Mar. 15,'45	72m	Mar. 31,'45	2382	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	....
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2338	2250	2455
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	....
Devotion (1945-46)	WB	....	Olivia de Havilland-Ida Lupino	Not Set	....	....	....	2216	....
Diamond Horseshoe (color)	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	....
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 2,'45	72m	Mar. 17,'45	2361	2166	2455
Divorce	Mono.	....	Kay Francis-Bruce Cabot	June 22,'45	71m	May 26,'45	2465	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Dolly Sisters, The (color) (1945-46)	20th-Fox	....	Betty Grable-John Payne	Nov.,'45	....	....	....	2384	....
Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Dragonwyck (color) ('45-'46)	20th-Fox	....	Gene Tierney-Vincent Price	Dec.,'45	....	....	....	2403	....
Duel in the Sun (color)	UA	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2366	....
Duffy's Tavern (1945-46)	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	....	....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	413	Dennis O'Keefe-Constance Moore	Apr. 5,'45	91m	Mar. 10,'45	2349	2242	2455
Early to Wed	MGM	....	Lucille Ball-Van Johnson	Not Set	....	....	....	2366	....
East Side of Heaven (Reissue)	Univ.	....	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
Easy to Look At	Univ.	....	Gloria Jean-Kirby Grant	Not Set	....	....	....	2418	....
1812 (Russian)	Artkino	....	War feature	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	2455
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	....	....	2279	....
Enchanted Voyage, The (1945-46)	20th-Fox	....	John Payne-June Haver	Feb.,'46	....	....	....	2499	...
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	59m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 8,'44	2181	2166	....
Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	....
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	May 19,'45	2453	2310	....
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	Apr. 28,'45	2426	2007	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2406
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	....
Fairy Tale Murder	Univ.	....	Gloria Jean-John Qualen	Not Set	....	....	....	2279	....
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	2406
Falcon in San Francisco, The	RKO	....	Tom Conway-Rita Corday	Not Set	....	....	....	2366	....
Fallen Angel (1945-46)	20th-Fox	....	Alice Faye-Dana Andrews	Dec.,'45	....	....	....	2454	....
Fanny by Gaslight (Br.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	61m	Apr. 7,'45	2394	2230	....

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Fatal Witness, The	Rep.	....	Evelyn Ankers-Richard Fraser	Not Set	....	....	....	2467	....
Fighting Guardsman, The	Col.	5010	Willard Parker-Anita Louise	May 24,'45	84m	....	....	2278	....
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	2455
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Man Into Tokyo	RKO	....	Tom Neal-Barbara Hale	Not Set	....	....	....	2366	....
Flame of the Barbary Coast	Rep.	415	John Wayne-Ann Dvorak	May 28,'45	91m	Apr. 21,'45	2413	1994	....
Flame of the West	Mono.	....	Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	....
Flight from Folly (British)	WB	....	Pat Kirkwood-Hugh Sinclair	Not Set	94m	Feb. 24,'45	2330	....	....
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	....
Forever Yours (formerly They Shall Have Faith)	Mono.	....	Gale Storm-Johnny Mack Brown	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	....
For the Love of Rusty (formerly Rusty)	Col.	....	Ted Donaldson-Conrad Nagel	Not Set	....	....	....	2467	....
● For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	2455
Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	....
GAME of Death, A (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	....	....	....	2384	....
Gangs of the Waterfront	Rep.	....	Robert Armstrong-Stephanie Bachelor	Not Set	....	....	....	2403	....
Gangsters' Den	PRC	....	Buster Crabbe-Al St. John	June 14,'45	55m	Mar. 10,'45	2350	....	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	....
Gay Nineties, The (formerly Sunbonnet Sue)	Mono.	....	Gale Storm-Phil Reagan	Not Set	....	....	....	2454	....
Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	....
George White's Scandals	RKO	525	Joan Davis-Jack Haley	Block 5	....	....	....	2366	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....
Girl on the Spot	Univ.	....	Lois Collier-Jess Barker	Not Set	....	....	....	2467	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
Girls of the Big House	Rep.	....	Lynne Roberts-Richard Powers	Not Set	....	....	....	2467	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	88m	Mar. 3,'45	2338	2203	2406
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sep. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan. 20,'45	2277	2250	....
Great John L., The	UA	....	Linda Darnell-Greg. McClure	May 25,'45	96m	June 9,'45	2485	2093	....
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	121m	Dec. 9,'44	2213	1983	2406
Guest Wife	UA	....	Claudette Colbert-Don Ameche	Not Set	....	....	....	2259	....
Gun Smoke	Mono.	....	Johnny Mack Brown	Mar. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	2455
Harvey Girls, The	MGM	....	Judy Garland-John Hodiak	Not Set	....	....	....	2354	....
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color)	UA	....	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	2455
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2406
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	....	....	2259	....
Her Lucky Night	Univ.	9021	Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	63m	Feb. 3,'45	2298	2250	....
He Snoops to Conquer (British)	Col.	....	George Formby	Not Set	103m	Dec. 30,'44	2249	....	....
Hi, Beautiful	Univ.	9031	Martha O'Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	....	Edward Arnold-Frances Rafferty	Not Set	....	....	....	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hold That Blonde (1945-46) (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	....	....	2259	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Apr. 25,'45	58m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner stars revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead	Univ.	9028	Allan Jones-Grace McDonald	May 11,'45	60m	May 5,'45	2433	2278	....
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	78m	Apr. 7,'45	2393	1715	....
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	2455
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	....
I Live in Grosvenor Square (Br.)	ABC-Pathe	....	Anna Neagle-Rex Harrison	Not Set	114m	June 23,'45	2510	....	....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	....
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	85m	Dec. 23,'44	2237	1913	2455
I'll Remember April	Univ.	9027	Gloria Jean-Kirby Grant	Apr. 13,'45	63m	Apr. 21,'45	2415	2230	....
I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....
Imitation of Life (Reissue)	Univ.	....	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	....	....	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	....
In Old New Mexico	Mono.	....	Johnny Mack Brown	May 19,'45	62m	....	....	2354	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Block 6	....	....	....	2216	....

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It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2455
It's in the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	87m	Feb. 17,'45	2317	2230	....
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	....	John Loder-Jane Randolph	Not Set	....	....	....	2279	....
Johnny Angel	RKO	....	George Raft-Signe Hasso	Block 6	....	....	....	2259	....
Jubilee (Russian)	Artkino	....	Comedy feature	Feb. 21,'45	40m	Mar. 10,'45	2350	....	....
Jungle Captive	Univ.	....	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	....
Junior Miss (1945-46)	20th-Fox	....	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2497	2403	....
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	2455
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2455
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Not Set	....	....	....	2353	....
Kitten on the Keys ('45-'46)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Jan.,'46	....	....	....	2499	....
Kitty (1945-46)	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
LADIES in the Green Hats (French)	Brill	....	French feature	Apr. 4,'45	93m	Apr. 28,'45	2426	....	....
Lady Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	64m	Mar. 31,'45	2381	2354	....
Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Not Set	....	....	....	2403	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
Leave Her to Heaven (1945-46)	20th-Fox	....	Gene Tierney-Cornel Wilde	Mar.,'46	....	....	....	2499	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	May 20,'45	56m	June 9,'45	2485	2403	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The (1945-46)	Para.	....	Ray Milland-Jane Wyman	Not Set	....	....	....	2242	....
Love, Honor and Goodbye	Rep.	....	Virginia Bruce-Victor McLaglen	Not Set	....	....	....	2454	....
Love Letters (1945-46)	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2230	....
MADONNA of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....
Main Street Girl	Mono.	....	Doris Merrick-Eddie Quillan	June 1,'45	....	....	....	2418	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Mama Loves Papa	RKO	....	Leon Errol-Elisabeth Risdon	Not Set	....	....	....	2403	....
Man from Morocco, The (British)	ABPC-Pathe	....	Anton Walbrook-Margaretta Scott	Not Set	115m	Mar. 17,'45	2362	....	....
Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	....	....	....	2418	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,44	2150	1747	2406
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	65m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage (Russian)	Artkino	....	Comedy feature	Feb. 21,'45	47m	Mar. 10,'45	2350	....	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marshal of Laredo	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	....	....	2467	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Marthe Richard (Fr.)	Brill-Rosner	....	Erich von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Apr. 14,'45	2401	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2455
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Melody Ranch (Re-release)	Rep.	5301	Gene Autry	Apr. 15,'45	84m	Nov. 23,'40	2477	....	....
Men in Her Diary	Univ.	....	Jon Hall-Louise Allbritton	Not Set	....	....	....	2467	....
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mexicana	Rep.	....	Constance Moore-Tito Guizar	Not Set	....	....	....	2499	....
Mildred Pierce (1945-46)	WB	....	Joan Crawford-Jack Carson	Not Set	. ..	....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
Missing Corpse, The	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	62m	Apr. 28,'45	2426	2354	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle's (1945-46)	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	....	....	2216	....
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	2455
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carrillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Most Dangerous Game, The	RKO	....	John Loder-Audrey Long	Not Set	....	....	....	2384	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	93m	Sept. 23,'44	2110	....	2406
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	June 8,'45	95m	Apr. 14,'45	2041	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2455
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	2455
Musicians of Heaven (French)	English	....	Michele Morgan-Rene Lefevre	Feb. 28,'45	94m	Mar. 17,'45	2362	....	....
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	....	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	....
My Reputation (1945-46)	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	....
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218

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NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block I	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	521	Mickey Rooney-Jackie Jenkins	Apr.,'45	123m	Dec. 9,'44	2213	1763	2455
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	....	2455
Naughty Nineties, The	Univ.	....	Abbott and Costello	July 6,'45	67m	June 23,'45	2510	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	....	....	2279	....
Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	....
Nobody Lives Forever ('45-'46)	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block I	113m	Oct. 7,'44	2129	1826	2406
Northwest Mounted Police (Reissue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
Now It Can Be Told ('45-'46)	20th-Fox	....	William Eythe-Lloyd Nolan	Oct.,'45	....	....	....	2499	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	....	....	2186	....
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	2406
Of Human Bondage (1945-46)	WB	....	Paul Henreid-Eleanor Parker	Not Set	....	....	....	2093	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Dream	Univ.	....	Robert Paige-Susanna Foster	Not Set	....	....	....	2434	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Exciting Night	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	....
One Heavenly Night (R.)	Film Classics	....	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993	....	....
On Stage, Everybody	Univ.	....	Jack Oakie-Peggy Ryan	July 13,'45	....	....	....	2499	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block I	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	....	....	....	2230	....
Out of the Night (reviewed as Strange Illusion)	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	....
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Not Set	....	....	....	2454	....
Passionate Ghost, The (formerly The Amorous Ghost)	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	....	....	2366	....
Patrick the Great	Univ.	9011	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	....
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	....	Kirby Grant-Lois Collier	June 22,'45	60m	June 9,'45	2486	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	May 2,'45	58m	Apr. 7,'45	2394	2279	....
Phantom Speaks, The	Rep.	433	Richard Arlen-Lynn Roberts	May 10,'45	68m	Apr. 21,'45	2414	2354	....
Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2455
Pillow of Death	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	....	....	2454	....
Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
Place of One's Own, A (Br.)	Gains.	....	Margaret Lockwood-James Mason	Not Set	97m	Apr. 21,45	2414	....	....
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	May 5,'45	2434	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2455
Pride of the Marines (1945-46) (formerly This Love of Ours)	WB	....	John Garfield-Eleanor Parker	Not Set	....	....	....	2250	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block I	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Rebel, The (Mexican)	Clasa-Mohme	....	Jorge Negrete	Mar. 9,'45	112m	Mar. 24,'45	2374	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Renegades of the Rio Grande	Univ.	9084	Rod Cameron-Fuzzy Knight	June 1,'45	....	....	....	2454	....
Return of the Durango Kid	Col.	6206	Charles Starrett-Jean Stevens	Apr. 19,'45	57m	May 5,'45	2434	2366	....
Return of the Vikings (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1530	....
Rhythm Roundup	Col.	....	Ken Curtis-Cheryl Walker	June 7,'45	....	....	....	2434	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	....	....	2166	....
Road to Alcatraz	Rep.	....	Robert Lowery-Jane Storey	Not Set	....	....	....	2418	....
Road to Utopia (1945-46)	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Rockin' in the Rockies	Col.	6222	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	67m	....	....	2354	....
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	2455
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	....
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	2455
Rustlers of the Badlands	Col.	....	Charles Starrett-Sally Bliss	Not Set	....	....	....	2418	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	....
Saddle Serenade	Mono.	....	Jimmy Wakely-Lee White	Not Set	....	....	....	2434	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	....
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	....
San Antonio (color) (1945-46)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	....	2216	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	56m	June 16,'45	2498	2467	....
Saratoga Trunk (1945-46)	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....
Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	May 5,'45	65m	Apr. 28,'45	2425	2354	....
Scotland Yard Investigator	Rep.	....	Sir Aubrey Smith-Erich von Stroheim	Not Set	....	....	....	2467	....
Secret Mission (British)	English	....	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	....
See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Date Page*
Senorita from the West	Univ.	....	Allan Jones-Bonita Granville	Not Set	....	....	....	2418	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	....
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 19,'45	60m	Jan. 20,'45	2278	2230	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	....
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	Feb. 28,'45	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	66m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'44	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Silver Fleet, The	PRC	....	Ralph Richardson	June 15,'45	62m	Mar. 20,'43	2401	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	July 20,'44	174m	July 22,'44	2095	1635	2218
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Block 6	....	....	....	2354	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	....
●Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of Old Wyoming (formerly In Old Wyoming)	PRC	....	Eddie Dew-Jennifer Holt	Not Set	....	....	....	2454	....
Song of the Range	Mono.	....	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	9040	Nancy Kelly-William Gargan	Apr. 20,'45	65m	Apr. 14,'45	2402	2278	....
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2455
Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	....
Southerner, The	UA	....	Zachary Scott-Betty Field	May 18,'45	91m	May 5,'45	2433	2216	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Block 6	....	....	....	2259	....
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	....
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsav	Feb. 10,'45	63m	Feb. 17,'45	2317	....	....
Spider, The (1945-46)	20th-Fox	....	Richard Conte-Faye Marlowe	Mar.,'46	....	....	....	2499	....
Sporting Chance, A	Rep.	420	Jane Randolph-John O'Malley	June 4,'45	....	....	....	2403	....
Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	....
State Fair (color) (1945-46)	20th-Fox	....	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	....	....	....	2434	....
Steppin' in Society	Rep.	418	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	....
Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	108m	June 23,'45	2509	2250	....
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	....
Strange Confession	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	....	....	2454	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	June 15,'45	56m	Apr. 21,'45	2414	....	....
Strawberry Roan (Br.)	Br. Natl.-Anglo	....	Billy Hartnell-Carol Raye	Not Set	78m	Mar. 17,'45	2362	....	....
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	2455
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunbonnet Sue	Mono.	....	Gale Storm-Phil Regan	Not Set	....	....	....	2454	....
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2406
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	2455
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	....
Swingin' on a Rainbow	Rep.	....	Brad Taylor-Jane Frazee	Not Set	....	....	....	2403	....
Swing Out, Sister	Univ.	9033	Rod Cameron-Arthur Treacher	May 18,'45	60m	May 5,'45	2434	2259	....
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2406
Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	....
Tell It to a Star	Rep.	....	Robert Livingston-Ruth Terry	Not Set	....	....	....	2403	....
Ten Cents a Dance	Col.	6029	Jane Frazee-Jimmy Lloyd	June 7,'45	60m	June 16,'45	2498	2366	....
Texas Manhunt	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	....	....	2467	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	....
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	....	....	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445	....	....
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	2406
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2406
32 Rue de Montmarte (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	....	....
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	2406
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27'45	2290	2203	....
Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	....
Thousand and One Nights, A (col.)	Col.	....	Cornell Wilde-Evelyn Keyes	July 12,'45	95m	June 16,'45	2499	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	81m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	2455
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	....	....
Three in the Saddle	PRC	....	Tex Ritter-Dave O'Brien	June 29,'45	60m	June 23,'45	2511	2434	....
Three Strangers (1945-46)	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set	....	....	....	2366	....
Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	58m	June 16,'45	2498	2353	....
Thrill of a Romance (color)	MGM	....	Esther Williams-Van Johnson	Not Set	105m	May 26,'45	2465	2203	....
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	2455
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	....
Tiger Woman, The	Rep.	....	Adele Mara-Kane Richmond	Not Set	....	....	....	2467	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2406
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	85m	Dec. 23,'44	2237	2007	2406
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2406
Too Young to Know (1945-46)	WB	....	Faye Emerson-Zachary Scott	Not Set	....	....	....	2384	....
Topeka Terror	Rep.	464	Allan Lane-Linda Stirling	Jan. 26,'45	55m	Jan. 27,'45	2200	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	2455
Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	63m	....	....	2418	....
Twice Blessed	MGM	....	Lee & Lynn Wilde-James Craig	Not Set	77m	June 2,'45	2477	2354	....
Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast (1945-46)	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	....	....	1923	....
UNCLE Harry	Univ.	....	George Sanders-Ella Raines	Aug. 3,'45	....	....	....	2499	....
Under Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
Ural Front, The (Russian)	Artkino	....	War feature	June 6,'45	84m	June 23,'45	2510	....	....
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	2455
VALLEY of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	....
Vampire's Ghost, The	Rep.	434	John Abbott-Peggy Stewart	May 21,'45	59m	Apr. 21,'45	2414	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color) (1945-46)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	....	....	2242	....
WAIT for Me (Russian)	Artkino	....	Feature dubbed in English	Mar. 17,'45	79m	Mar. 24,'45	2374	....	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	....	....	2242	....
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Waterloo Road (British)	Gains.-GFD	....	John Mills-Stewart Granger	Not Set	76m	Feb. 24,'45	2330	....	....
Wave, a Wac, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	....
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	....	....	2242	....
Welcome, Mr. Washington (Br.)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	....	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
Where Do We Go from Here? (color)	20th-Fox	526	Fred MacMurray-Joan Leslie	June,'45	77m	May 26,'45	2465	2131	....
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	55m	....	....	2186	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	....	....	....	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
Wildfire	Tansy	....	Bob Steele-Sterling Holloway	Not Set	....	....	....	2250	...
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	....	.
Wild Horse Phantom	PRC	....	Buster Crabbe-Al. St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	....
Wilson (color)	20th-Fox	530	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
Without Love	MGM	522	Katharine Hepburn-Spencer Tracy	May,'45	111m	Mar. 24,'45	2373	2242	....
Woman in Green, The	Univ.	....	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Wonder Man (color)	RKO	552	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	....
World Owes Me a Living, The (British)	Br. Natl.-Anglo	....	David Farrar-Judy Campbell	Not Set	90m	Mar. 17,'45	2362	....	....
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	....
YOLANDA and the Thief	MGM	....	Fred Astaire-Lucille Bremer	Not Set	....	....	....	2354	....
You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	....	....	....	2354	....
You Can't Do Without Love (Br.)	Col.	....	Vera Lynn-Donald Stewart	July 26,'45	....	....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Not Set	....	....	....	2454	....
Youth on Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
ZIEGFELD Follies (color)	MGM	....	MGM Contract Stars	Not Set	....	....	....	1913	....
Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....
Zoya (Russian)	Artkino	....	War feature	Apr. 14,'45	85m	Apr. 21,'45	2415	....	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2500.

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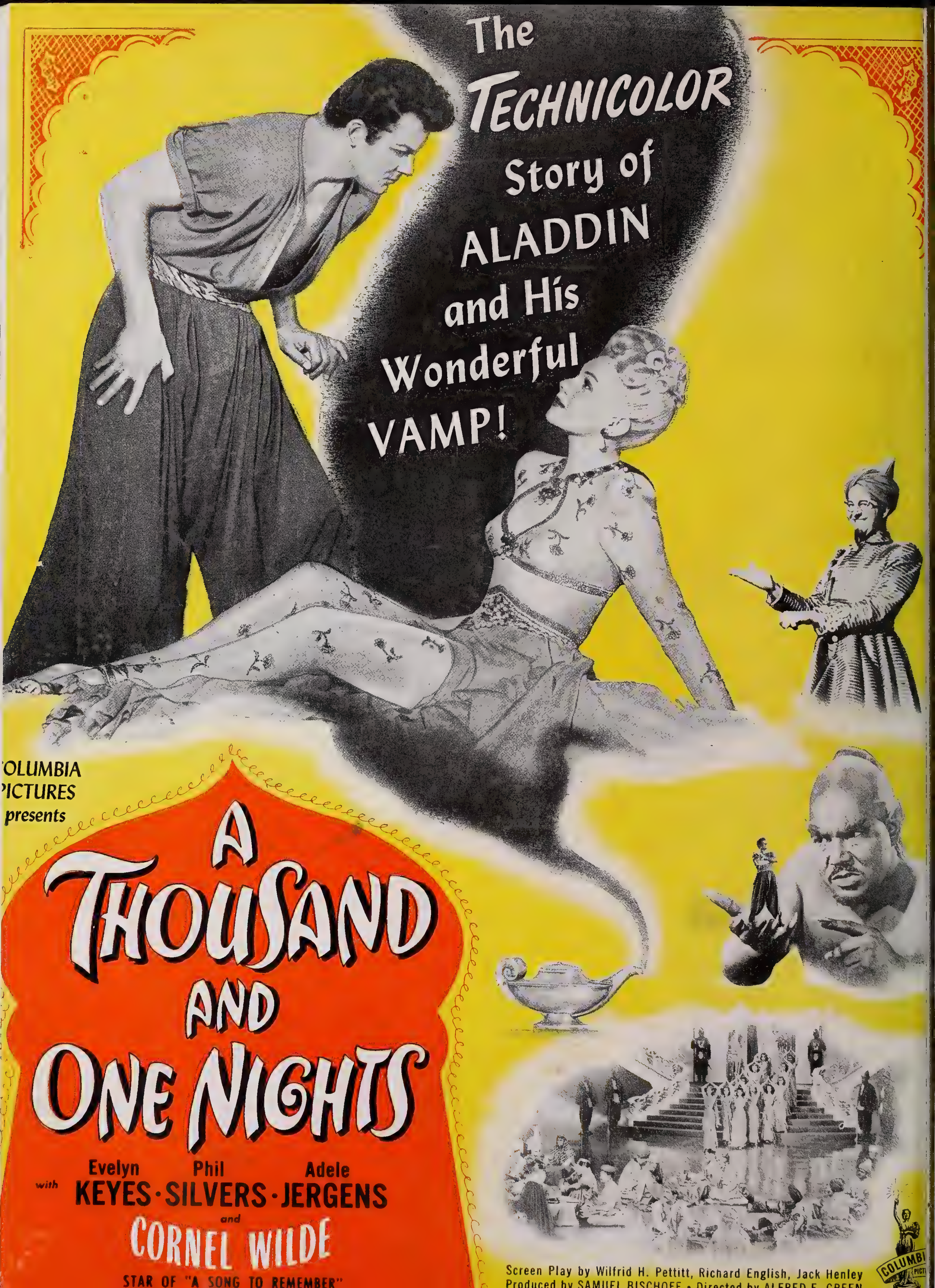

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Screen Play by Wilfrid H. Pettitt, Richard English, Jack Henley
Produced by SAMUEL BISCHOFF • Directed by ALFRED E. GREEN

FILE
NOT

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

Rhapsody in Blue
Blonde from Brooklyn
The Way to the Stars
Wildfire

SHORT SUBJECTS GIVE DUALS RUN FOR PATRONS' MONEY

WHO OWNS WHAT IN LATIN AMERICA—A THEATRE MAP

RUSSIA LOOMS AS MAJOR COMPETITOR IN EUROPE

FEATURE RELEASES DOWN
24% IN FIVE WAR YEARS

—A Herald Graph

VOL. 159, NO. 13, JUNE 30, 1945

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come-hither look
Esther!"

"Don't peek now Van
but 130 million fans
are following you!"

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"Thrill Group!"

(3 FOR THE SUMMER CROWDS IN M-G-M's GROUP No. 12)

IRECT FROM FIVE GREAT WEEKS AT THE CAPITOL, N. Y.

NO. 1 "For extra playing time!" —SHOWMEN'S TRADE REVIEW

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LAURITZ MELCHIOR

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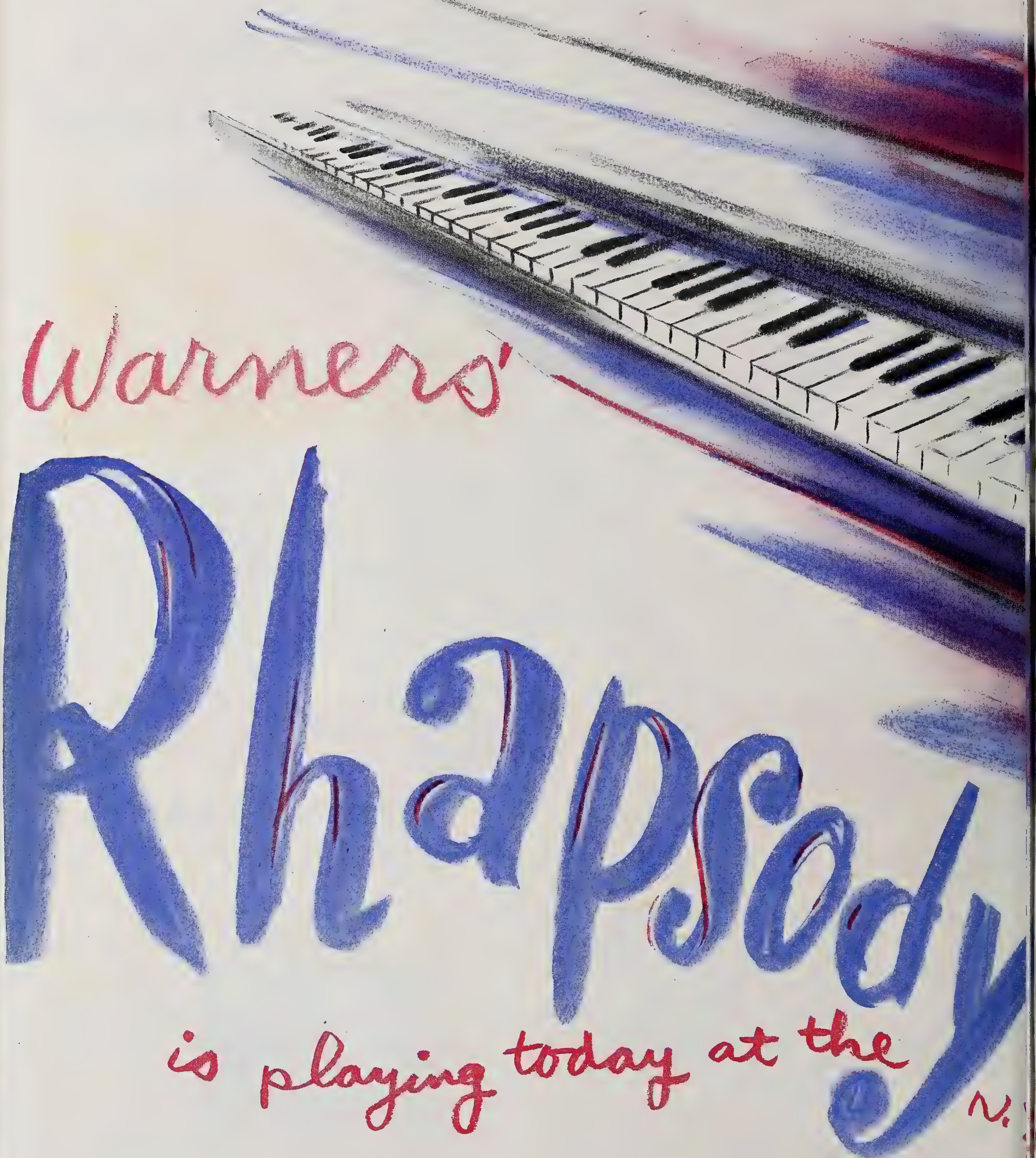
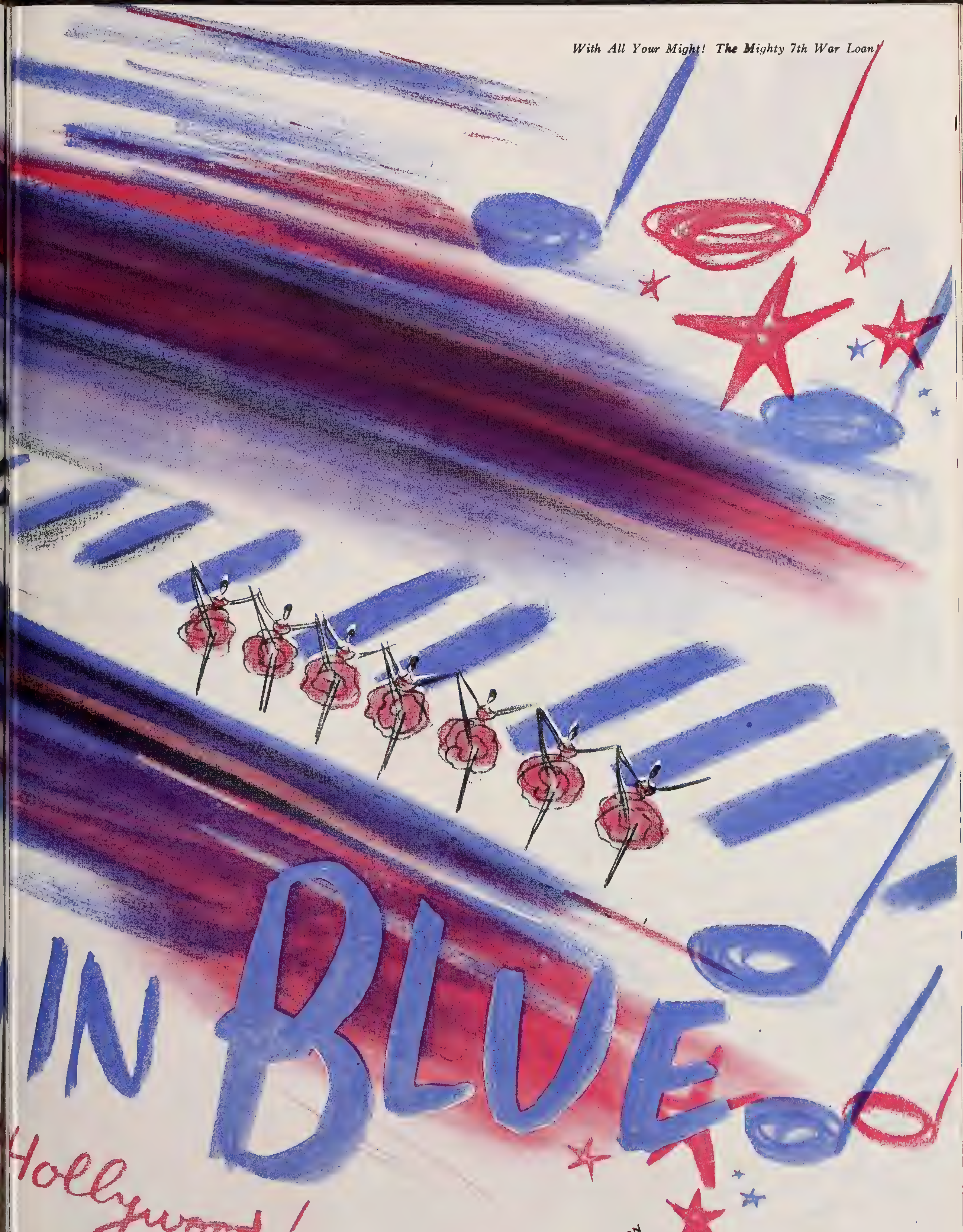

Warners'
Rhapsody
is playing today at the
N.

STARRING

ROBERT ALDA as George Gershwin
JOAN LESLIE as Julie Adams
ALEXIS SMITH as Christine Gilbert
CHARLES COBURN as Max Dreyfus
JULIE BISHOP as Lee Gershwin
ALBERT BASSERMAN as Professor Frank
MORRIS CARNOVSKY as Mr. Gershwin
ROSEMARY DE CAMP as Mrs. Gershwin
HERBERT RUDLEY as Ira Gershwin
EDDIE MARR as Buddy De Sylva
OSCAR LORAIN as Ravel

With All Your Might! The Mighty 7th War Loan!



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Walter Damrosch

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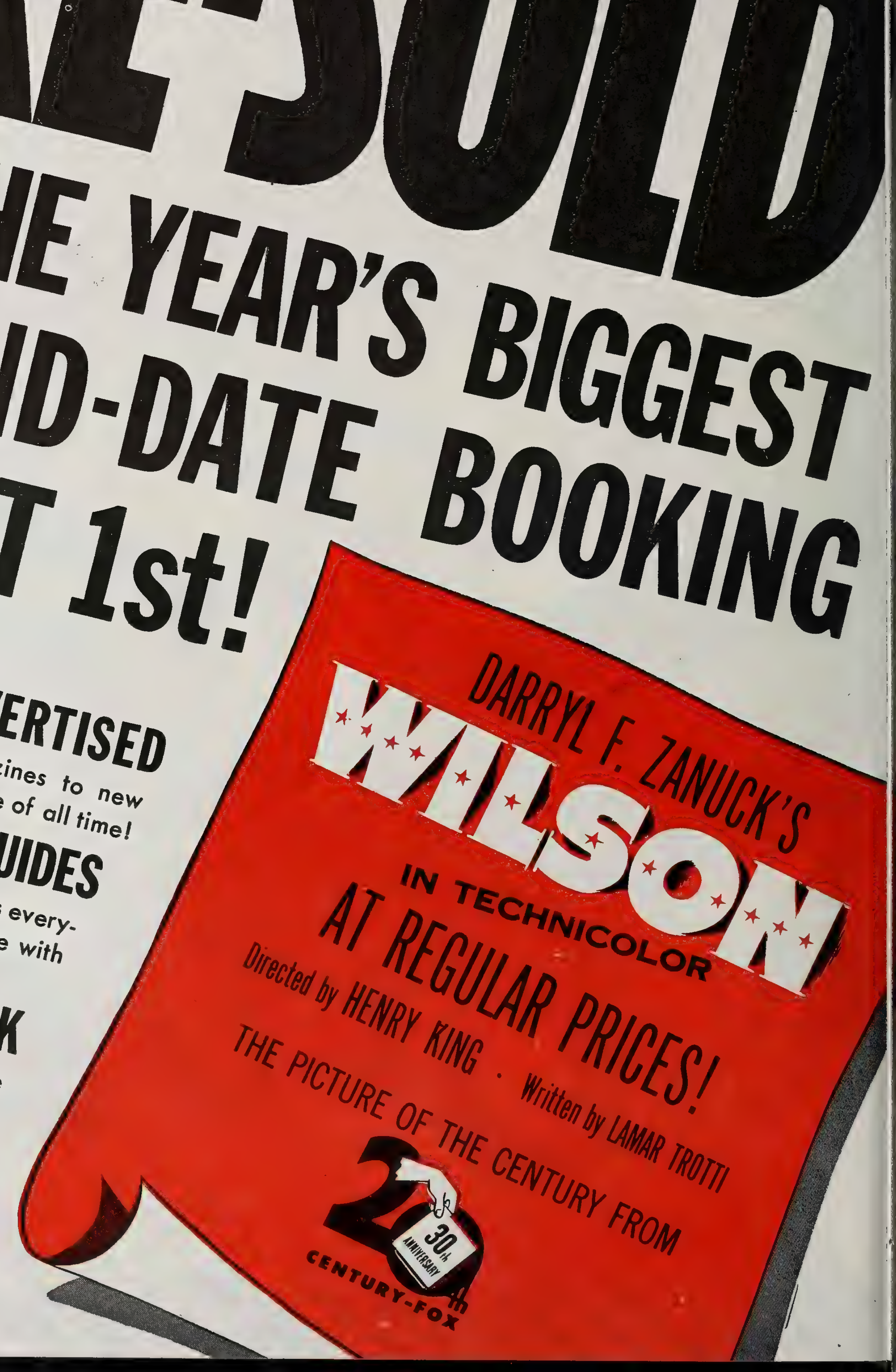

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AT REGULAR PRICES!

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THE PICTURE OF THE CENTURY FROM

SPEED TOTAL VICTORY!
THE MIGHTY 7th
WAR LOAN!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 159, No. 13

June 30, 1945

WAC & POLITICS

THIS motion picture industry, already surrounded by problems of complexity at home and abroad all over the world scene, is on the way to becoming variously committed and entangled in the web of devices of the ardent ideologists of the Office of War Information.

There have been minor traffickings before, and assorted little liaisons of the Left between cliques of the OWI and motion picture persons. Those have not the while committed the industry. They have been rather individual alignments.

Now, however, by the official intervention and Washington appearance of an official of the War Activities Committee, that organization gives the appearance of offering the industry's support to the expansive programs of the OWI, precisely at a time when its operations are under attentions in the Congress and elsewhere as an organization devoted more to political causes than the service of the war.

A fortnight ago Mr. Francis S. Harmon, executive vice-chairman of the War Activities Committee of the Motion Picture Industry, appeared in Washington before the Senate Appropriations Committee to urge the allowance of a budget of $45,000,000 requested by the OWI. The House had cut it to $18,000,000, for what it deemed sufficient reason and measure of the proper functioning of the bureau.

"This small appropriation," Mr. Harmon was quoted in reference to the forty-five millions of dollars, "enables the industry in its volunteer capacity to do a good job." The contention seems to have been that the OWI has in some fashion especially enabled the screen to serve the war. The plain fact is that the only pictures of either interest or merit bearing on the war causes are those which have come directly out of its reporting from fronts and scenes of action. The only necessary functions have been performed by combat cameramen and their directors and producers.

THE OWI might have made contribution by support of the industry's established newsreels, which could have done with some of those millions of feet of film which came out burdened with messages to the people who were already engaged in winning the war. The newsreels have the great fault, in the eyes of special pleaders, of being largely objective and attending to their own business, which is purveying report.

Mr. Harmon is reported as speaking highly of the OWI as a Government clearing agency. That means selection, a process for editors and showmen. A lot of that was exercised anyway, by exhibitors leaving the unsatisfactory shorts in the film cans.

That utterance before the Senate committee came, incidentally, just a few days before the take-off of the motion picture group, including Mr. Harmon, for an inspection of Europe and its battlefields as guests of the Army. It appears to have been arranged by a process reminiscent of the confidential quality of a Tammany meeting in a dark backroom. The list was made up of distinguished and important persons. It did not, however, hold the pattern of representation that might have been expected for this industry. Discussions were hush-hush, and persons who might properly have had a voice were even unaware of the project. There was no representation of the newsreels, which seem destined to go through the war holding the short end. There was no representation of the industry press, which has been so continuously functioning in support of the screen's war efforts, and which will continue so to function as long as there is a war cause.

Mr. George J. Schaefer has been chairman of the War Activities Committee since its inception. But those responsible for the selection of personnel for the inspection trip to Germany ignored that and at the same time ignored another—and eloquent—reason why Mr. Schaefer should have been included.

He alone would have been a father who had lost a son in the campaign to conquer the Germany that was to be visited.

Mr. Schaefer's son, a paratroop officer, is buried in a Normandy field, a sacrifice of D-Day.

■ ■ ■

"HAYS OFFICE" REVIEWS

THE book reviewers of the metropolitan press are giving extensive attention to Mr. Raymond Moley's new opus, "The Hays Office". Somewhat characteristically they are considerably more interested in presenting their own views, opinions and notions than in discussing the book under examination.

Most of the attention is given to the Production Code, to which it is clear they are unanimously, and sometimes violently, opposed.

The reviewers are not at all satisfied with the fact that the Code has met one of the motion picture's most grievous problems. Most of them refuse to be aware that it is actually a device of self-regulation. They object to the fact that the industry of the motion picture is concerned with business. Mr. Francis Hackett in the *New York Times* considers that the Code "offers not a solution but an evasion of every difficulty proposed by the little word, 'art'." It is to be noted that in the newspaper business book reviewers, and Mr. Hackett, too, seem to evade some of the aspects of "art" when reviewing such authors as Joyce and Farrell for the family trade.

The outstanding aspect of the book reviews of the lay press is that every reviewer presents himself as an expert on the subject matter of every book. It must be tedious to be so damned omniscient.

■ ■ ■

NOW, after his long absence, comes the name of Mr. Winfield Sheehan, again, with his production of the brave story of "Captain Eddie" for Twentieth Century-Fox. It is pleasant to reflect over the long Sheehan tradition, which started with a surge of box office way back at the feature dawn with "The Vampire", progressing through such imposing productions as "What Price Glory?", "Sunnyside Up", "The Cockeyed World", and the especially memorable "Cavalcade". An eventful three decades. —*Terry Ramsaye*

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FEATURES down 24% in five years, as war changes release patterns Page 16

ON THE MARCH — Red Kann discusses Donald Nelson and the SIMPP Page 18

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AGNEW sees new and greater opportunity for industry in world market Page 24

UNITED STATES will lead in open market in films, says Goodman Page 24

MAJOR companies drawing blueprints for new theatres in South America Page 25

DISTRIBUTORS establish high command for U. S. Decree suit trial Page 26

STETTINIUS praises role of the industry at San Francisco Conference Page 31

J. ARTHUR RANK tells Hollywood he has no Coast production plans Page 32

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Nelson Begins

DONALD NELSON, former Sears, Roebuck executive and former chairman of the War Production Board, this week entrained from Washington for Hollywood, where on Sunday he becomes president of the Society of Independent Motion Picture Producers.

Mr. Nelson will study the situation. He will also meet the producers. He indicated in Washington last week he would not say anything now.

The SIMPP's entrance into foreign markets is one of the subjects Mr. Nelson is expected to tackle immediately. There are also the questions of cooperation with the Motion Picture Producers and Distributors of America in foreign trade, cooperation with it in other matters, establishment and operation of offices in New York and Washington, and policy in the Government's anti-trust case against the major distributors, a case in which the SIMPP has supported the Government as a "friend of the court."

Meanwhile, from the president of an independent producing firm which prefers to stay with the MPPDA, the Hal Wallis Productions, came tribute to Mr. Nelson Monday. Said Joseph Hazen, in New York:

"I am most enthusiastic about the entry into the industry of a man of his calibre. I am sure his contributions will be constructive and that under his administration it will be seen that two trade organizations can work together for the advantage of both."

Continued Story

EIGHT months ago three soldiers sat down in Italy to watch Humphrey Bogart tough-guy his way through the then unreleased "Conflict." Half way through the film the soldiers had to leave the theatre. They were under a shelling and strafing attack. The three had liked what they saw of the picture and, war or no war, they fully intended to see the final clinch in the film. They sat down and wrote Bogart that they were not to be cheated out of seeing how the show ended. Recently discharged from the Army under the point system, the three men called on Bogart at the Warner Brothers studio and the star ran the film for them in one of the studio projection rooms. Eight months after they first saw the credit titles they saw the final fadeout.

New Era

CURRENT developments in the field of independent production portend a new era for the independent producer, in the opinion of Jesse L. Lasky. The producer, who arrived in New York last Friday, said at a trade conference at the Waldorf-Astoria Hotel Wednesday that immediately after the war many independents would start to build their own studios and that more mutually beneficial distribution agreements would be made between independents and major companies. "There will be a tremendous forward movement in this direction," he predicted.

Regarding the appointment of Donald M. Nelson as head of the Society of Independent Motion Picture Producers, Mr. Lasky observed that the newcomer's association with SIMPP would prove very valuable.

"Mr. Nelson is very constructive and his approach to the whole problem of the independent is excellent," he said.

With Mr. Lasky at the press interview was John Wayne, who will star in the Lasky production, "Thanks, God, I'll Take It from Here," a $1,250,000-budget film which will go before the cameras September 1.

Memories

SILENT film stars will be coming back—on the radio, in a new transcribed program now being recorded in Hollywood. The program is Nell Darlings's "Hollywood Diary." Miss Darling, a radio commentator, has been featuring such early screen luminaries as Chester Conklin, John Ince and Bryant Washburn.

Oriental Look-See

WITH WHAT it terms the "full cooperation of the Chinese Government and the Department of State," the home office publicity department of Republic Pictures Corporation in New York announces that H. S. Liu, of China prior to 1937, is making a study of motion picture production at the Republic studio in Hollywood. Born in China, Mr. Liu came to America and attended the University of Southern California. His wife, Lily, teaches Chinese to Army officers at the University of California in Berkeley. He has covered the editorial, art, transportation, property, construction, electric, wardrobe and production departments at Republic. He is spending his time now with Don H. Brown, associate producer, learning how to make pictures. Mr. Liu so far has studied three different types of pictures with Mr. Brown—a musical romance, a Western musical and a psychological mystery.

Precedent

SETTING a precedent in some-run awards last week, the American Arbitration Appeal Board ruled that a distributor "cannot offer in a small town where there are only two theatres, both first and second run to the same theatre."

The Board declared such a practice is "clearly unreasonable and a violation of the provisions of Section VI of the Consent Decree," which pertains to some-run. This ruling was a modification of the award made by the New Orleans motion picture tribunal in the some-run complaint of the Roy theatre, Mansura, La., operated by Benton Roy and filed against Twentieth Century-Fox, RKO, Warners and Paramount.

The arbitrator awarded the complainant "a proportionate part of first-run pictures in addition to those of second run." In its decision, the Appeal Board amended this by directing Twentieth Century-Fox to offer its product to the Roy in accordance with the some-run provisions of the Decree and dismissed the complaint as it related to RKO, Warners and Paramount.

Where It Counts

BEFORE he entered the service, Corporal Robert W. Cramblitt was projectionist at the Horn theatre in Baltimore. Home on furlough after more than three years overseas, Corp. Cramblitt was operator for his unit film shows all the way from the Alcan Highway in Canada to the south coast of Australia and then in the Philippines. His buddies hold him in high esteem for his handling of the projection apparatus, but he was rated still higher for his ability with pot and skillet. He insists he can make a dehydrated potato taste as good as the original, and that is his chief claim to Army fame!

ESTA SEMANA

Las PELICULAS CORTAS invaden el campo del programa doble; los distribuidores reportan un fuerte aumento en las programaciones de teatros de barrio.
Página 13

Los ESTRENOS han disminuido un 24% en los últimos cinco años. Véase la tabla indicando el total de estrenos, anual y mensual, de películas de largo metraje.
Página 16

Las GRANDES DESTRIBUIDORAS aumentan sus propiedades teatrales en la América Latina — Un mapa de exhibición
Página 25

Se vislumbra a RUSIA como un fuerte competidor de las grandes distribuidoras Americanas en el mercado de la postguerra Europea
Página 25

Los DISTRIBUIDORES montan su defensa en contra de la demanda antimonopolística de New York, y organizan un cuerpo central de abogados defensores.
Página 26

HOLLYWOOD despliega el tapete rojo para recibir a J. Arthur Rank, magnate de la cinematografía Británica, cuyas películas, según sus declaraciones, se inclinarán hacia los habitantes del oeste meridional.
Página 32

Normal Trend Worries

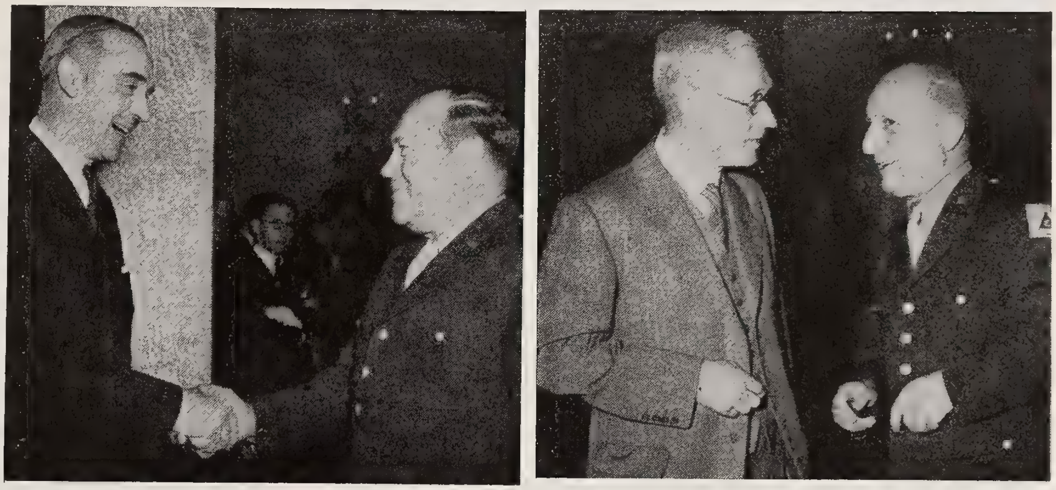
THE MOVE back to normalcy and away from emergency practice is causing some anxiety in at least one theatre area. The larger Cincinnati department and retail stores, which have maintained Monday business hours from 12:30 to 9 P.M. for the convenience of war workers are going back to their old hours of 9:45 A.M. to 5:45 P.M., "because the emergency which precipitated the odd hours no longer exists." Downtown theatre operators are concerned because evening shoppers often included the theatre in their expeditions.

How

WHEN the French wanted to know how to sell bonds they asked the United States Treasury. The Treasury sent a man who has worked closely with the motion picture industry in the War Loans, J. Edward Shugrue, director of the motion picture and special events section of the Treasury's War Finance Division. Mr. Shugrue has returned to Washington after two weeks in Paris. He told the French of the contribution the American film industry had made to the success of the Treasury drives. The French will sell bonds to finance a post-war reconstruction program.

Wardour Street Says Hello

[By radiofoto from QP London Bureau, courtesy of Kinematograph Weekly]



A WELCOME to Britain's shores was given American film industry leaders who arrived in London last week on the first leg of a tour of Europe, during which they will see business and social conditions. The welcome, by Britain's exhibitors and distributors, represented officially and jointly by the Cinematograph Exhibitors Association and the Kinematograph Renters Society, was held June 20, at the Grosvenor House, London.

In the picture at the top are Taylor Mills, OWI; Robert Wilby, exhibitor; Russell Holman, Paramount eastern production chief; F. W. Baker, KRS treasurer; Clifford Work, Universal vice-president; N. Peter Rathvon, RKO president.

Above, left, Major Reginald Baker, president of KRS, greets E. J. Mannix, MGM vice-president; right, G. H. Scarborough, president of CEA, chats with Barney Balaban, Paramount president.

Fun in Philadelphia

CITY and Federal amusement tax receipts for Philadelphia reflect the wartime prosperity enjoyed in that city by the amusement industry, according to figures released this week. The city's tax intake from theatres and sports events in 1944 amounted to $1,493,346. The 1940 receipts were $1,063,029. Federal tax receipts from film theatres, legitimate houses, sports, night clubs and cabarets indicated a similar rise in amusement spending on the part of Philadelphia's thousands of war workers. For 1941, receipts in the First Pennsylvania District of the Internal Revenue Bureau amounted to $1,830,544, compared to $4,722,544, an increase of 150 per cent, for 1944. Government income from cabaret taxes in 1941 was $66,958, compared with $506,876 in 1944. The latter figure was affected by the tax rise of April 1, 1944.

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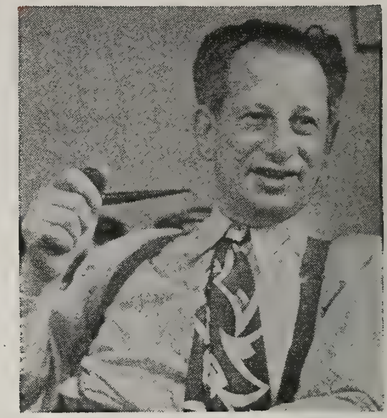
THIS WEEK the Camera reports:

TELEVISION is demonstrated by the Balaban & Katz circuit to a British film leader. Above, at the circuit's station WBKB, Chicago, Elmer Upton, station general manager, right, shows the works to J. Arthur Rank, center, and John Davis, Mr. Rank's theatre operations adviser. See page 32.

By Staff Photographer

BENJAMIN PEPPER, appointed last week executive coordinator of trial preparations for distributor defendants, in the Government's anti-trust suit in New York. The case enters trial October 8. Mr. Pepper is of the law firm of Socolow & Pepper.



By Staff Photographer

WOLFE COHEN, who returned to Warners' New York office last week after five months in Latin America and Australia, and confirmed Warners' intention to operate theatres in key Latin-American cities. He supervises the territory he visited. See page 25.

AT THE PRESENTATION of $457,348 to the Red Cross, by Charles Skouras, right, in Los Angeles, to Gurney Newlin, chapter chairman. George Bowser, left, Fox West Coast circuit manager, is a spectator. Mr. Skouras was chairman of the California campaign's theatre branch.

IN MEXICO CITY, at a luncheon in his honor, Herbert J. Yates, left, Republic Productions president, and Emilio Ascarraga, circuit and radio station owner.

SIGNING, in Hollywood. Leon Fromkess, left, has signed Giorgio Curti as producer. Mr. Curti, a Fox West Coast executive, will produce "Heritage", based on the life of Jose Rizal, Filipino patriot.

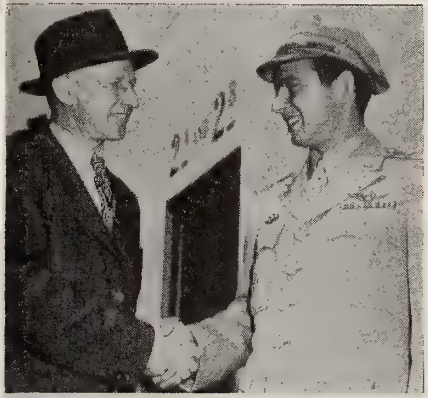
CONFERENCE, on marquee lighting. Mort Blumenstock, Warner eastern advertising and publicity director, confers with Otto Luther, art department, on the Hollywood theatre's novel "Rhapsody in Blue" marquee.

A TOP BOND SALESMAN: Arthur Schwartz, manager of Paramount's Beach theatre, Miami Beach, who has sold $500,000 worth. Mr. Schwartz devoted long and hard hours and his record was impressive in the seasonal resort.

NEWLY APPOINTED general manager for Republic in Australia, New Zealand and India, Charles Bruce Newbery, left, is congratulated by Morris Goodman, president of Republic Pictures International Corporation. After several weeks at the New York home office, Mr. Newbery will leave for his new post.

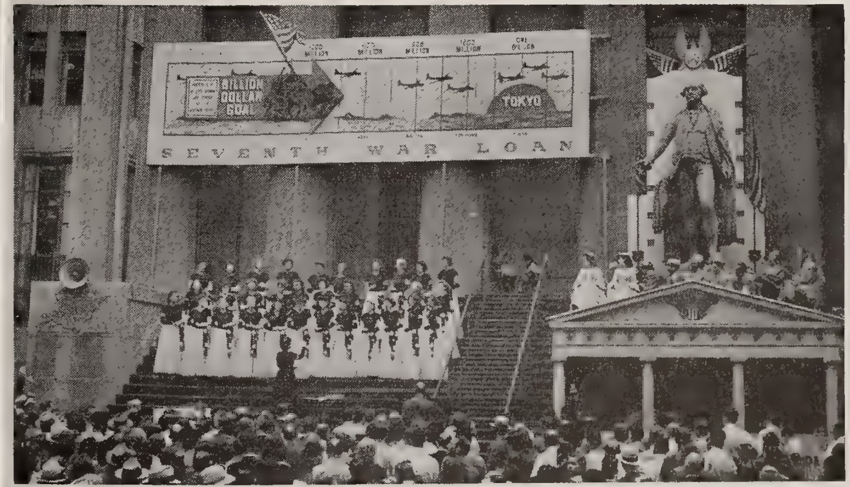
BORIS KARLOFF
in Robert Louis Stevenson's
BELA LUGOSI
EDITH ATWATER
BRIGHTON STRANGER

RKO DIDN'T WAIT for the coroner; it invited him—to the Grand theatre, Chicago, to see its features, "The Body Snatcher" and "The Brighton Strangler". Above, Cal Brodie, Chicago coroner, enters the theatre.



MEETING, in Hollywood, at the press preview of the Army's "Fight for the Sky": Stephen Morehouse Avery, Warner writer, retired A.A.F. Lt. Colonel, and Lt. Jack Bernhard, son of Warner general manager Joseph Bernhard.

LEWEN PIZOR, of the Eastern Pennsylvania MPTO, has been appointed president of the Metropolitan Hospital, osteopathic institution in Philadelphia.



CONCERT for the Seventh War Loan, on the steps of the Federal Sub-Treasury, New York's financial district. More than 1,000 heard the Paramount Choral Society, comprised of home office personnel.

IRENE DUNNE, Doctor of Music. Miss Dunne, a Columbia star, receives her honorary degree at Orchestra Hall, Chicago, from Dr. Rudolph Ganz, president of the Chicago Musical College, where she once studied and received a gold medal for excellent scholarship. Miss Dunne is the first actress to receive a degree from the college.

JUNE BUSTS OUT with summer premieres

SHOWMANSHIP attentions to top product coming up for the summer months, made the last week of June, seem to be, in the words of the song, bursting out all over with premieres. Five have marked the last ten days, with two others in preparation.

In Boston RKO had a premiere of "Back to Bataan" without the picture. Some 15,000 citizens packed the Garden there last Sunday night to see a three-hour benefit show for the G.I. Wives and Mothers Fund, a "Salute to 'Back to Bataan'."

In what was practically a cross-country double feature, RKO also opened, June 20, International Pictures' "Along Came Jones" in Dallas.

Tuesday night, Warner Brothers invited New York civic officials and society to a special preview of "Rhapsody in Blue" at the Hollywood theatre.

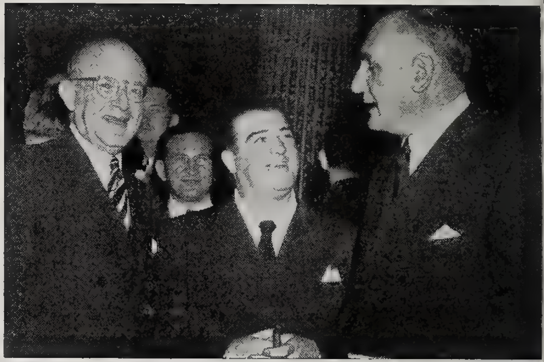
Also, in Boston United Artists this week opened "The Great John L." at the Majestic theatre, the reason being that Boston was the home town of John L. Sullivan. United Artists, too, announced Tuesday that a plane had left Monday night bearing a print of the Lester Cowan film, "The Story of G.I. Joe", to be shown on Okinawa.

Meanwhile, Twentieth Century-Fox was preparing for the opening of "Captain Eddie", August 1, in Indianapolis, and Paramount was busy with its anniversary picture, "Incendiary Blonde", also set for August.

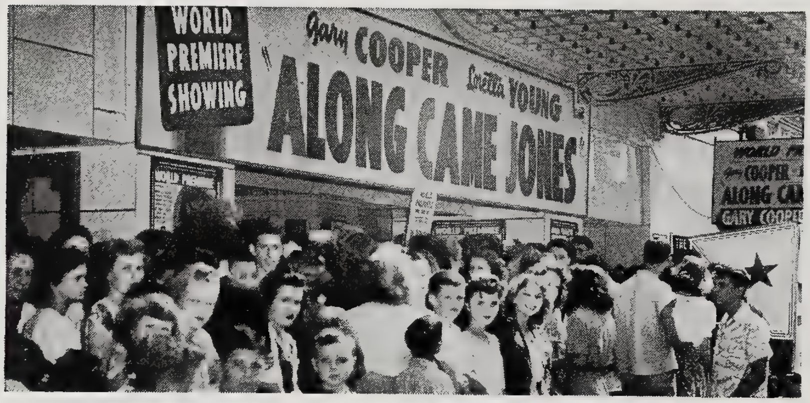
By Staff Photographe

PREMIERE GUESTS AND HOSTS, above, at Warners' "Rhapsody in Blue" opening at the Hollywood theatre in New York: above, Harold Rinzler, Arthur Sachson, Benjamin Kalmenson, Samuel Goodman, Henry Brown.

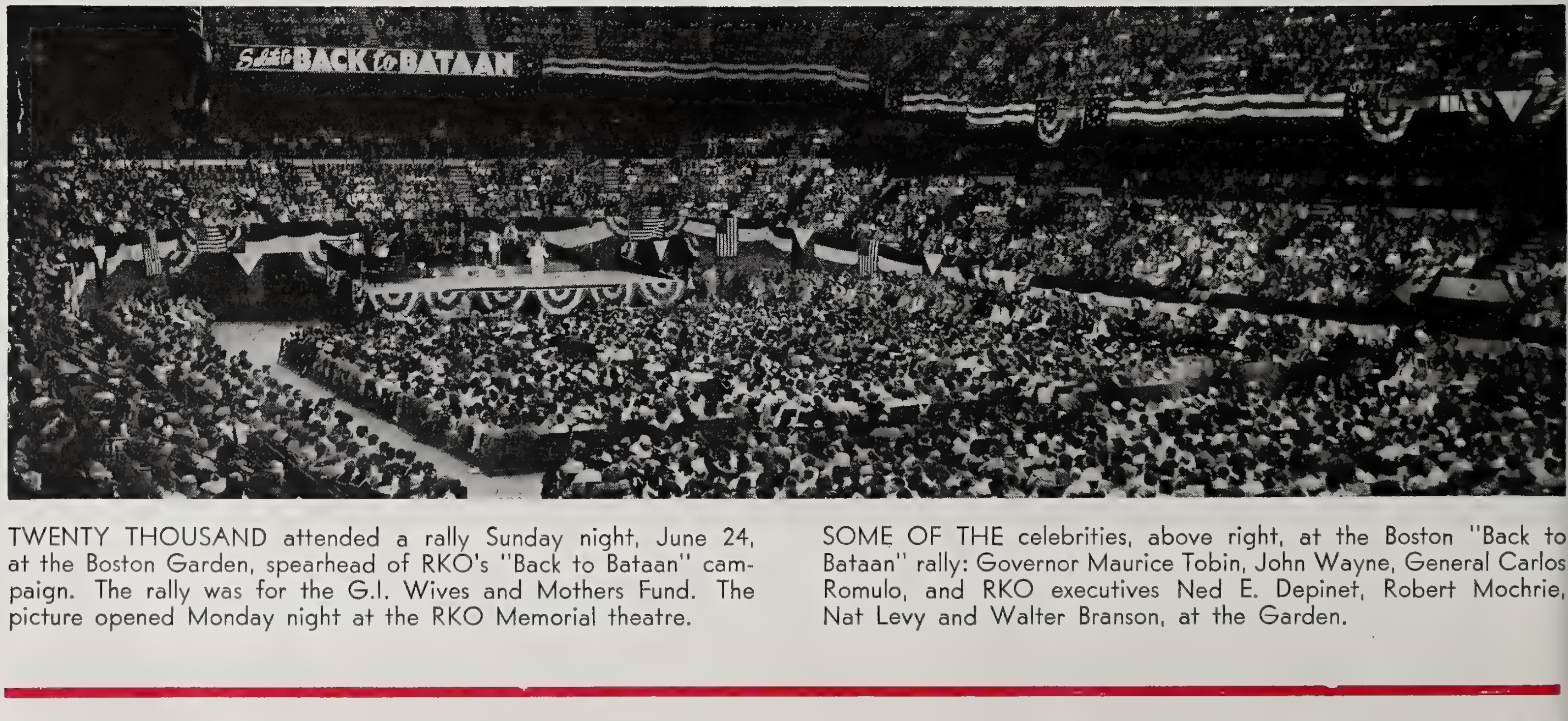
AT THE RIGHT, Joseph Bernhard, Lou Costello, Major Albert Warner.



By Staff Photographer



WAITING, in Dallas, at the Majestic, for "Along Came Jones".


Salute to BACK to BATAAN

TWENTY THOUSAND attended a rally Sunday night, June 24, at the Boston Garden, spearhead of RKO's "Back to Bataan" campaign. The rally was for the G.I. Wives and Mothers Fund. The picture opened Monday night at the RKO Memorial theatre.

SOME OF THE celebrities, above right, at the Boston "Back to Bataan" rally: Governor Maurice Tobin, John Wayne, General Carlos Romulo, and RKO executives Ned E. Depinet, Robert Mochrie, Nat Levy and Walter Branson, at the Garden.

SHORTS TAKING PLAY FROM DUALS IN NEIGHBORHOODS

Bookings at Peak; Houses Find Quality Better and Bigger Turnover

Short subjects, with bookings at a peak in the last six months, are getting increased billing on single feature shows in double bill territory neighborhood theatres.

Second run theatre operators are using more shorts, mainly for their single bill weekend program, according to home office sales departments. And first run theatres in key cities, particularly in Chicago, are giving equal billing to shorts in newspaper advertisements.

The sales trend in shorts product for neighborhood houses has finally caught up with the feature attraction-plus-quality-short policy which has dominated the key city first run during the war boom.

Several Factors Cited for Increased Attention

Several factors have been cited by sales executives as contributing to the exhibitor's increased attention to the short subject:

1. A single feature with strong star and production values supported by quality shorts enables the theatre operator to give more shows daily than he could with a double bill program.

2. Increased production budgets and the major companies' concentration on color, music and comedy, plus additional budgets for short subject selling and merchandising has resulted in improved material of high quality caliber.

3. Exhibitors in double bill territories, who for years were reluctant to experiment with single bill shows, found experimentation not costly but profitable, during the boom period.

4. The raw stock shortage and the printing jam at the Technicolor laboratories brought about a six-month slowdown in short subject release by the major companies early this season. This development, plus the fact that three-quarters of 1944-45 shorts production schedule is in Technicolor, created more demand for the subjects.

At Paramount, a sales officials says: "Nationally, more exhibitors in double bill areas are finding that big feature pictures can stand alone on a single bill. Quality shorts to support this type of product, therefore, have become greatly in demand. In my opinion," he added, "the exhibitor is trying to strike a happy medium of some kind to satisfy those of his patrons who want single bills and those who want double features." The single bill show over weekends, in neighborhood houses across the country, definitely has increased this past year, he said.

Paramount Beginning Delivery On 1944-45 Shorts Schedule

Paramount, he continued, was just beginning to come through on its shorts delivery, whereas some months back, its release schedule was several months behind. He said the company would deliver its entire 1944-45 schedule of shorts before the end of the season, with a few exceptions staggered into the new season.

For some of the companies, shorts releasing schedules are a thing of the past. While most distributors promised an average of 64 shorts for a season, the last two seasons have overlapped insofar as delivery was concerned.

FEWER U. S. SHORTS SINCE V-E DAY

Victory over Germany has had a noticeable effect on the volume and character of Government short subjects which the industry, through the War Activities Committee, has been distributing to American theatres. According to a WAC official, the defeat of Germany has reduced the number of one and two-reel Government shorts as well as film bulletins which the Government desired shown. For the first six months of 1945, WAC distributed 16 Government films, including the bulletins attached to newsreels, compared with 28 released in 1944 for the same period. Emphasis in the past six months has been on actual combat pictures produced by the Army and Navy. Future subjects will concentrate on the job still to be done to defeat Japan.

Last September, for example, most of the companies were still finishing delivery of 1943-44 product, which put them behind a month or more at the outset of their 1944-45 programs. Then, with the Technicolor laboratory bottleneck and the raw stock shortage this winter and early spring, the majors were falling behind releases as much as five and six months. Now, according to sales departments, the Technicolor laboratories have been speeding delivery of prints, and with the easing of raw stock and printing difficulties, the companies expect to complete 1944-45 deliveries not more than four weeks behind schedule.

In only a few instances were subjects dropped from the production schedule. MGM, for example, was forced to drop a few shorts this season. William F. Rodgers, vice-president and general sales manager of MGM, said this week that Metro had to stop production on a few subjects in order to fulfill commitments of 1943-44 and to get to theatres the bulk of the 1944-45 program.

MGM Trying to Catch Up On Releases at Present

When asked whether MGM would decrease its shorts production schedule for 1945-46, Mr. Rodgers replied: "I don't know. We are just feeling the market and the raw stock situation." The company, he added, was trying to catch up as quickly as possible in deliveries at the moment.

Norman Moray, short subjects sales manager for Warners, emphasized that if Technicolor kept its promise to deliver prints as speedily as possible, Warners would end 1944-45 with release of all its shorts for the season.

In the opinion of an RKO executive, if feature pictures start running an hour and twenty minutes in length, or thereabouts, compared to two hours or more, there might be a decrease in shorts bookings.

"At the present time," he observed, "the shorts playoff has been remarkably good, probably the best in industry history."

RKO had been delivering subjects only a few weeks behind schedule in the last month or so, he added. The last of the 18 Walt Disney color cartoons, promised for this season, would be released about four weeks after the end of the 1944-45 season, he said.

Shorts Stressed In Chicago Ads

Chicago Bureau

In Chicago's Loop and in small Illinois towns where single feature policies predominate, the short subject is not only an important adjunct to the program, but also a box office stimulant, exhibitors report. In the Loop, where all first run houses, with the exception of two RKO outlets are single feature theatres, the short subject has reestablished itself.

Balaban and Katz ads regularly feature more important shorts in the Loop houses, and bill them prominently out front. The circuit points to the fine Government reels in recent months for the revived interest in the field of shorts. Patrons have become accustomed to learn important war developments in the Government subjects, many of them containing entertainment as well.

Salesmen for distributors indicate that the demand for the short subject has never been heavier, and that the single and double reels have favorites among patrons.

Delano Munn, office manager and head booker for Columbia in Chicago, gives a typical account of the situation.

"We get frequent calls for comedies featuring the Three Stooges, simply because of their names. They have built up a reputation in many towns, and have definite drawing power in those situations. In other cases it is Tom Howard, and still in others it may be Andy Clyde. Exhibitors find it profitable to take advantage of the personalities in those shorts and sell them to their patrons for all their worth."

While the double feature situation in the Chicago neighborhoods still prevails, an increasing number of important pictures which play as singles on the program, either because of contract or because of their length, are creating a new demand for shorts in theatres which seldom have used them in the past several years.

In recent months, such films as "National Velvet," "To Have and Have Not," "Up in Arms," "Going My Way," "Dragon Seed" and "Thirty Seconds Over Tokyo," among others, have played as singles in the majority of neighborhood runs and have been accompanied by an average of two shorts. This new condition, added to the heavy demand in country towns, has created a shortage in the field.

The leading Chicago circuits, eager to supply their key neighborhood houses with fresh shorts, when they are needed, often will take subjects from programs in their first run theatres. In such cases, preparations are made in advance to supply those first runs with new short subject releases.

Rating billing space in ads in Chicago first run houses, next to the more prominent Government shorts, are "March of Time" and "Crime Does Not Pay" releases.

Williams Leaves for London

J. R. Williams, head of the film division's nontheatrical section of British Information Services for the past three years, has left for London where he will direct the Ministry's 150 mobile film units throughout Britain, Thomas Baird, director of the film division announced in New York this week.

HANDSOME! HIDEOUS!

DORIAN GRAY!

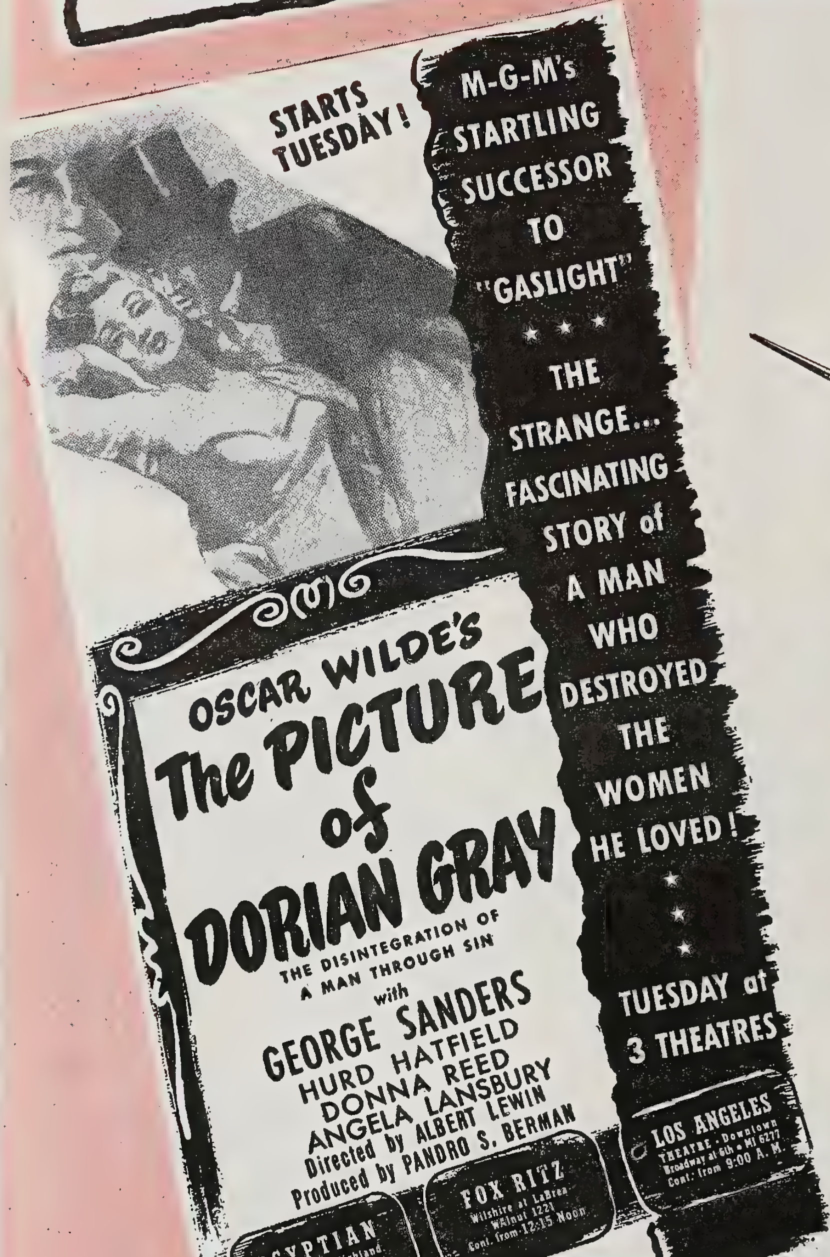
ONLY OSCAR WILDE COULD HAVE DREAMED UP SUCH A CHARACTER!

A NEW MOVIE EXPERIENCE AT SOON!

Sinners Beware! LET THIS BE A LESSON TO YOU!

Dorian Gray OSCAR WILDE'S WILDEST STORY!

A NEW KIND OF MOVIE THRILL— SOON!



STARTS TUESDAY!

M-G-M's STARTLING SUCCESSOR TO "GASLIGHT"

* * *

THE STRANGE... FASCINATING STORY of A MAN WHO DESTROYED THE WOMEN HE LOVED!

* * *

OSCAR WILDE'S

The PICTURE of DORIAN GRAY

THE DISINTEGRATION OF A MAN THROUGH SIN

with

GEORGE SANDERS
HURD HATFIELD
DONNA REED
ANGELA LANSBURY

Directed by ALBERT LEWIN
Produced by PANDRO S. BERMAN

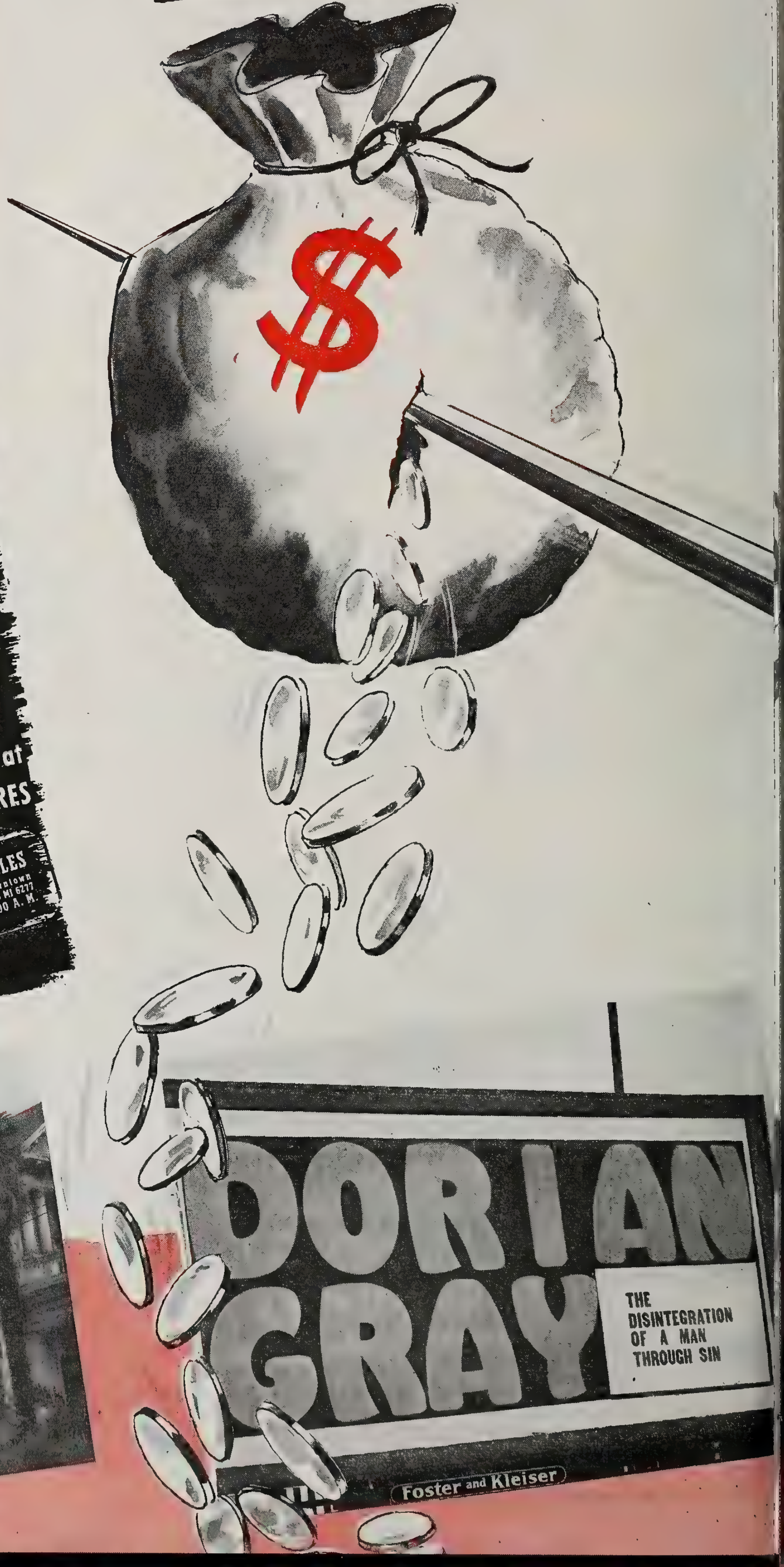
TUESDAY at 3 THEATRES

EGYPTIAN
Hollywood Nr. Highland
GLadstone 1109
Cont. from 12:00 Noon

FOX RITZ
Wilshire at LaBrea
WAlnut 1221
Cont. from 12:15 Noon

LOS ANGELES
THEATRE - Downtown
Broadway at 6th • MI 6277
Cont. from 9:00 A. M.

WHAT WAS DORIAN GRAY'S SINISTER AND WICKED INFLUENCE OVER BEAUTIFUL WOMEN?
Foster and Kleiser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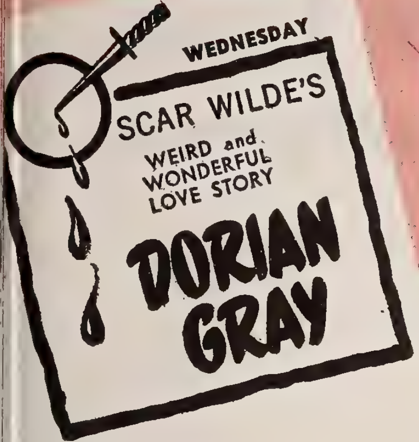
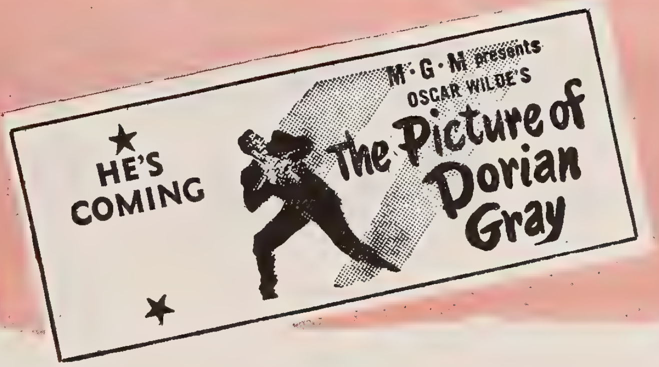
DORIAN GRAY
THE DISINTEGRATION OF A MAN THROUGH SIN
Foster and Kleiser


WEDNESDAY

OSCAR WILDE'S

WEIRD and WONDERFUL LOVE STORY

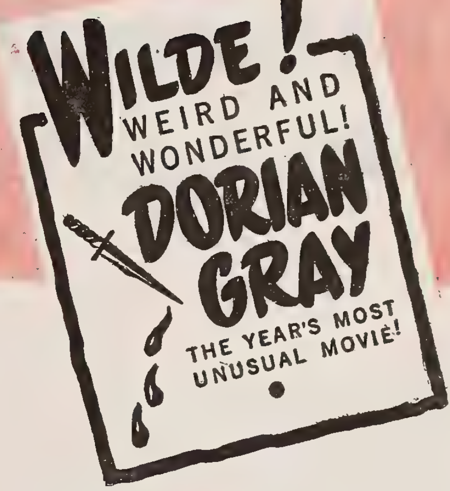
DORIAN GRAY


HE'S COMING

M·G·M presents

OSCAR WILDE'S

The Picture of Dorian Gray


WILDE!

WEIRD AND WONDERFUL!

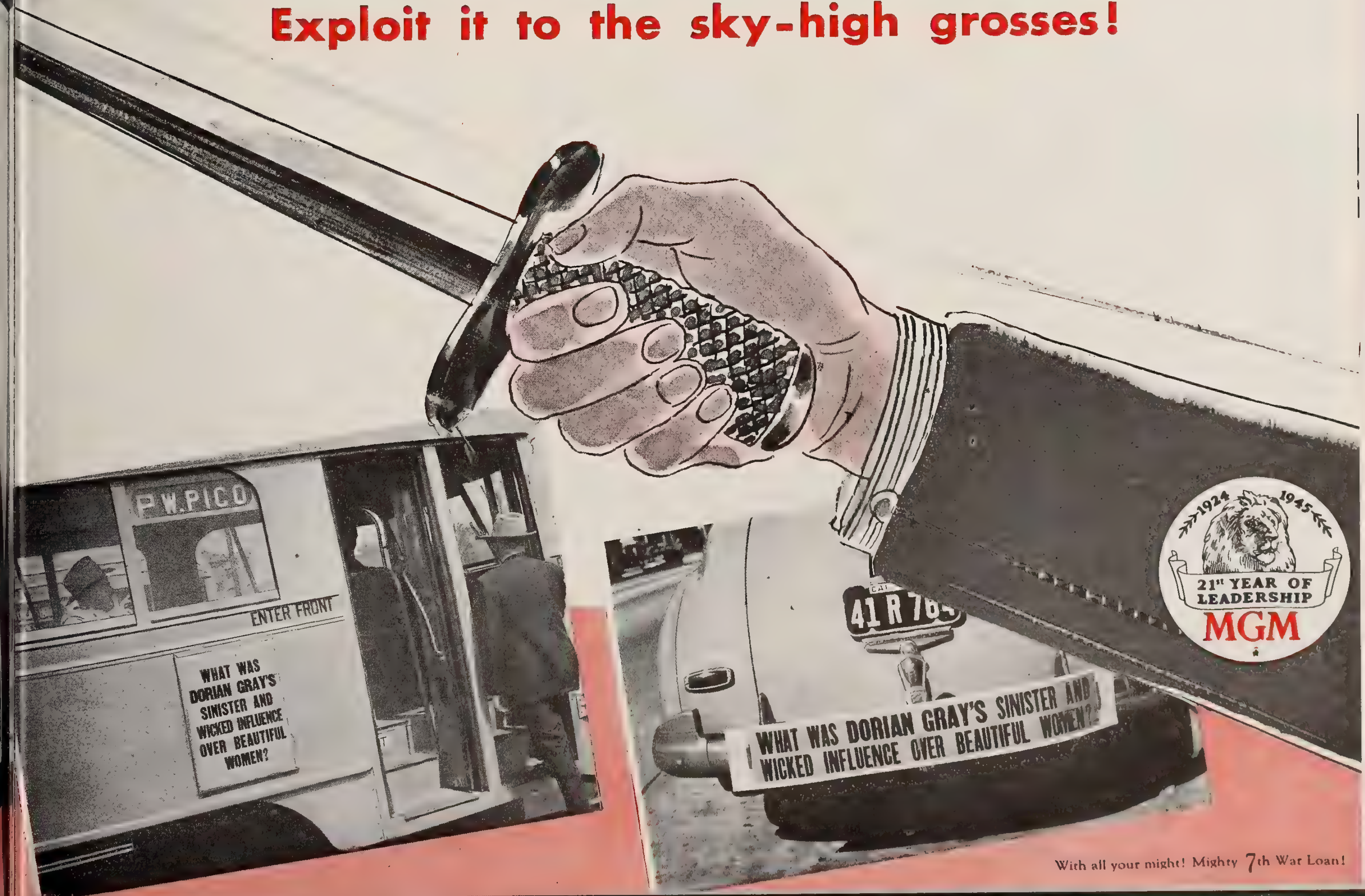
DORIAN GRAY

THE YEAR'S MOST UNUSUAL MOVIE!

DOUGH ON A DAGGER!

"DORIAN GRAY" PAYS OFF!

Exploit it to the sky-high grosses!


P.W.PICO
ENTER FRONT
WHAT WAS DORIAN GRAY'S SINISTER AND WICKED INFLUENCE OVER BEAUTIFUL WOMEN?
41 R 76
WHAT WAS DORIAN GRAY'S SINISTER AND WICKED INFLUENCE OVER BEAUTIFUL WOMEN?

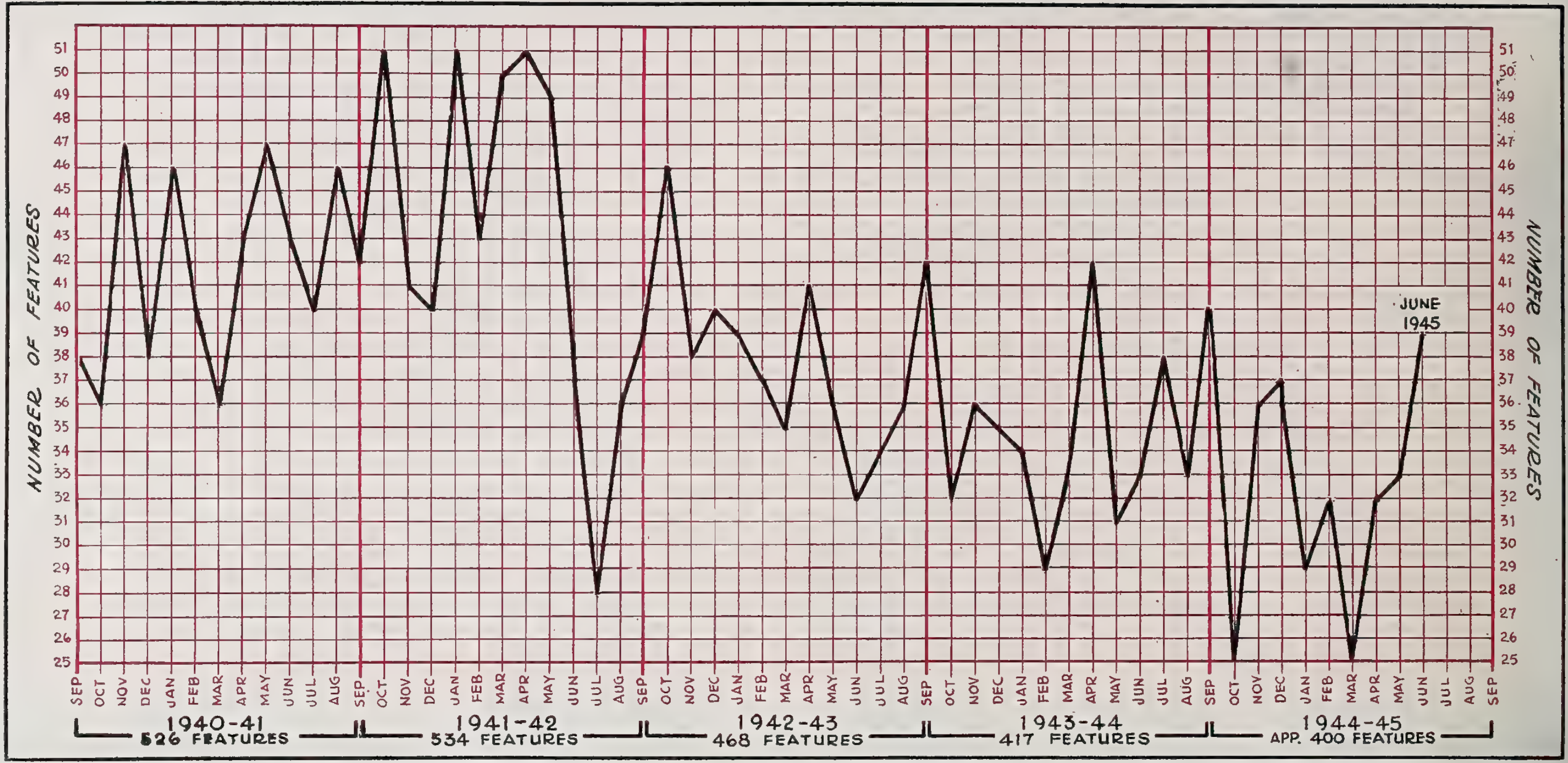
1924 1945

21st YEAR OF LEADERSHIP

MGM

With all your might! Mighty 7th War Loan!

Features Down 24% in Five Years; War Changes Release Patterns



Features released annually in the United States have dropped 24 per cent during five war years. As the war and its attendant shortages have caused a sharp decline in the number of films released each successive year, they have changed also the seasonal pattern in which pictures have been made available.

From a high of 534 pictures for the product year running from September, 1941, to August, 1942, the yearly total dropped to 417 films last season and will probably not reach that market for 1944-45. During this decline, the sharp differences in the number of releases from month to month have tended to level off, but there is still a noticeable fluctuation to meet the changing attendance habits of a picture-going public.

Not since the motion picture became an established part of the nation's entertainment have films been released at a regular rate of one-twelfth of a year's total each month. Generally the summer has been light in film releases. Before war restrictions kept people at home it was a season of slackening attendance.

More recently, however, the months of July and August have shown greater attendance and heavier gross receipts. To meet this change, the major companies have been reserving a number of their top-budget pictures for the summer season. Total releases in these months are still, with the possible exception of the current season, fewer than in the peak months of early autumn, but the number of "A" films is considerably greater.

The trend in recent years has been away from the strict observance of a product season running from September to August, particularly since more films have been sold in small blocks or on a single picture basis. But the pattern of a year's releases tends to repeat itself under similar conditions and the early autumn still appears appropriate to mark the beginning of a new motion picture year.

For the present product year, quarterly raw stock allotments have had a determining influence. As shorter supplies were forecast, the amount available for prints was a major consideration in film releases each month. This June, with the prospect of increased film stocks, releases have risen and appear likely to continue high for July.

The first two years covered in the accompanying graph are "pre-war" years insofar as they follow and reinforce the patterns of the late 1930's. The number of films released each year was rising steadily, and the release pattern, until May, 1942, was relatively stable. From 526 pictures in 1940-41 the yearly total climbed to 534 in 1941-42. There was a peak in the autumn, another at the beginning of the year and a third in the spring. The summer months were low in release, but the range of difference was not very large.

Releases Dropped Sharply In Wartime Period

After May of 1942, however, available product went on a wartime basis. From a high of 51 films in the month of April, releases dropped off to 28 in July, when the usually slack season and the full realization of wartime problems coincided. This was the time of the dimout in coastal cities, the establishment of Government priorities on critical materials and the early pinch in available manpower.

A new pattern then was established and followed fairly closely for the 1942-43 and 1943-44 seasons, in spite of the fact that releases fell off from 468 to 417 last season. The high point at the beginning of the product year was still prominent, and the season of fewer releases set in at the end of Winter. April set another peak, after which releases fell off again. There was a definite upward turn in the Summer, particularly marked last season. The range was approximately the same for both years, allowing for the decrease in total releases—from a high of 46 pictures to a low of 32 in 1942-43, and from 42 to 29 in 1943-44.

Range Wider This Year, Despite Fewer Releases

This year, in spite of fewer releases, the range has been somewhat wider. September, 1944, was the peak month, with 40 films released. October marked a new low for the five-year period as the raw stock situation tightened and the prospects of further cuts loomed for the coming year. In January, when the cut came, releases dipped again, and remained at a low level until the current month brought definite promise of relief in the matter of prints.

During the month of March, the distributors, at the end of their first quarter's allotment, released only 25 films. April and May releases were a little higher, but this year June became a peak month for the first time in the last five years.

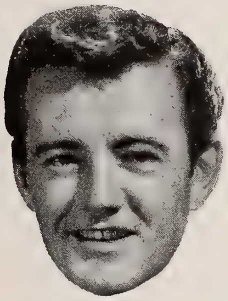
Indications for July are that the high level of this month's releases will be maintained or even surpassed, with August falling off somewhat in preparation for the new product season.

Universal's Lorber Named Insurance Affairs Manager

Ben Lorber has been appointed manager of insurance affairs for Universal Pictures, J. Cheever Cowdin, chairman of the board, announced this week. Mr. Lorber joined Universal in 1928 and for the past seven years has managed the company's home office insurance department. In his new position he will administer all insurance affairs for the entire Universal organization. He will make his headquarters in the New York office.

M-G-M TRADE SHOW OF "HER HIGHNESS AND THE BELLBOY"

HEDY LAMARR



ROBERT WALKER

JUNE ALLYSON

HEDY LAMARR
ROBERT WALKER
JUNE ALLYSON
IN
"HER HIGHNESS and the BELLBOY"
WITH
CARL ESMOND
AGNES MOOREHEAD
"RAGS" RAGLAND
Original Screen Play by
Richard Connell and Gladys Lehman
Directed by RICHARD THORPE
Produced by JOE PASTERNAK
A Metro-Goldwyn-Mayer Picture

ALBANY	20th-Fox Screen Room 1052 Broadway	TUES. 7/10	8 P.M.
ATLANTA	20th-Fox Screen Room 197 Walton St., N. W.	TUES. 7/10	10:30 A.M.
BOSTON	M-G-M Screen Room 46 Church Street	TUES. 7/10	10:30 A.M. Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room 290 Franklin Street	TUES. 7/10	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room 308 South Church Street	TUES. 7/10	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room 1301 South Wabash Ave.	TUES. 7/10	1 P.M.
CINCINNATI	RKO Screen Room 16 East Sixth Street	TUES. 7/10	8 P.M.
CLEVELAND	20th-Fox Screen Room 2219 Payne Avenue	TUES. 7/10	1 P.M.
DALLAS	20th-Fox Screen Room 1803 Wood Street	TUES. 7/10	2:30 P.M.
DENVER	Paramount Screen Room 2100 Stout Street	TUES. 7/10	3 P.M.
DES MOINES	20th-Fox Screen Room 1300 High Street	TUES. 7/10	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm. 2310 Cass Avenue	TUES. 7/10	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room 326 North Illinois Street	TUES. 7/10	9 A.M.
KANSAS CITY	20th-Fox Screen Room 1720 Wyandotte St.	TUES. 7/10	1:30 P.M.
MEMPHIS	20th-Fox Screen Room 151 Vance Avenue	TUES. 7/10	1 P.M.
MILWAUKEE	Warner Screen Room 212 W. Wisconsin Ave.	TUES. 7/10	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room 1015 Currie Avenue	TUES. 7/10	2 P.M.
NEW HAVEN	20th-Fox Screen Room 40 Whiting Street	TUES. 7/10	2:30 P.M.
NEW ORLEANS	20th-Fox Screen Room 200 South Liberty	TUES. 7/10	1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room 10 North Lee Street	TUES. 7/10	1 P.M.
OMAHA	20th-Fox Screen Room 1502 Davenport	TUES. 7/10	1:30 P.M.
PHILADELPHIA	M-G-M Screen Room 1233 Summer Street	TUES. 7/10	11 A.M.
PITTSBURGH	M-G-M Screen Room 1623 Blvd. of Allies	TUES. 7/10	2 P.M.
PORTLAND	B. F. Shearer Screen Room 1947 N.W. Kearney Street	TUES. 7/1	1 P.M.
ST. LOUIS	S'Renco Screen Room 3143 Olive Street	TUES. 7/10	1 P.M.
SALT LAKE CITY	20th-Fox Screen Room 216 East First Street, So.	TUES. 7/10	1 P.M.
S. FRANCISCO	20th-Fox Screen Room 245 Hyde Street	TUES. 7/10	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre 2318 Second Avenue	TUES. 7/10	1 P.M.
WASHINGTON	20th-Fox Screen Room 932 New Jersey, N.W.	TUES. 7/10	1 P.M.

NOTE FOR NEW YORK and NEW JERSEY

JULY 10th

"HER HIGHNESS and the BELLBOY"
and
"ANCHORS AWEIGH"
(Technicolor)

•

Both pictures will be shown starting at
9:30 A. M.
and again at
1:30 P. M.
M-G-M Screening Room,
630 9th Ave., N. Y. C.

NOTE FOR LOS ANGELE

JULY 10th

"HER HIGHNESS and the BELLBOY"
at 10:30 A. M.

•

"ANCHORS AWEIGH"
(Technicolor)
at 2:30 P. M.
Ambassador Theatre
Ambassador Hotel

FRANK SINATRA • KATHRYN GRAYSON • GENE KELLY in "ANCHORS AWEIGH" with JOSE ITURBI and Dean Stockwell, Pamela Britton, "Rags" Ragland, Billy Gilbert, Henry O'Neill • Photographed in Technicolor • Screen Play by Isobel Lennart • Directed by George Sidney
Produced by Joe Pasternak
A Metro-Goldwyn-Mayer Picture

ON THE MARCH

NELSON AND THE SIMPP

by RED KANN

GUESSERS and guesses about the policy Donald M. Nelson intends pursuing as president of the Society of Independent Motion Picture Producers are many. Add ours herewith.

It is being intimated he will beam a particular eye toward foreign markets from which a great deal is expected when liberated areas are returned to normal operations, which is to say when competition again holds forth. But first, the former WPB chief will visit Hollywood to acquaint himself with his employing producers and to take a quick refresher course in what makes the business of which he is now a part tick. Some of us discovered long ago the ticking didn't always come easy.

Nelson and his program are yet to show colors, which it must be supposed is merely a matter of time. On the other side of it and until a disavowing view is taken, the colors of SIMPP are discernible in all their component parts.

There is no mistake about them, either. They are painted clear and strong in the brief filed on March 26 with the U. S. Supreme Court. For this purpose, SIMPP acted as *amicus curiae*—friend of the court—in support of the Government's application for an injunction against unreasonable clearance in connection with the Department of Justice's action against Paramount Pictures, Inc., *et al.* Loew's, RKO Radio, 20th Century-Fox and Warner are the chief *et al,* of course. Morris L. Ernst, Harold H. Stern and Harriet F. Pilpel, attorneys, filed. Loyd Wright, who retired as SIMPP president when Nelson took over, was of counsel.

Section 3, captioned "The Composition and Viewpoint of the Society of Independent M. P. Producers," tells it. And this is what it tells in a couple of minutes of reading time:

"It is the hope of the members of the Society that the instant action will make possible a market place for the distribution of films, free from the illegal restraints which the majors presently impose by means of their interlocking of production with theatre ownership and their uniform adoption of burdensome trade practices affecting clearance, run, admission prices and the like. . . .

"Realistically speaking, the market place for films is so fenced in by the majors that the independent producers can get to it only through the gates owned by the majors or the minor turnstiles operated by the other three defendants. Nor can the defendants urge that because the independent producers so market their films, they benefit from the restrictive practices of the majors. The defendants can hardly argue that because their activities have forced the independent producers to license their films through the defendants, competitors of the independent producers, the independent producers therefore benefit from the practices which drove them into such a position.

"Two . . . Profits"

"MOREOVER, the majors . . . act in a dual capacity, *i.e.* as producers-distributors, and as exhibitors. They thus realize two distinct profits, not objectively determined picture by picture—profit from production and profit from owning brick and mortar. Statistics show that of the two, the profits from theatres is dominant. It is this profit that motivates the restrictive trade practices which bottle up the market place to the detriment of the independent producers. Insofar as an independent distributes through the other defendants it must be remembered that their access to the market is also pre-determined by the majors and adversely affected by the latter's duality of profits.

"We do not claim that the films of independent producers can never be shown in the market place or that they are not profitable. We do claim, however, that the majors' activities have greatly inhibited their scope. The burden placed upon them is reflected not only in income directly, but also in the form of preferential treatment presently accorded to the product of majors over that of independents.

"A decision on this motion and on the trial favorable to the Government will help to create free competition among producers for theatres and among theatres for films. In such a market place, concentration of economic power will no longer take the place of competitive ingenuity. There will be a greater diversity of ownership and control all along the line and motion pictures will find their own levels as to clearance, run and the like, free from the artificial barriers presently imposed by the majors."

This is the ground upon which SIMPP stands. Whether Nelson will stand on the same ground is unadulterated speculation, and that's one of the reasons why the development by which he enters the scene is so charged with the electrics of guesswork.

One of the reasonable guesses is that Nelson knew what SIMPP had in mind and intends fighting for. Another is that he is not opposed. If one and one combine into their usual total, a third not unreasonable guess might be that Nelson means fight.

There are some who think he does.

United Industry

IN establishing the United Nations Theatre during the San Francisco Conference and in maintaining it always on a footing of quiet dignity, the industry served itself well. There was no fanfare. There was nothing of the usual ballyhoo or the excitement which are normally part and parcel of enterprises linked with the public mind.

The industry sought to contribute what it could. The State Department accepted the offer, decreed glamor had no part in a worldwide parley seeking a road to continuing peace. The premise was recognized, accepted and procedure was in keeping.

Hollywood did not try to crash the established line, and that's to Hollywood's credit. No one company and no single interest sought to gain competitive advantage over any other company or interest. The wires did not sizzle under the weight of publicity. The United Nations Theatre, for its life, was a showplace set aside for the leisure hours of international diplomats and statesmen. It was maintained with decorum, in good taste and with full observance of the delicacies and the niceties of the problem.

The industry, surely adult by now, recognized its majority and conducted itself with the restraints and the wisdoms of its maturing years.

Exhibitors Lose Appeal in Fight On Percentages

Distributors won a victory this week in the U. S. Circuit Court of Appeals for the Third Circuit. In Philadelphia Wednesday the court dismissed the appeal taken by exhibitors from the Pittsburgh Federal Court order granting eight distributor defendants the right to inspect the records of 41 theatres in the Pittsburgh area on receipts actually derived on percentage pictures.

The suit had been brought by Morris Roth and 26 other Pittsburgh exhibitors to restrain the eight distributors from demanding inspection of theatre records, and from proceeding with or commencing any further actions like the Finkel case instituted by each of the eight distributors in connection with the Arcade and Colonial Theatres in Pittsburgh, two of the 41 theatre complainants.

The distributors interposed more than 140 counter-claims in the Roth case against the various exhibitor plaintiffs for actual and punitive damages arising from alleged fraudulent percentage returns and moved to inspect the records of the 41 theatres on receipts derived from some 7,000 percentage engagements since 1938.

The Circuit Court of Appeals' action is considered unprecedented, the case being the first of its kind, it is believed, ever to reach a U. S. Circuit Court of Appeals. While the decision of one U. S. Circuit Court is not binding in another circuit, industry spokesmen pointed out that few, if any, attorneys would challenge a decision of a Federal Appeals Court handed down in another circuit.

Originally, Federal Judge McVicar granted the distributors' motion, April 2, 1945, as requested, and signed an order directing the exhibitors to produce a specified list of all documents, records and papers containing any entries pertaining to the box-office receipts from the pictures and enjoining the exhibitor plaintiffs from destroying, altering or in any way disposing of such records.

The exhibitors appealed to the Third Circuit Court of Appeals from the McVicar order, having obtained on April 11, from Judge McVicar, a stay of the inspection pending the disposition of the appeal from his order. With the dismissal of their case by the appellate court Wednesday, the exhibitors must now produce the records for inspection by the distributors, as first ordered by the Federal court.

Belle Goldstein, Former Zukor Aide, Dies

Belle Goldstein, known to the industry for her long service as confidential secretary to Adolph Zukor, chairman of the board of directors of Paramount, died June 26 in New York City.

Miss Goldstein entered the film business when Mr. Zukor started in the industry. She left his home office staff in 1938 to join Paramount's Hollywood radio department. Later, she returned to New York and joined International Pictures' eastern office, from which she was granted a leave of absence a few months ago.

She is survived by her mother, Mrs. Esther Goldstein, and two sisters. Funeral services were held Thursday at Riverside Memorial Chapel, New York.

Palfreyman Heads Title Registration Unit

David Palfreyman, head of the theatre relations department of the Motion Picture Producers and Distributors of America, was appointed director of the MPPDA title registration department, the organization announced in New York Tuesday. Adolph Schimel, counsel for Universal pictures, has been designated chairman of the title registration committee, succeeding Albert S. Howson of Warners. Mr. Palfreyman will take over this activity from Carl E. Milliken, secretary and foreign department manager of the MPPDA, who is relinquishing several duties in order to devote all of his time to industry foreign affairs.

it's time
for your
happiest
hit!

Francie of "A Tree Grows in

in

Junior

PEGGY ANN GARNER

with Allyn Joslyn · Michael Dunn

Sylvia Field · Barbara Whiting · Stanley

Directed by GEORGE SEATON ·

Screen Play by George Seaton · From the Stage Play by Jerome Chodorov and Jose

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Two years on Broadway as a sell-out!
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30th ANNIVERSARY

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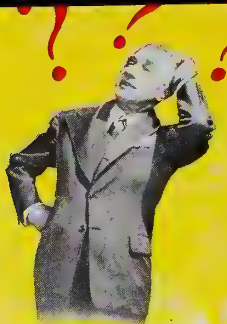
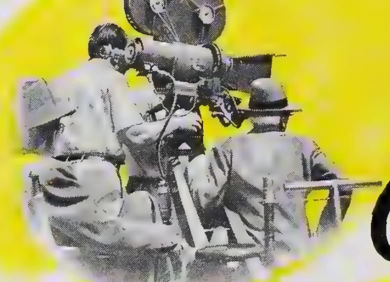
When you  think of you think of the company that makes  pictures big and sells
LOOK
REDBOOK
seventeen
LIFE
Liberty
pictures big!

20th CENTURY-FOX
30th ANNIVERSARY

Millions are now reading the national magazine ads on...

"JUNIOR MISS"

"WHERE DO WE GO FROM HERE?" in Technicolor

"NOB HILL" in Technicolor

John Hersey's **"A BELL FOR ADANO"**

Darryl F. Zanuck's **"WILSON"** in Technicolor
at Regular Prices

PRINTED IN U.S.A.

MAJORS FACE STRONG RIVAL IN RUSSIA, SAYS SWISS

Zurich Distributor Cites Soviet Facilities; Sees Progress by France

by WILLIAM G. FORMBY

American producers will face in Russia a strong rival for the business of Continental Europe, and a France that has been making long strides in film production, in the opinion of Dr. Werner Sautter, managing director of the Columbia Film Corporation and the International Film Distributors, Inc., of Zurich, Switzerland, distributors of Columbia Pictures product. Speaking specifically of his country, Dr. Sautter said in New York this week that American producers faced an uphill battle to maintain their strong position in the Swiss market.

Dr. Sautter's observations fit closely with a picture of a rising tide of nationalism in the world motion picture market. Warnings of the competition and the restrictions to be met in a Europe just emerging from the chaos of war were voiced this week by Neil Agnew, vice-president of Vanguard Pictures. Tempering this somewhat, Morris Goodman, Republic foreign distribution head, said the American industry had little to fear from the competition but that restrictions might present difficulties. [See following page.]

Meanwhile, the American distributors are expanding their theatre holdings in Latin Amerca. [Story and map on page 25.]

The Russians, Dr. Sautter pointed out, were in possession of German studio facilities in Berlin, the Austrian studios in Vienna and the Czechoslovakian studios in Prague. The Russians obviously would utilize these facilities, he added, and the talents of German producers, stars and technicians to make German-dialect motion pictures. These films always have been popular in Switzerland and in adjacent countries.

France, too, would be a heavy bidder, especially in the French-speaking regions, Dr. Sautter observed. Both nations, he said, were specializing in productions dealing with social problems. Pointing to Switzerland's high literacy rate, he said the people were interested in the more significant productions.

Warns That French Must Not Be Underrated

"American producers will make a mistake," Dr. Sautter said, "if they conclude that Russia and France are making only propaganda films. Several have come from the former that had no hint of propaganda. They have been good entertainment, and they have contained more than comedy. They have dealt realistically with the problems common to mankind today, and they have been well received. The French are getting under way with similar productions."

The documentaries, Dr. Sautter said, could be the most popular type of American film in Switzerland. They should show America's industry, her agriculture, her highways, her schools, cities and the manner of life the people lead. He said the average European knew "tragically little" of the true story of America.

In this approaching struggle for markets, America would hold the low hand in the German-language field, he predicted. He pointed out that the only studios worthy of consideration in the American occupation zone were in Munich, which he termed a minor asset. He suggested that American producers would have to study the problem carefully, and quickly.

Staff Photo

DR. WERNER SAUTTER

The story of how Switzerland, as the one bright spot in a continent in chaos, continued the importation and exhibition of American motion pictures through more than four years of war also was revealed by Dr. Sautter. He related how the industry conducted itself under the impact of war as it swirled around the small neutral nation. He told why the Swiss, in their devotion to traditional neutrality, declined to play any nation's propaganda films despite the angry pressures applied by Germany. Also how the Swiss government concluded an arrangement with Italy in the midst of war that permitted the flow of American product to continue.

Switzerland had never been a heavy producer of motion pictures, Dr. Sautter pointed out. She always has imported almost all of her film fare. During the four years of war, she made about 20 features. Of these, two were in French. The remainder were in Swiss-German dialect.

Refused to Join Nazi Film Chamber

As the main purpose of Germany was to exclude from Europe all foreign films not geared to her philosophy of war, the Nazis refused to import any of the Swiss product. The country further was pressured by the Reich because Switzerland refused to join the International Film Chamber. Dr. Sautter said that his country was the only European nation that declined to become a member of that body, on the ground that it was a tool of the Axis and, therefore, against neutrality.

Because Switzerland was a neutral nation, American films continued to go into the country through unoccupied France until November, 1942, although their progress was impeded whenever possible by Vichy France. That route was dried up as a result of an edict by Pierre Laval in August, 1942. Acting under German pressure, Laval forbade all transit of motion pictures coming from America into Switzerland.

Diplomatic activity then concluded an agreement with Italy that opened a new source of supply. Despite the fact that Italy was a full partner of the Axis, Swiss boats were permitted to pick up American pictures deposited in Lisbon and put them on the dock at Genoa, whence they were transported overland to the Swiss border. The agreement was reciprocal, whereby Switzerland exhibited Italian non-propaganda films. This source was strangled in August 1943 after the Nazis had occupied northern Italy.

Had Blocked U. S. Films At Port of Genoa

Earlier that year, they had blocked all American consignments to Switzerland in the port of Genoa. Protestations broke the block in May of that year, and by August all American pictures had been successfully transported from Genoa to Switzerland.

Concerted action on the part of strong trade organizations representing production, distribution and exhibition then was begun in an effort to break the German grip on American films, Dr. Sautter said. This resulted in a trade agreement in July, 1944, not to show any picture admitted to the country later than June of that year.

The purpose, Dr. Sautter said, was to ban the exhibition of new German pictures in an effort to force the Nazis to relax their attitude toward American importations. While this was being enforced, the south of France was invaded and a new source of supply became available to Switzerland.

Pursuing their traditional neutrality, the Swiss, via Army censorship, banned the exhibition of all propaganda films, regardless of origin, when Germany invaded Poland September 1, 1939. No German pictures of war content, many of which were shown in other nations, were permitted.

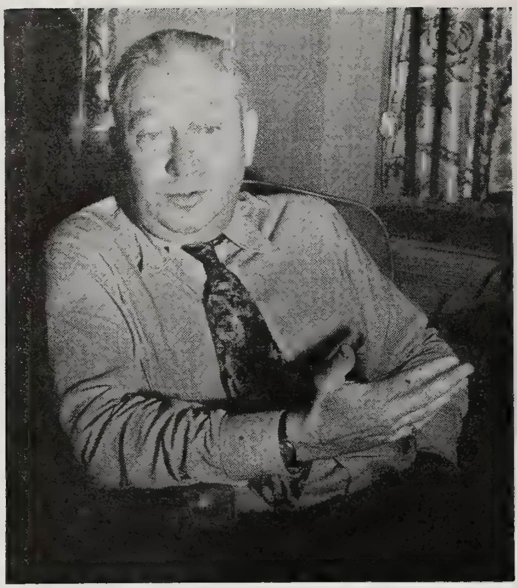
Nazis Exerted Pressure To Obtain Screen Time

During the four years, Switzerland was constantly under the threat of German invasion, Dr. Sautter said. The pressure was continuous and unrelenting to obtain screen time for Nazi films. As the only source of raw stock, Germany attempted to use this as a weapon, finally denying it entirely.

With a population of 4,250,000, Switzerland normally imported 650 features annually, of which about 320 came from America. Dr. Sautter said that he was not permitted to divulge the actual number of American features that got through during the war years, but said that the figure was "substantial." The nation has 250 theatres, described as "modern and well equipped." They range from 250 to 1,500 seats. There are two studios, one in Zurich and one in Basle. The film affairs are handled through an advisory group of trade and cultural experts who counsel the Government on film matters.

Dr. Sautter, who arrived in the United States May 12, plans to leave for Switzerland next week.

Agnew Foresees Great Opportunity In World Market



Staff Photo

NEIL F. AGNEW

Post-war opportunities in the world motion picture market will be greater than ever before for all nations, although competition will be keener and restrictions more severe, Neil F. Agnew, vice-president in charge of distribution for Vanguard Films, Inc., said in New York Tuesday shortly after his return from a six-week tour of the British Isles and France.

Blocked funds would present a serious problem, due to the financial condition of European countries, Mr. Agnew predicted, and other regulations regarding imports are expected to be more stringent. There is currently a movement in France to limit all foreign films to one-third of the total screen time.

The cheap films, made by American producers in England to fill quota regulations, would be a thing of the past, Mr. Agnew said. They will have to be productions of real merit and entertainment value, and he predicted that quota regulations in the future probably would be based on dollars spent rather than on footage consumed.

Seek Equality in France

The desire of independent producers for equality of opportunity with major distributors in the French market has been conveyed to the authorities. Mr. Agnew said they were aware of the problem and indicated his belief that it would be given consideration at the proper time. He said there was no indication now that France intended to discriminate against the product of any country, or any division of the industry.

It was too early, Mr. Agnew said, to say whether formation of an export corporation, or membership in the Motion Picture Export Corporation formed by the distributors, could serve their purposes abroad. He said it would depend on the severity and type of restrictions; that concerted action might be needed if conditions could not be corrected otherwise. He said that when he left the United States there appeared favorable indications the independents might join the existing export corporation, as they were invited to do.

Business in England, Ireland and France was excellent, he said. The public is hungry for American films, and crowds in to see them regardless of age or the product. The product, he said, would have to be "hand-picked" for export, and only the best films should be sent over. Dumping, he warned, would damage chances for long-term revenue possibilities. It probably would be prevented, anyway, he said, by import regulations concerning playing time or quotas.

England's announced bid for an important share in the world market was no bluff, Mr. Agnew declared. He said J. Arthur Rank and other British producers were making good pictures, and that they had the money to go out after playing time. He termed "Henry V," produced by Mr. Rank, "good stuff." He said that "Caesar and Cleopatra" was the biggest British film ever made, and characterized it as the country's "real bid" for foreign distribution.

Russia "Unknown Quantity"

The position of Russia as a potential competitor was described as an unknown quantity. She seemed to be willing to make big productions and to spend big money in their making, he said. One, "Ivan the Terrible," he described as an "important" feature along the lines of the old Ufa "sensationals" of a few years ago. Russia will be a good market for American product if she does not impose too many regulations on imports and if she will pay enough for its exhibition.

Italy was making production strides, Mr. Agnew observed. She has been supplying France with some comparatively new features, and seems to have some good films. He said that although France was making pictures with heavy pulling power in her domestic market, there still was little of wide appeal to American audiences.

The indications that considerable revenue would be blocked in England and France probably would lead to increased production activity in London and Paris, he suggested. Both countries will depend very largely on imported raw stock. France is getting some stock from Belgium, and her plant in Paris, re-equipped by the Germans and released intact, is contributing substantial footage. The remainder, the major portion of the nation's need, is being brought in from the United States.

Censorship regulations have been relaxed in Ireland. They are substantially unchanged in the other countries.

Commenting on the selection of Donald M. Nelson as president of the Society of Independent Motion Picture Producers, Mr. Agnew said that Mr. Nelson was an asset to the industry and would make an important contribution in any capacity.

The U. S. Bureau of Foreign and Domestic Commerce reported Monday in Washington that no material damage had been done to French film production plants or property, estimated that the industry could produce 66 films a year, and that the French market was large enough to permit the showing of 110 to 120 foreign features annually.

Meanwhile, it was learned in New York that the French Government had dropped the idea of a film monopoly for export and had adopted instead the program of 20 French producers to pool their resources. They would set up offices in the United States to distribute their product.

Paramount Drive Meeting To Be Held in Chicago July 5

The first of three Paramount "Third of a Century" drive meetings in the midwest will be held at the Ambassador East Hotel, Chicago, July 5 and 6 when James Donohue, division manager, and Duke Clark, drive captain, will honor Tom Norman, operator of the Pal theatre, Palatine, Ill., and Jules J. Rubens, general manager of the Great States Circuit, as two of the exhibitors in the industry in business more than a third of a century.

Also honored will be the two Paramount employees in Chicago with the longest service records: Herman Busch, head of the film department, and William Hamm, head booker. On July 6, Betty Hutton will arrive from Hollywood to attend a special Paramount cocktail party.

Mr. Donohue and Mr. Clark will proceed to Milwaukee July 7 to hold a similar meeting there, and will attend the Minneapolis meetings scheduled for July 9 and 10.

Yates Sees Refinancing Plan Ready by July 1

According to Herbert J. Yates, refinancing of various enterprises in which he is the controlling factor will be ready for submission to the Securities and Exchange Commission on or about July 1. The emergent company, under the plan, will be Republic Pictures Corporation, of which Consolidated Film Industries, Inc., Consolidated Moulded Products Corporation and Setay thereafter would be subsidiaries.

U. S. Will Lead In Open Market, Says Goodman

American companies can look forward to good business operation in Europe in the next five years, provided European countries do not hamper American film distribution by imposing unreasonable restrictions, Morris Goodman, president of Republic Pictures International, told the trade press Tuesday in New York.

Mr. Goodman was emphatic in his belief that no European film industry now presents formidable competition to American pictures, nor does he think that in the future any local industry in Europe will produce sufficient quality features to make serious inroads in the playing time of U. S. product.

The Republic executive returned last week from a two-month tour of England, France, Portugal and Spain. In every country he visited, he said, American films were doing excellent business. Not even in Spain, where there is a more native product on the screens, are American features outnumbered.

Republic is making plans to enter the world market in the post-war and already is building its distribution organization for abroad. The company distributes in England through British Lion Film Corp., Republic franchise holder in Great Britain, and its product is released in Spain and Portugal through local agents. In France, where Republic had just started to make deals when the war started, Mr. Goodman said the company is ready to proceed with distribution as soon as conditions permit.

In discussing possible post-war competition from Europe, and especially England, through J. Arthur Rank, Mr. Goodman observed that Mr. Rank "is making fine pictures and is spending a lot of money on them. Good pictures, no matter who makes them, are good for the industry as a whole," he said.

Despite the poor power and transportation facilities in France, theatres which are operable are doing splendid business, exhibiting mainly American pictures. The French people, Mr. Goodman said, are eager to see our pictures. Theatre attendance in England, Spain and Portugal is very good, he reported.

"Republic is satisfied with the progress it has made in England," he commented, "and looks forward to a bright and better future." He cited the success of Roy Rogers' pictures in Great Britain and said the "English audiences are learning to like him more and more."

PRC Buys Exchanges in New Haven and Boston

In line with its program of eventually owning its own exchanges in all exchange cities, PRC has purchased the Boston and New Haven exchanges of Harry Goldman, to service all of New England. Mr. Goldman will remain manager in Boston. These two exchanges have been added to the nine already owned by the company, the total serving 71 per cent of the country. Leon Fromkess, PRC president, announced the purchase in New York last weekend and said the company had purchased the original screenplay, "Queen of Diamonds," from Lou Golding, and the original story, "The Vanishing Gangster," from Maurice Spevak.

Glett Named Manager Of Selznick Studio

Vanguard Films Monday appointed Charles L. Glett, recently discharged from the Army, to the newly-created post of general studio manager of Selznick International Pictures. Prior to enlisting, Mr. Glett was vice-president of the Myron Selznick agency. He entered the industry in 1918 with the foreign division of Educational Pictures, and, after a period with United Artists, launched his own short subjects producing unit. Later he produced features in England, and in 1929 joined Audio Productions as production manager.

MAJORS DRAW BLUEPRINTS FOR SOUTH AMERICAN THEATRES

Wide Post-War Programs Planned for Outlets in Many Countries

American film companies are heading down South America way armed with blueprints for theatre construction to begin as quickly as restrictions are lifted on building materials.

Warner Bros. and Paramount specifically have announced extensive post-war theatre expansion in South America as well as in other foreign countries. Twentieth Century-Fox has been giving considerable study to the possibilities for first run outlet construction. MGM plans to add to the 12 theatres it now operates in Latin America and Republic is considering some theatre acquisition for the post-war period.

Majors See Prospects Good For Theatre Investment

The war boom market for American pictures in Central and South America and the prospects for continuing good reception to American films have convinced the major companies that investment in theatres will be warranted. The fact that native film industries will not be in a position to supply sufficient product for all of Latin America's entertainment-minded public is cited by foreign department executives as another factor in the current planning.

Wolfe Cohen, supervisor of sales in Latin America, Australia and the Far East for Warners, announced recently upon his return to the U. S., that the company would acquire theatres or build them in important Latin American cities. Warners now operates the Central, a 1,700-seat first run house in Lima, Peru, and has acquired property for a theatre in Mexico City. It reportedly has plans for a first run in Havana.

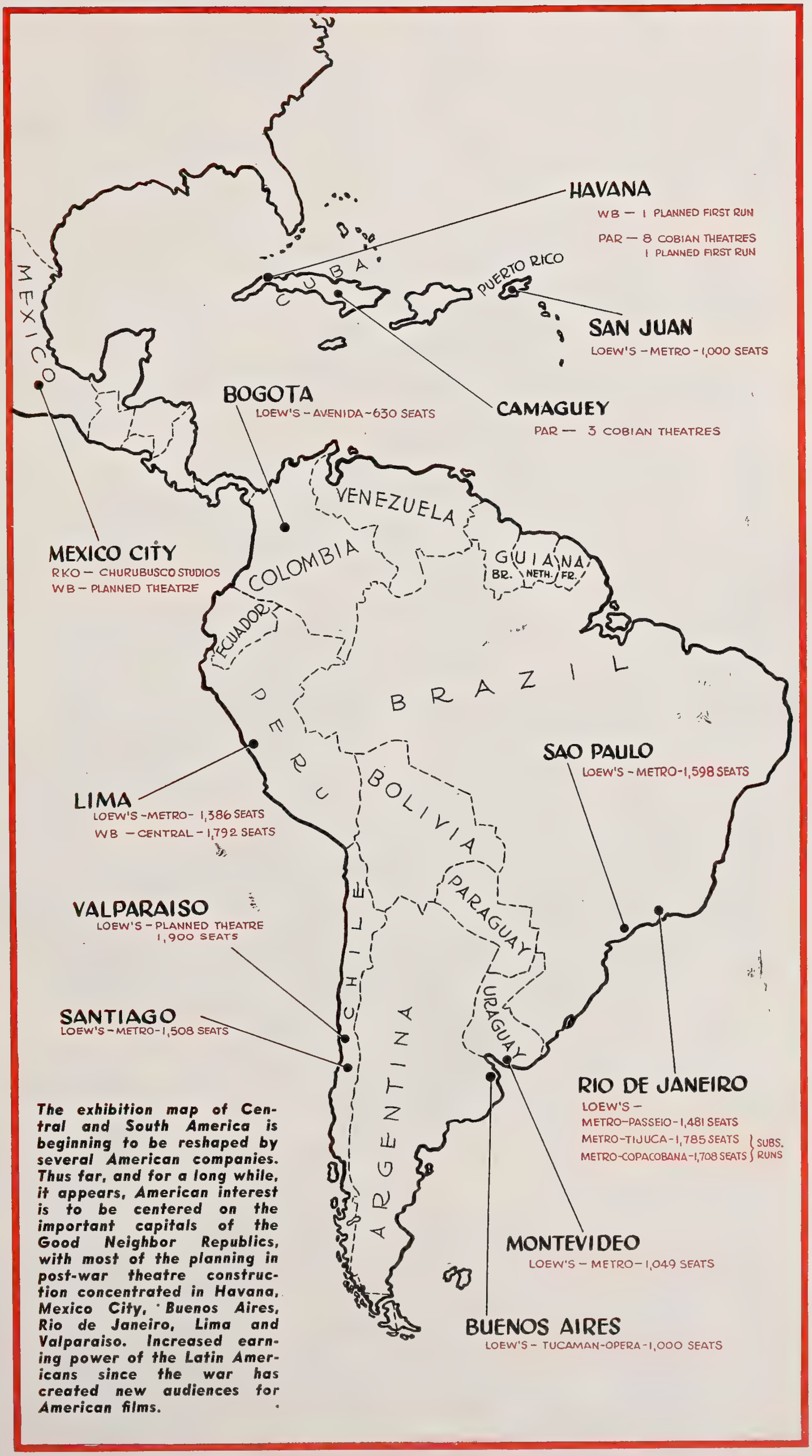
In line with Paramount's announced post-war global expansion plans, South American key cities are to be studied for eventual theatre acquisition or new construction. Under the company's new foreign theatre department, headed by Clement Crystal, Paramount expects to build modern houses or to rebuild those theatres in which it becomes associated or which it buys. In this construction, it was said, every attention will be paid to local customs, both of attendance and architecture.

Paramount Operates Twelve In Cuba with Cobian

The company now operates 12 theatres in Havana and Camaguey, Cuba, in association with Romas Cobian. Three of these houses, the El Canto, Feusto and Alcazar, are first runs in Havana; the Florencia, Universal, Favorita, Arenal and Strand are subsequents. In Camaguey, the Principal is a first run and the Apolo and El Canto are subsequents.

Whether Paramount intends to arrange an operation deal with Cobian in connection with the circuit's theatres in Puerto Rico, a company officials said, had not yet been decided.

MGM, which has been the largest theatre operator of any major company in foreign territories and operates more houses in South America than any other American major, also has made post-war theatre plans. Following a recent trip by Arthur Loew, president of Loew's International, it is expected that the company will expand its theatre holdings.


HAVANA
WB — 1 PLANNED FIRST RUN
PAR — 8 COBIAN THEATRES
1 PLANNED FIRST RUN
CUBA
PUERTO RICO
SAN JUAN
LOEW'S – METRO – 1,000 SEATS
MEXICO
BOGOTA
LOEW'S – AVENIDA – 630 SEATS
CAMAGUEY
PAR — 3 COBIAN THEATRES
VENEZUELA
GUIANA
BR.
NETH.
FR.
COLOMBIA
MEXICO CITY
RKO — CHURUBUSCO STUDIOS
WB — PLANNED THEATRE
ECUADOR
PERU
BRAZIL
SAO PAULO
LOEW'S – METRO – 1,598 SEATS
BOLIVIA
LIMA
LOEW'S – METRO – 1,386 SEATS
WB – CENTRAL – 1,792 SEATS
PARAGUAY
VALPARAISO
LOEW'S – PLANNED THEATRE
1,900 SEATS
CHILE
URAGUAY
SANTIAGO
LOEW'S – METRO – 1,508 SEATS
ARGENTINA
RIO DE JANEIRO
LOEW'S –
METRO–PASSEIO – 1,481 SEATS
METRO–TIJUCA – 1,785 SEATS
METRO–COPACOBANA – 1,708 SEATS
SUBS. RUNS
MONTEVIDEO
LOEW'S – METRO – 1,049 SEATS
BUENOS AIRES
LOEW'S – TUCAMAN-OPERA – 1,000 SEATS

The exhibition map of Central and South America is beginning to be reshaped by several American companies. Thus far, and for a long while, it appears, American interest is to be centered on the important capitals of the Good Neighbor Republics, with most of the planning in post-war theatre construction concentrated in Havana, Mexico City, Buenos Aires, Rio de Janeiro, Lima and Valparaiso. Increased earning power of the Latin Americans since the war has created new audiences for American films.

MAJORS FORM TRIAL HIGH COMMAND

Name Trial Preparations Committee; Set to Fight Decree Contempt Charge

The major distributors are preparing for trial October 8 of the Government's New York anti-trust suit, apparently with the idea that it will be a time-consuming activity for all concerned.

A coordinating committee on trial preparations has been appointed. Members of home office legal staffs have been assigned to assemble data and documents as they may be required. Counsel has been appointed for two of the "Little Three" companies, and three companies are taking steps to resist contempt proceedings charging them with violation of the Consent Decree in the same case before the U. S. District Court.

Benjamin Pepper, of the New York legal firm of Socolow and Pepper, heads the trial prepartions committee as executive coordinator. His duties will be to aid both the company counsel and their outside law firms in preparing the defense of the distributor defendants, his activities continuing at least until the case goes to trial.

Eight on Committee

The following have been appointed to the committee headed by Mr. Pepper:

John Caskey, of Dwight, Harris, Koegel and Caskey, attorney for Twentieth Century-Fox; Howard Levinson, Warner Brothers; Stanley Thompson, Loew's, Inc.; Albert Bickford, of Simpson, Thacher and Bartlett, and Louis Phillips, attorneys for Paramount; Granville Whittlesey, of Donovan, Leisure, Newton and Lumbard, and William Zimmerman, attorneys for RKO. Headquarters have been established for the committee at 55 Liberty Street in New York.

George Raftery, brother of Edward C. Raftery, president of United Artists, has been appointed counsel for that company and for Universal in the Government's New York anti-trust case. The selection was made apparently in anticipation of a long trial. Edward C. Raftery, who has been counsel in the case for both companies, was reported as unable because of his executive duties as head of United Artists to undertake the defense work over a protracted period. George Raftery, a New York attorney of long experience, will join the law firm of O'Brien, Driscoll & Raftery for the duration of the case. He has been counsel for the Globe Indemnity Company for many years.

Defense Being Developed

Meanwhile, a defense was being developed by the individual companies against charges that Paramount, Loew's, Inc., and RKO Radio Pictures had violated the Consent Decree. Brought by the Rosewelt Realty Company, operating the Orient theatre at Jersey City, N. J., on June 22, the action was referred to Federal District Judge Henry Warren Goddard, a member along with Judges Augustus Hand and John Bright of the expediting court named June 18 in response to a petition filed June 13 for retiring Attorney General Francis Biddle. Judge Goddard was to hear a conference of attorneys this week and fix a date for a hearing on the charges.

The first of its kind since the signing of the Decree by Judge Goddard November 20, 1940, the complaint traced the history of the case. It said that the New York arbitration tribunal July 1, 1942, reduced the clearance of the plaintiff's Orient theatre over the Cameo in the same town from seven to three days. The complaint sets forth that in the autumn of 1943, distributors attempted to get the theatre operators to waive the clearance altogether; that, after being refused, the three distributors ultimately eliminated all clearance and served the two theatres on a day-and-date basis.

In the autumn of 1944, the complaint charged that, at different times, Louis Phillips of Paramount, Ben Abner of Loew's, and Phil Hodes of RKO informed the complainant that since they could not stand the action of the Cameo against them for conspiracy they would abolish the clearance on their own unless the Orient relinquished it voluntarily. Thereafter, the complaint charged, the three companies did eliminate the clearance. Mel Albert filed the complaint as attorney for the Rosewelt company.

There was a development in another phase of the main case last week. The U. S. Supreme Court was asked to review the decision of the New York Federal Court in refusing to permit the St. Louis Amusement Company and a group of St. Louis, Mo., theatre owners to intervene.

Hardy Files for Review

The petition for review was filed with the tribunal in Washington by Russell Hardy, former Department of Justice official who is attorney for the St. Louis interests in their fight against the arbitration system. Their battle was precipitated a year ago when Harry C. Arthur, Jr., sought to halt a hearing in the local arbitration tribunal as an affected third party.

It has been the contention of the St. Louis group that the arbitration system set up under the Decree is an unconstitutional use of the Federal judicial power.

As the Supreme Court is in recess, no action will be taken on the petition until it convenes for the 1945-46 term in October. It will then determine first whether it has jurisdiction in the matter. If it decides to hear the issue, the briefs on the matters involved then will be filed, with indications that the case would be reached for argument perhaps by spring of 1946.

Clearance Case Withdrawn

The clearance complaint of the Joy Theatres, Inc., operating the Joy, Shreveport, La., was withdrawn last Wednesday by the complaint in the arbitration tribunal at New Orleans. The complaint was filed last April. It was New Orleans' 12th case. Edward L. Merrigan has replaced E. F. Corbera, arbitration clerk in the New Orleans tribunal, according to the American Arbitration Association.

U. S. Seeks Back Taxes

A tax lien against James A. Pike, manager of Nu-Rex and Empress theatres, Spokane, Wash., has been filed in Federal Clerk's office by the Collector of Internal Revenue for a total of $602.56 in back taxes. The taxes allegedly due include admission tax for June and July, 1944, and employment tax for 1944.

May Ticket Tax Total $31,923,365

Washington Bureau

Federal admission tax collections in May reached the highest point touched since last August, amounting to $31,923,365, it was reported Wednesday by the Internal Revenue Bureau.

The May collections were nearly $2,850,000 above the $29,076,970 obtained in April and more than $3,300,000 above the $28,617,079 recorded for May, 1944, the bureau announced.

During the first five months of this year, the report showed, the Treasury collected $142,289,551 from admissions, compared with $87,257,126 in the corresponding period last year.

The increased April business reflected by the May collections apparently was spread out over the country, since receipts in the Third New York (Broadway) District dropped from $5,606,509 in April to $4,571,570 the following month.

The loss in the Broadway sector was spread over all three categories for which receipts were reported, box office collections dropping from $4,774,235 to $3,999,344; receipts from tickets sold by brokers dropping from $55,291 to $44,168, and collections from admissions to roof gardens and cabarets slipping from $776,983 to $528,058.

New Distributing Group To Stay Out of New York

Screen Guild Productions, the recently organized national independent film distributing group, will stay out of the New York territory for the time being, Johnny Jones, president, declared in Chicago last week. Mr. Jones, who then went to Hollywood, will hold conferences with Robert L. Lippert, SPG vice-president and head of Action Pictures, who has a deal to produce four outdoor films in color. The first, "Wildfire," is now being distributed. The second, "Northwest Trail," is in production. "Wildfire" will open at the La Salle theatre, Chicago, operated by Mr. Jones, July 18.

Subject on Hospital Plan Available for Showings

A 10-minute documentary film, designed to acquaint the public with the Blue Cross non-profit plan for hospital care has been produced by Associated Filmakers under the supervision of Stanley Neal for the Hospital Service Plan Commission of the American Hospital Association. Titled "Every Two Seconds," the one-reel film was written and directed by Sobey Martin and is now available in 35mm as well as 16mm.

Monogram Sets Sales Meetings July 14-15

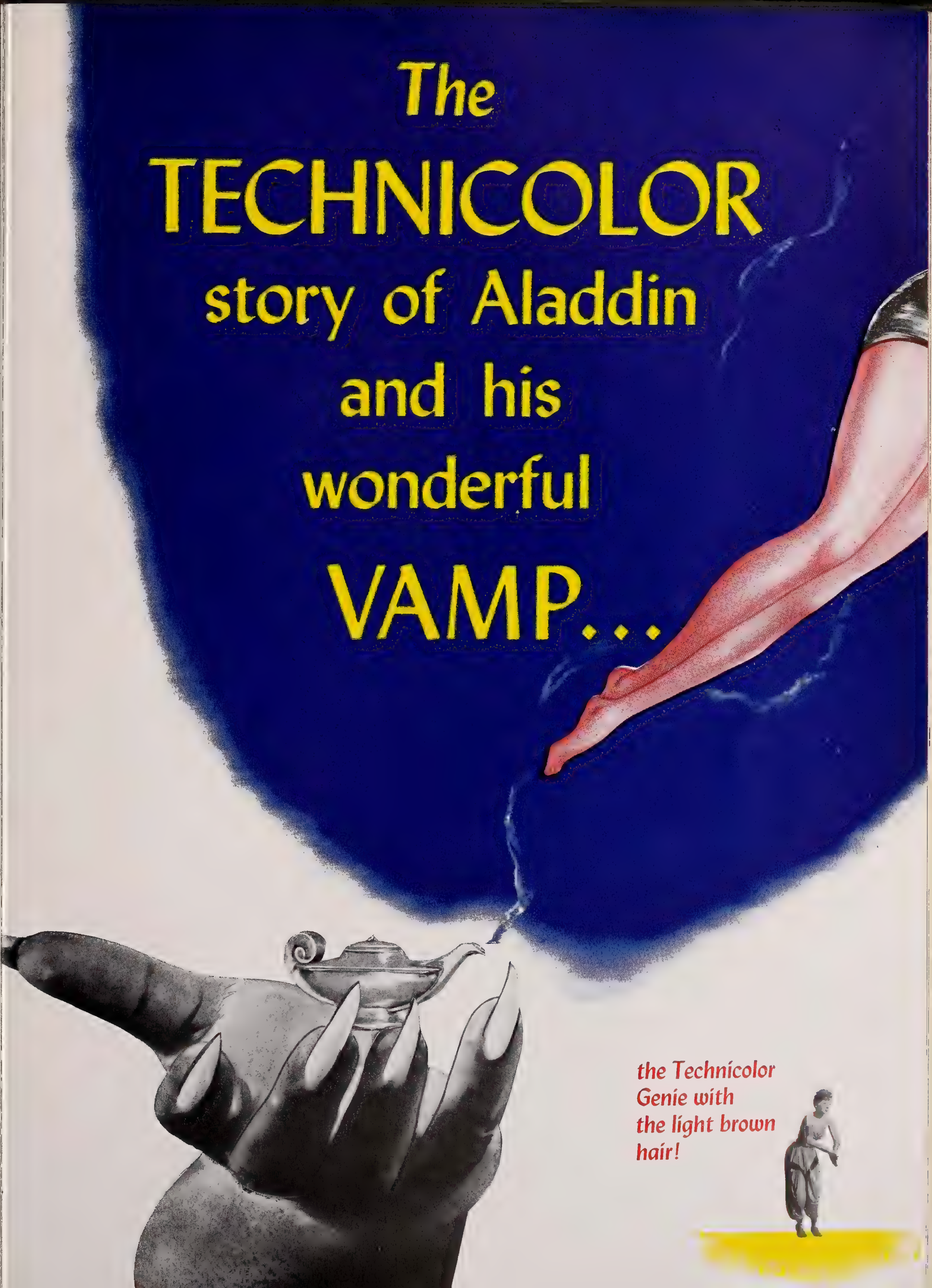
Monogram will hold simultaneous sales meetings in New York, Los Angeles and Chicago July 14 and 15, Samuel Broidy, vice-president and general sales manager, announced in Hollywood Monday. Final release schedules for the 1945-46 season will be set at these sessions.

Honor Hammerman and Elmo

Frank Hammerman and George Elmo were guests of honor at a luncheon tendered by the Motion Picture Association in Philadelphia June 25 at the Hotel Warwick. Mr. Hammerman recently was named local branch manager for PRC. Mr. Elmo, Paramount salesman, was promoted to branch manager for the company in Panama. William Humphries and Al Davis were in charge of arrangements.

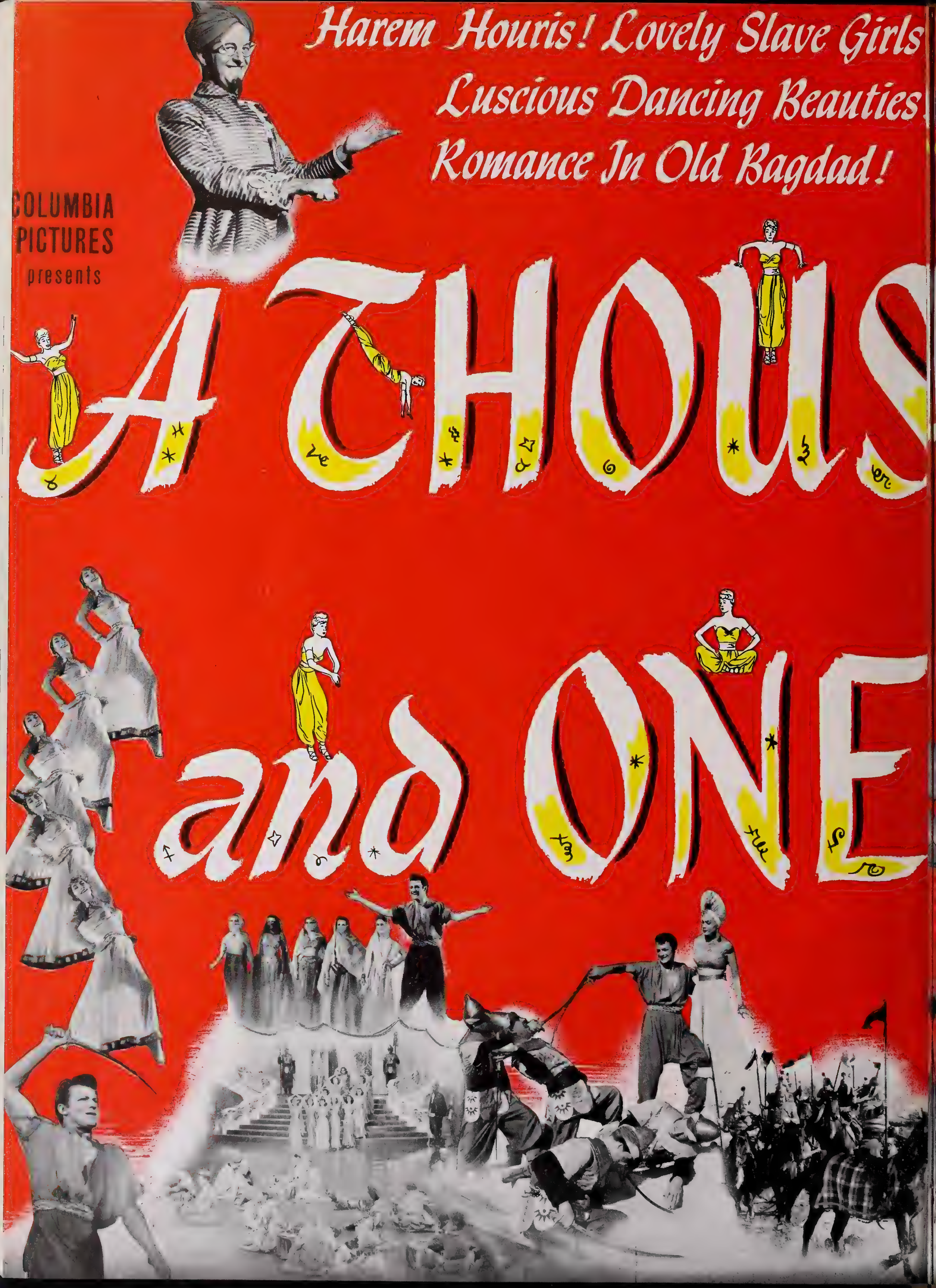
Washer Back to Goldwyn

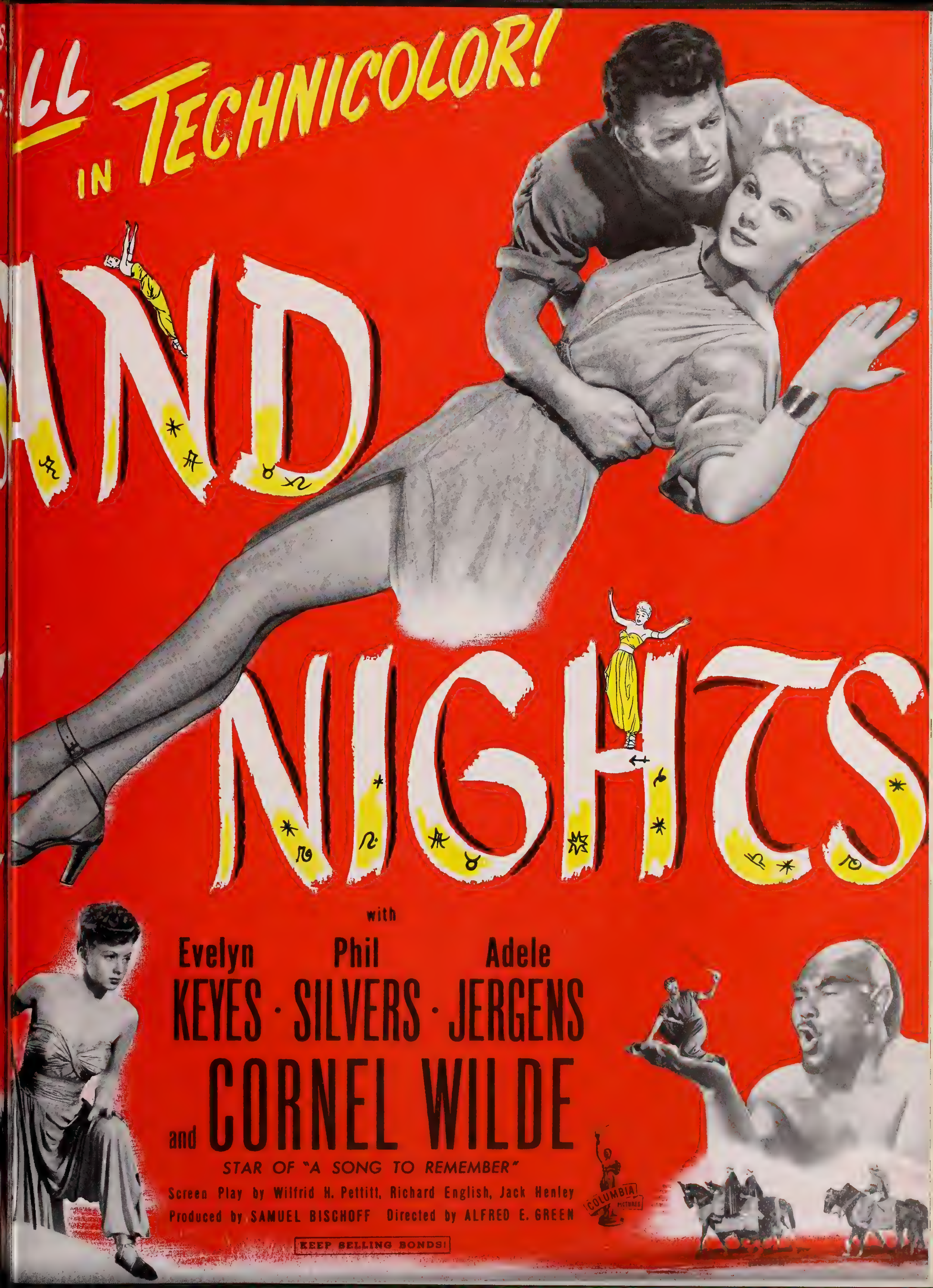
Eugene Murphy, Samuel Goldwyn's temporary eastern advertising and publicity director, who was visiting New York to handle the premiere of "Wonder Man" at the Astor theatre, has left for Hollywood. He is succeeded by Ben Washer, who is returning to the post he held three years ago when he was inducted into the Army.



The TECHNICOLOR story of Aladdin and his wonderful VAMP...

the Technicolor Genie with the light brown hair!


Harem Houris! Lovely Slave Girls
Luscious Dancing Beauties
Romance In Old Bagdad!
COLUMBIA PICTURES presents
A THOUS
and ONE



LL
IN TECHNICOLOR!
AND
NIGHTS

with

Evelyn KEYES · Phil SILVERS · Adele JERGENS

and CORNEL WILDE

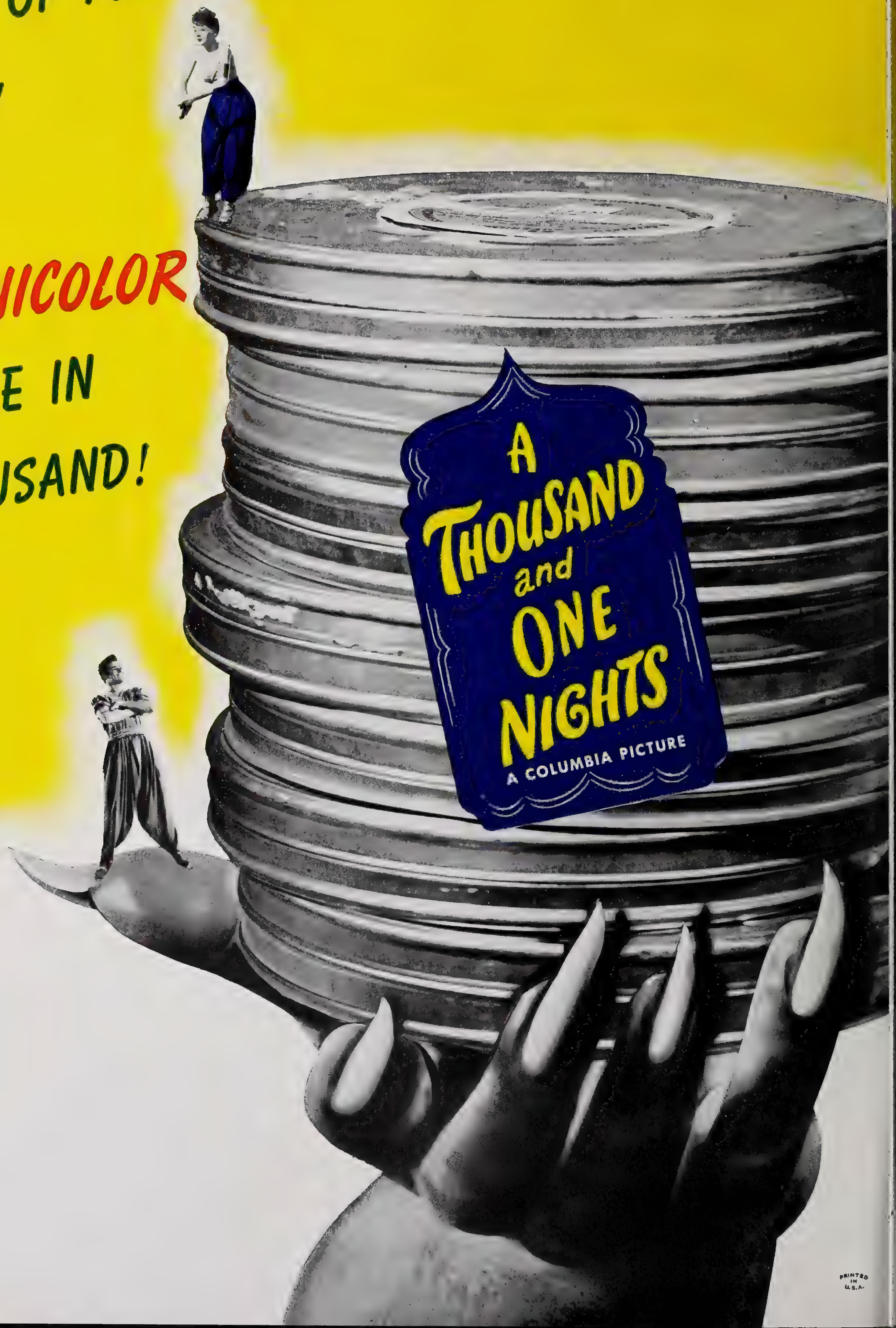
STAR OF "A SONG TO REMEMBER"

Screen Play by Wilfrid H. Pettitt, Richard English, Jack Henley
Produced by SAMUEL BISCHOFF Directed by ALFRED E. GREEN

COLUMBIA PICTURES

KEEP SELLING BONDS!

RIGHT IN THE
PALM OF YOUR
HAND!
ONE
TECHNICOLOR
PICTURE IN
A THOUSAND!


A THOUSAND and ONE NIGHTS
A COLUMBIA PICTURE

PRINTED IN U.S.A.

Cutback by Army May Help Ease Stock Supply

A voluntary cut-back in Army film requirements for the third quarter period of 1945 was expected to be made by the War Department, it was reported in Washington Monday. This move would help to ease the raw stock supply situation which has been serious because of the vacation period in the film-manufacturing plants, it was learned.

While War Production Board officials expressed the hope that film stock output during the next three months would be approximately at the level of the second quarter, now ending, it is possible that the WPB might have to draw on Canadian stock. Any 35mm film secured from Canada would be used to fill the quota of the Office of War Information or other Government agencies which can use the stock abroad. It would not be released to the film industry it was said, because the film is not a fine-grain type.

The WPB indicated that the three major companies who went over their second quarter allotments of raw stock from 300,000 to more than 500,000 feet, would have their third quarter quotas cut back correspondingly. No further penalties would be imposed, however.

Meanwhile, the War Activities Committee, according to a report in New York Monday, has purchased several million feet of raw stock considered surplus by the Army and which had been stored in several Eastern Army camps. The footage, it was said, will be made available to major companies for prints of WAC subjects as a time-saving procedure.

Two New 16mm Non-Theatrical Films Set by Bell & Howell

Two new 16mm sound film releases of the Filmsound Library have been announced by Bell and Howell Company, Chicago. "Chip Off the Old Block" (Universal), a comedy with music and dancing, featuring Donald O'Connor and Peggy Ryan, eight reels, No. 2561, rental $17.50, available from August 25 for approved non-theatrical audiences. "Week-End Pass" (Universal), a comedy with Noah Beery, Jr., and Martha O'Driscoll, No. 2563, 6 reels, rental $17.50, available from August 18 for approved non-theatrical audiences.

Miss de Mille and Loeffler to Work on British Films

Agnes de Mille, noted choreographer of Broadway and Hollywood, and Louis Loeffler, 20th Century-Fox cutter, are the latest Americans scheduled to work on British films in London. Miss de Mille, whose latest success is the stage musical, "Carousel," is leaving soon to do the dance sequences for Wesley Ruggles' Technicolor musical, "London Town." Mr. Loeffler is returning to London to make up the final version of "Caesar and Cleopatra," Gabriel Pascal production of the George Bernard Shaw play.

British Censor Passes on 3,914,000 Feet of Film

The British Board of Film Censors reported last week the submission in 1944 of a total of 3,914,000 feet of film, compared with 4,506,000 feet in 1942 and 3,717,000 in 1943. Of the 1,220 subjects submitted to the Board last year, 256 were placed in the adult category, but only one was totally rejected.

Harold Smith to Paris

Harold Smith, Continental European representative until 1941 for Motion Picture Producers and Distributors of America, was expected to leave for Paris July 1, to re-establish the industry post he held prior to the war. Since his return to New York he has been assistant to Carl E. Milliken, MPPDA foreign department head.

Millions in Latin America See U. S. Newsreels

Weekly audiences viewing United States newsreels released in the Latin-American countries now run into the millions. Newsreels released through commercial channels are seen by 16,000,000 persons while the same subjects released through the Office of Inter-American Affairs are seen by another 2,000,000. These figures are the estimate of Jean Miller and Chauncey Rowe of the motion picture division of the OIAA. Writing in the *Foreign Commerce Weekly* of the campaign to counteract Axis propaganda in Latin America, they said that the Government and the industry were successful in this effort because of the factual presentation of United States policy and war programs. The writers also believe that the OIAA film campaign eventually will broaden Latin American markets for United States goods.

Marvin Schenck Chairman Of Night of Stars Benefit

Marvin H. Schenck, in charge of talent for Metro-Goldwyn-Mayer in the east, will be chairman of the producing committee for this year's Night of Stars benefit, to be presented November 13 at New York's Madison Square Garden. The program will mark the twelfth annual Night of Stars staged on behalf of the United Jewish Appeal of Greater New York. In addition to Mr. Schenck, the following will serve as officers of the committee: Barney Balaban, David Bernstein, Nate J. Blumberg, Jack Cohn, N. Peter Rathvon, Albert Warner, Louis K. Sidney, Ed Sullivan, Robert M. Weitman, Arthur Knorr, Lester B. Isaac and Jesse Kaye.

Freeman Elected President Of Permanent Charities

Y. Frank Freeman vice-president of Paramount Pictures, has been elected president of the industry's Paramount Charities Committee, succeeding Jane Murfin, writer. Edward Arnold was reelected executive vice-president and treasurer and John C. Flinn was elected secretary. Samuel Goldwyn, founder and first president, was made the organization's first honorary life member.

Disney Tests "Pinocchio" On Reissue Possibility

"Pinocchio" has been reopened in Harrisburg, Pa., by Walt Disney Productions, in the first of two test runs to determine whether it should be reissued. Another opening will take place the first week of July in Salt Lake City. If reaction on these test runs is favorable, the film will be revived.

RKO Circuit Holds Three-Day Meeting

Theatre real estate, maintenance, personnel and advertising and publicity problems were discussed at the Radio-Keith-Orpheum circuit's three-day meeting in New York, at the home office, Wednesday through Friday.

Sol. A. Schwartz, general manager of RKO out-of-town theatres, opened the conference, called for field personnel and home office executives.

Speakers included: Malcolm Kingsberg, vice-president of Radio-Keith-Orpheum; Wilber B. England, director of personnel; O. R. McMahon, assistant controller; Harold Mirisch, general manager of the film booking department; Harry Mandel, national director of advertising and publicity; A. E. Roech, manager of RKO's real estate department and David Canavan, maintenance manager.

Thursday, Ned Depinet, president of RKO Radio, was host to the circuit representatives at a luncheon at the Waldorf-Astoria.

Division managers who attended the conference were: E. H. Groth, Boston; Arthur Frudenfeld, Cincinnati, and his assistant, Hardie Meakin; Frank Smith, Chicago; John Redmond, Omaha; Benjamin Domingo, Boston; Milroy A. Anderson, Los Angeles; Robert P. Corbin, San Francisco; Jay Golden, Rochester; H. H. Unterfort, Syracuse, and Harry Schreiber, Cleveland.

Films' Conference Role Is Praised By Stettinius

The American film industry has been commended for its contribution to the success of the United Nations Security Conference at San Francisco by Secretary of State Edward R. Stettinius, Jr. Mr. Stettinius praised the industry for its policy toward the Conference and its operation of the United Nations theatre.

The commendation was in the form of citations which Mr. Stettinius addressed to Claude Lee, Paramount public relations director and a member of the industry's Conference planning committee, as a representative of the industry. The communications were read Monday at a trade press luncheon at the New York Athletic Club. Present were Howard Dietz, MGM vice-president in charge of advertising and publicity; Claude Collins, newsreel coordinator, Glendon Allvine of the Eastern Public Information Committee, and members of the planning committee.

"Not only was the industry most cooperative in helping to maintain a serious note in the surroundings of the Conference," the citation from Mr. Stettinius read, "but also in the very real services rendered by providing the United Nations theatre as well as facilities for the Conference theatre."

In an earlier message to Mr. Lee, Mr. Stettinius praised the industry for its policy in relation to the Security Conference and "on the good taste and excellent impression which such a theatre must create. . . ."

Mr. Dietz, who was chairman of the planning committee, revealed that 60 features were shown to Conference delegates, with total attendance above 50,000 at the programs.

Mr. Lee revealed that many films were excluded from exhibition which might have misrepresented American life.

The theatre closed Tuesday night after having been in operation for 60 days. It was originally scheduled to close last Friday, but film showings to the Conference delegates were extended for three days at the request of Alger Hiss, Conferenc secretary general, who asked that the shows continue to the end of the conference.

President Truman announced Wednesday at Independence, Mo., the resignation of Edward R. Stettinius, Jr., as Secretary of State.

Alabama Court Upholds Sunday Film Ban

The Alabama Supreme Court has upheld a Bessemer city ordinance which prohibits Sunday motion picture shows. The court declared that the ordinance was a valid exercise of police power. The ruling upheld Jefferson Circuit Court in denying an injunction sought by Bessemer Theatres, Inc., to restrain city police from arresting its employees on charges of violating the ordinance. The company asserted that the ordinance was invalid since it had not been voted upon by the people before being enacted. The Supreme Court held that that procedure was not necessary. Bessemer has over 22,000 population.

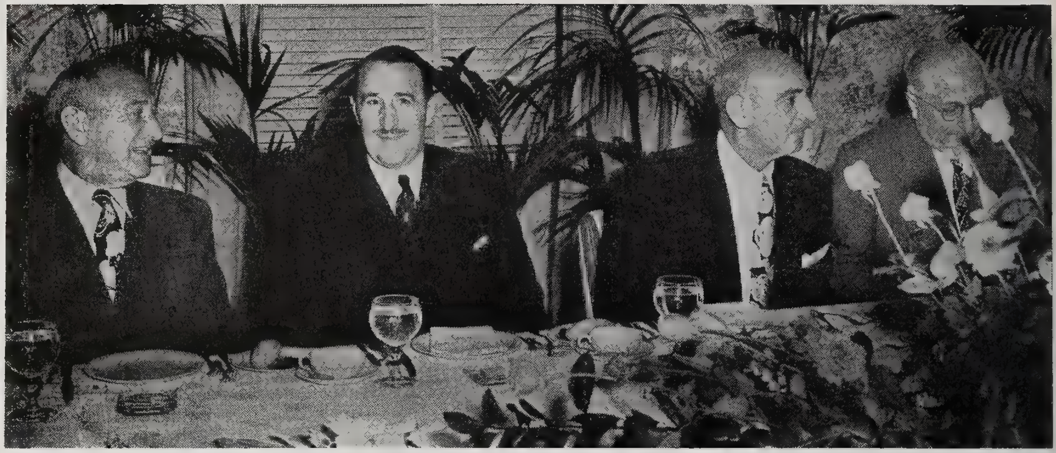
MGM Sets Two Films for July 10 Trade Shows

Two MGM pictures have been set for tradeshowings in all exchange areas on July 10. They are "Anchors Aweigh," in Technicolor, starring Frank Sinatra, Kathryn Grayson and Gene Kelly and "Her Highness and the Bellboy," starring Heddy Lamar, Robert Walker and June Allyson with Carl Esmond, Agnes Moorehead and "Rags" Ragland. Both films were produced by Joe Pasternak. No release dates have been set.

Remodel Building for Theatre

A War Production Board permit has been obtained by Paul Walser and Earl Nidifer, Johnson City, Tenn., for the remodelling of the former Debyns-Taylor Hardware Company building in Jonesboro, Tenn., into a theatre.

STUDIOS ROLL OUT CARPET FOR RANK



WELCOME, from Hollywood. J. Arthur Rank, British film leader, arrived in the production capital last week, after visits in Canada, New York, Chicago, and Minneapolis. The round of luncheons, cocktail receptions and dinners continued. Above, at Perino's restaurant: Joseph M. Schenck, Mr. Rank, B. B. Kahane, and Louis B. Mayer.

British Leader Tells Eager Executives He Has No Coast Producing Plans

by WILLIAM R. WEAVER
Hollywood Editor

That richly red plush rug that Hollywood rolls out for those it vastly venerates or vaguely fears—or just doesn't know very well yet—was unfurled to the uttermost extent of its velvety yardage this week to cushion the coming of Britain's J. Arthur Rank, who took it in stride.

After the town's obeisance to this "simple Yorkshire man," the all-studio two-day welcome to two trainloads of delegates homeward bound from the United Nations conference in San Francisco fell into place as the bottom half of Hollywood's biggest double bill in three decades. Even the railroad company cooperated, delivering Mr. Rank and his cabinet on scheduled time, to be met by his resident representative, William Burnside, and whisked off to the impeccably correct Beverly Hills Hotel in time for a tub before dressing to be met by the press in the Sun Room at eleven.

A goodly crowd was there—perhaps the largest turnout of trade, lay and fan press to greet an industrialist in all the annals of Hollywood—and, with nary a betrayal that he'd heard them all before, he answered again the questions asked him in Toronto, New York, Chicago and points west.

Hollywood Reassured; Rumors Draw Denial

Mr. Rank assured Hollywood Monday he had no plans to produce pictures on the west coast.

He made several definite utterances, denied some reports which have been about since his arrival in the United States and informed the press that his British productions would be addressed not to New York or Hollywood "but to the people of your great Middle West."

There were no other undisclosed releasing arrangements made during his visit here, he said, but added, "I am open to proposals."

He denied reports linking him with Samuel Goldwyn and David O. Selznick in variously described ventures.

Improved arrangements for exchanging players may be one outcome of his Hollywood visit, Mr. Rank indicated. An exchange of technicians also may be worked out, he said, although union barriers have obstructed this procedure in the past.

His observations on the post-war European film market were that "France may make some good pictures after it settles," but Germany will not be a production factor for at least ten years. The European continent will be an important source of revenue, he remarked.

From the dim and quiet Sun Room of the sedate Beverly Hills Hotel the richly red rug led up Sunset Boulevard, cross-town to Wilshire and into Perino's restaurant, where, at noon and in observance of protocol, the Association of Motion Picture Producers engaged the Rank party at luncheon accompanied by an exchange of pleasantries released in due course to the press. Photographs, and maybe measures, were taken.

Those who attended the luncheon included: Fred W. Beetson, Maurice Benjamin, Nate J. Blumberg, Joseph I. Breen, Irving Briskin, William Dozier, Marven Ezzell, Y. Frank Freeman, Henry Ginsberg, Samuel Goldwyn, Charles Koerner, Louis B. Mayer, Robert Newman, David E. Rose, Joseph M. Schenck, Lew Schreiber, M. B. Silberberg and Allen Wilson.

On Monday night Hollywood—specifically Nate Blumberg and Walter Wanger—brought its welcome, four hundred strong numerically and, as nearly as could be managed, figuratively, to the Beverly Hill Hotel's spacious Terrace Room. No break in protocol was this, for Mr. Rank is Universal's largest single stockholder, and the Blumberg-Wanger guest list included, in addition to Universal department heads and personalities, a fine-combed selection of top-ranking producers, directors, writers, actors and executives. All this was social, with no speeches or publicity releases uttered.

Tuesday was a busier day. The red rug led, in the morning, to the business residence of Leo Spitz and William Goetz, where the visitor presumably pursued his announced intention of learning all he could about Hollywood production.

At noon, the visitor, unhurried and getting his bearings now, was back at Perino's restaurant, this time as guest of the Society of Independent Motion Picture Producers at a luncheon so informal—there had been an agenda pertaining principally to world distribution problems—that no official quotes were offered for publication.

Luncheon over, the rug led to the executives' chambers of David O. Selznick for an afternoon of conferring, and thence to the home of Samuel Goldwyn, where dinner was had. On Monday, Mr. Rank had publicly put at rest reports that a deal with these gentleman had been or was being made.

Begins Round of Meetings With Studio Dignitaries

Wednesday morning the man who owns or controls more British production facilities than any other man was off on his richly red rug to the vast preserves of Metro-Goldwyn-Mayer, to inspect the properties, procedures and potentialities of this largest production organization. At noon he lunched with Louis B. Mayer and with this appeared well started on a round of similar meetings with all of Hollywood's production dignitaries.

Mr. Rank is to leave Hollywood July 5 and start the homeward trip.

A cynical reporter, surveying it all for a downtown newspaper, may have wrapped it up in this paraphrase of a radio daily serial announcer: "Will Hollywood take Rank? Will Rank take Hollywood? Tune in next week—same hour—same station—and try to find out."

RANK TIGHTENS TELEVISION CONTROL

London Bureau

J. Arthur Rank has consolidated his interests in radio-television with the purchase of Bush Radio, one of England's foremost pre-war radio manufacturers and set distributors, it was learned here Tuesday. The purchase was made by increasing the capital of the Rank-owned Cinema Television, Ltd., from $1,552,000 to $4,792,000. The acquisition also was arranged by issuing new stock on terms regarded on the stock exchange as being highly favorable to Bush. The deal is viewed here as implementing the long-anticipated Rank over-rule of television both from a financial and engineering standpoint, and is expected to strengthen Mr. Rank's domination of television theatres in the post-war period.

Western Electric Names Adams

Edgar W. Adams, general patent attorney of Bell Telephone Laboratories since 1937, was appointed general patent attorney of Western Electric Company this week, succeeding F. T. Woodward, who became consulting patent attorney. M. R. McKenney, a patent attorney of Bell Telephone Laboratories in charge of telephone exchange systems and equipment, succeeds Mr. Adams as general patent attorney for the Laboratories.

Altec's New Line Ready Oct. 1

The Altec Lansing Corporation, Hollywood, expects to be able to ship its new line of theatre loudspeaker equipment by October 1, the New York office reported this week. The equipment will be available to manufacturers for incorporating in their complete theatre sound systems and also for step-by-step modernization through appointed dealers.

HOPE:

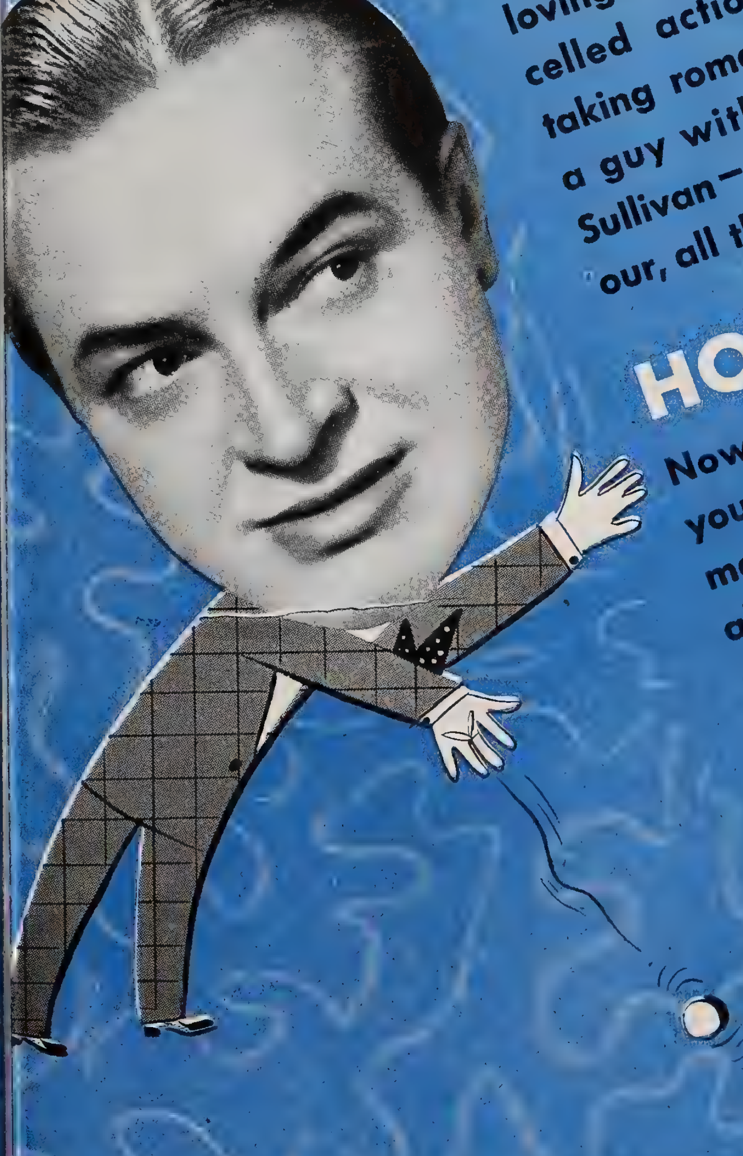
Hey, Groaner, is it true that you're a producer?

CROSBY:

Why, Mr. H., haven't you heard —haven't you heard—I have produced with infinite and loving care a cinema of unexcelled action and breathtaking romance built around a guy with a build, John L. Sullivan—it has all the glamour, all the excitement—

HOPE:

Now, now, Producer, aren't you being carried away—and maybe you should be—after all, the guys who review pics should have their licks, so move over Bing boy and let 'em up...



The Reviews of "The Grea

By the tradepapers, with marginal notes by B. CROSBY

Ah, such good, good news!

NO, it's not Hope - read on

I blush - I really do!

Bing Crosby Productions makes its bow with an extremely diverting picture that stands to prosper beyond the ordinary. Dealing with one of the fabulous names of the world of fisticuffs, the film is certain to be red meat for the men. The patronage of the women is accounted for by the marked attention given to the romantic side of Sullivan's life. Not to be overlooked is the prestige of the Crosby name. Rated fine entertainment of wide appeal. **—FILM DAILY**

I'd like to be able to say this about another enterprise I'm fond of!

Since "The Great John L." is the first entrant to sport the colors of Bing Crosby Productions, exhibitors may naturally ask what gives. The answer is that the film, a strong contender, seems assured of a fast track in the boxoffice sweepstakes and is an odds-on-favorite to finish well up in the big money.

Yep, Greg sure gets 'em - they swoon all over the place. Hope had to be revived three times!

As the Boston Strong Boy, Greg McClure will appeal to men and women alike. In addition to looking the part physically, the boy can really act.

Offers women the lure of a beautiful love story. **—M. P. DAILY**

Take care, Sinatra, take care!

That's Varietyese for bang up boxoffice!

In his first independent production, Bing Crosby comes out with both fists swinging through a dramatization of the life of John L. Sullivan. When the pic is released it should be a great day all around, for the Irish as well as for the houses than run it. It's straight boff from start to finish. Greg McClure as Sullivan is an absolute find. **—VARIETY**

Should score a clean cut kayo as escape stuff with the paying customers. Bing Crosby's first venture in the production field is a potpourri of good boxoffice values. Greg McClure makes an auspicious debut in the title role. The song sequences are slickly staged and easy on the ear. "The Great John L." is definitely earmarked boxoffice! **—HOLLYWOOD REPORTER**

A lively action film with romantic overtones of boyhood love and an unhappy marriage as a subtle defense of the fantastic brawling of the heavyweight champion. There is enough boxing to satisfy the men, sufficient love interest to appeal to women. Linda Darnell and Barbara Britton are beautiful. **—BOXOFFICE**

A pleasing show that ought to deliver satisfaction for audiences at large, and encourage the new Crosby company to further production efforts. **—M. P. HERALD**

Handsomely mounted, carefully and deftly directed production. Greg McClure is delightful in the ring sequences where his magnificent physique and obvious skill with his hands make him a most convincing John L. Sullivan. His physical development makes all other screen athletes look puny. **—SHOWMEN'S TRADE REVIEW**

Has plenty of boxoffice punch. A piece of entertainment that is richly flavored, brimming over with a sense of life and interest holding all the way. Will appeal alike to men and women. **—THE INDEPENDENT**

John L."

I wonder, I wonder!

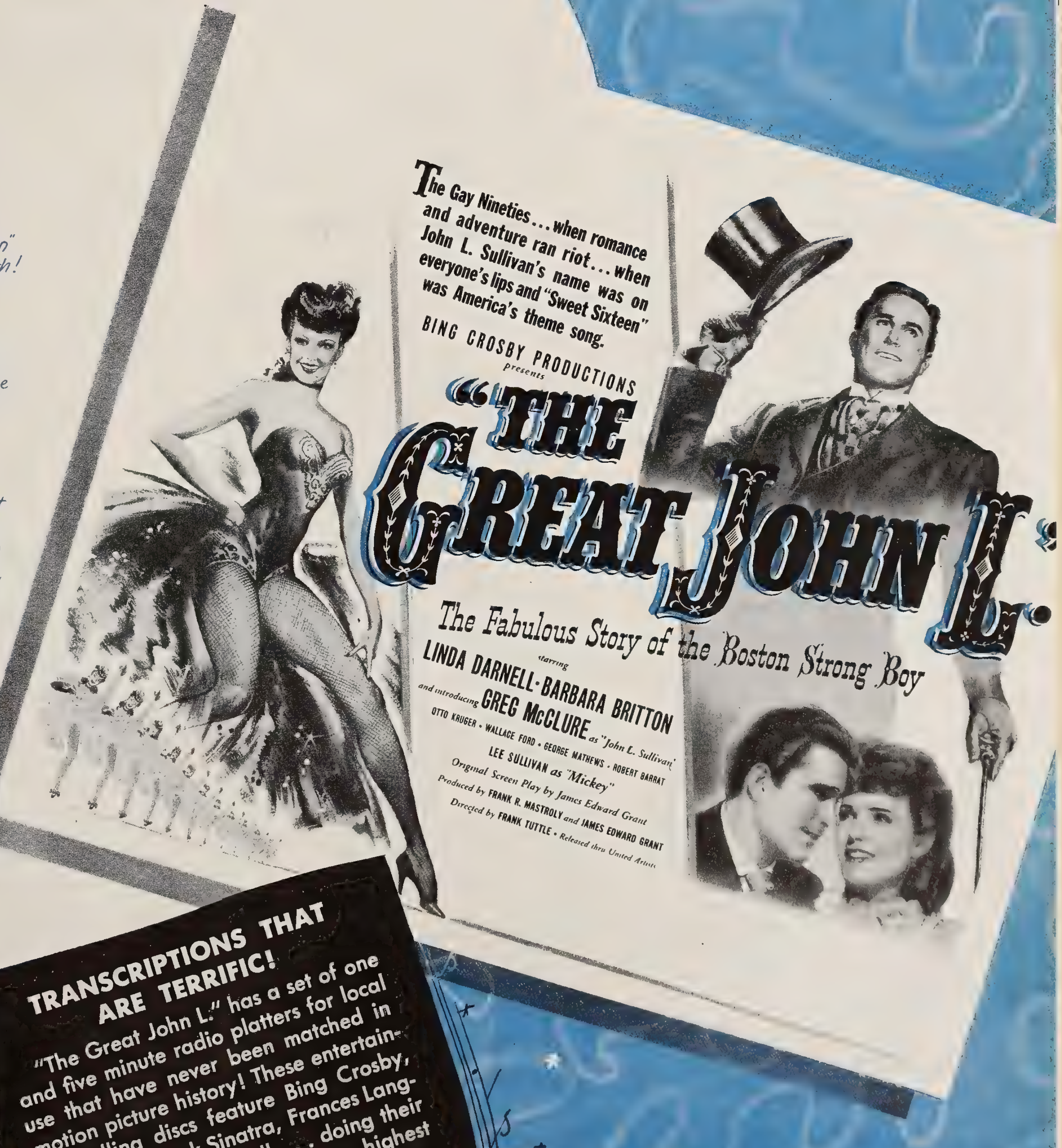
Wait till you hear Linda Darnell do "A Perfect Gentleman" -its tres, tres smooth!

You're not kidding- it'll leave you more breathless than Hope after his opening bon mots on his radio show!

Hope pitched his tent on the set with the hope of pitching woo — but the gals gave Prow-puss the go by!

Sinatra'll boil at this!

Which covers everybody except children and babies and they'll love it!



The Gay Nineties . . . when romance and adventure ran riot . . . when John L. Sullivan's name was on everyone's lips and "Sweet Sixteen" was America's theme song.

BING CROSBY PRODUCTIONS
presents

"THE GREAT JOHN L."

The Fabulous Story of the Boston Strong Boy

starring
LINDA DARNELL · BARBARA BRITTON
and introducing GREG McCLURE as "John L. Sullivan"
OTTO KRUGER · WALLACE FORD · GEORGE MATHEWS · ROBERT BARRAT
LEE SULLIVAN as "Mickey"
Original Screen Play by James Edward Grant
Produced by FRANK R. MASTROLY and JAMES EDWARD GRANT
Directed by FRANK TUTTLE · Released thru United Artists

TRANSCRIPTIONS THAT ARE TERRIFIC!

"The Great John L." has a set of one and five minute radio platters for local use that have never been matched in motion picture history! These entertaining selling discs feature Bing Crosby, Bob Hope, Frank Sinatra, Frances Langford and Linda Darnell . . . doing their stuff just as they do it on the air! It's top priced radio programs on the air! It's top spot selling at its best!

IT'S GREAT FROM U.A.

Nation Tops Bond Goal as Showmen Continue Efforts

Showmen throughout the country heard an announcement from Washington this week, and returned to selling Bonds with the satisfaction of having helped the country in a necessary job. The announcement was by the Treasury, and informed the nation that the goal of the Seventh War Loan had been exceeded.

The Treasury has sold more than $14,000,000,000 of Bonds. In that selling it has been aided to a degree still to be tabulated by the film industry's national drive committee. The industry had no goal; but it is expected that when Samuel Pinanski, national drive chairman, announces the total collected through film industry effort, in theatres, in studios and in home offices, it will represent a large portion of that $14,000,000,000.

Gamble Praises Theatres

Ted R. Gamble, director of the Treasury's War Finance Division, outlining theatre effort in every phase of bond selling, said in part:

"The motion picture industry has been active in bond campaigns since the first war loan. Each time, in each drive, they have shown an increase in activities over previous ones. Now, in the seventh, when we were called upon for the biggest sum ever subscribed from a patriotic, but war weary, public, their efforts have been ever greater."

Meanwhile, with undiminished vigor, theatre campaigns continue in day-to-day selling and in special events. In New York, Wednesday evening, 10 large RKO circuit neighborhood theatres sold 21,963 Bonds at premieres. Sixteen Broadway houses there reported Monday they were within $43,000 of a $7,000,000,000 total in Bond sales. The 900-seat Nostrand theatre in New York has sold 4,000 "E" Bonds, valued in maturity at $500,000, and it has also sold $543,000 in "F" and "G" Bonds.

In the New York area, Loew theatre managers continued promotional efforts. Gil Marbe, of Loew's American, held an American Legion rally, gaining front page publicity. Ed Douglas, at Loew's State, presented heroes from the famed carrier "Franklin," auctioned cigarettes and chocolate, and sold 80 "E" Bonds valued at $15,250. Mike Stranger, Loew's State, White Plains, auctioned 75mm shell cases, and also reported that his window display of parachutes, plasma and armor types helped sell Bonds.

Approximately 19,000 school children of the New York vicinity who bought $967,245 of Bonds were guests of 12 houses Saturday morning.

Suggests Memorial Drive

Walter Murphy, manager of the Mullin and Pinanski Capitol theatre, in New London, Conn., staged a Bond Premiere Thursday, June 21, featuring the Coast Guard band from the local base, and local stage talent, and sold $475,000 in Bonds.

The industry's Seventh War Loan participation was highlighted Wednesday evening, over the national network of the American Broadcasting Company.

The show featured Joan Fontaine, Herbert Marshall and Agnes Moorhead in a performance of "Rebecca." Announcements stressed the sale of Bonds at film theatres. Mr. Pinanski wired all exhibtor and public relations chairmen to establish contact with local stations and newspapers so that the widest possible cooperative coverage for the show might be obtained.

Lloyd Signed by Sturges To Star in Two Comedies

Preston Sturges announced last week in Hollywood the signing of Harold Lloyd to a contract to appear in two comedies. The first one, "The Sin of Harold Diddleboch," is scheduled to go into production August 1. The second film will be "The Wizard of Whispering Falls." Mr. Lloyd has not appeared in films since 1938.

IN NEWSREELS

MOVIETONE NEWS—Vol. 27, No. 85—Millions honor Eisenhower in New York. . . . "Queen Mary" brings 14,526 veterans back from Europe. . . . King and Queen see English Derby.

MOVIETONE NEWS—Vol. 27, No. 86—Jap suicide attacks; enemy pilots glide to death in "kamikazes"; raids on U. S. warships.

NEWS OF THE DAY—Vol. 16, No. 283—Greatest tribute on record for General Ike. . . . Germans clean up ruins in Berlin under Russian rule. . . . 14,526 American G.I.'s home on the "Queen Mary."

NEWS OF THE DAY—Vol. 16, No. 284—Navy battles Jap "kamikaze" suicide planes. . . . President flies across the country.

PARAMOUNT NEWS—No. 86—World's biggest boatload. . . . New York welcomes General Ike.

PARAMOUNT NEWS—No. 87—Milestone to Japan; Jap suicide plane attacks.

RKO PATHE NEWS—Vol. 16, No. 88—Eisenhower takes New York; 4,000,000 hail General Ike in city's greatest welcome.

RKO PATHE NEWS—Vol. 16, No. 89—General Ike comes home to Kansas. . . . Navy battles Jap suicide planes.

UNIVERSAL NEWS—Vol. 18, No. 409—New York roars welcome to Gen. Eisenhower. . . . More troops return. . . . Thrills in the air.

UNIVERSAL NEWS—Vol. 18, No. 410—President on tour. . . . Eisenhower honored by home town. . . . Jap suicide pilots strike U. S. carriers.

U. S. Not to Sell German Films

The Alien Property Custodian's office has decided against its previously announced plan of selling 600 German and Austrian films it has in its possession, according to announcements from both the Washington and New York offices.

At Washington it was reported that Congressional opposition to the sale had much to do with the decision. In New York it was said that the offer had been withdrawn because there was no governmental agency to review the films for their possible propaganda content. Many films which were obviously designed as propaganda pieces had been discarded by the office before the for-sale offer was made.

It had been assumed that the Board of Review of the Federal Office of Censorship would review the films during the time bids were being received. However, the review offices in both New York and Los Angeles have been closed since June 14 and the Washington office reviews films only from the standpoint of military security.

The Independent Citizens Committee of the Arts, Sciences and Professions made a strong protest to President Truman and members of Congress concerning the proposed sale.

No announcement has been made as yet of the disposition of the films.

Congress Votes Truman Power Over Tariffs

The U. S. Senate June 20 by a vote of 54 to 21, approved President Truman's request for the extension of the Trade Agreements Law for three years and authority to lower present tariffs up to 50 per cent in bargaining agreements with other countries.

The Senate action sent the House-approved bill to President Truman for enactment into law. Under the measure, Mr. Truman, acting on the advice of six executive departments, may approve reducing our tariffs against foreign goods if the importing countries will cut theirs against our export products.

By offering tariff concessions on products entering the United States, it is pointed out, American films going into foreign countries will be able to receive more favorable treatment.

Universal Has Army Contract

Universal's non-theatrical department has been awarded a contract to furnish sound film service to 91 veteran hospitals and facilities throughout the country. A similar award for features and shorts was granted last year.

Grierson Urges Documentaries to Aid Freedom

Discussing international competition in production and the struggle for markets, John Grierson, head of the Canadian Film Board, speaking at the motion picture panel at the Conference of Arts, Sciences and Professions in the Post-War World, said, "so far as documentary films are concerned, I for one, do not care who makes them so long as they are a contribution to the understanding of today and the making of tomorrow."

The conclave was held last Saturday at the Waldorf-Astoria Hotel, New York, to discuss employment problems and opportunities for expansion. Bosley Crowther, film critic of the *New York Times,* was chairman of the panel. Marc Connelly talked on the "Commercial Film," and Captain Rodell Johnson, formerly Walt Disney animator, delivered a talk by Staff Sergeant J. K. Hubley during the afternoon session which covered "Educational Films—Cartoons."

Speaking of the general theme of "Government Films," Mr. Grierson said, "Freedom is only a word till you make men free; democracy only a word till men have actual enjoyment of rights. My interest in films is limited to what they can do in and for this particular situation. If I have one complaint against Hollywood, it is that it has done less than it might. . . . Its newsreels could have been more influential and so could have been all those short films which in one way or another observe and comment on the passing scene. As for the big films they should, in the patterns of their drama, reflect something of the reality of our time."

At the radio panel of the conference, Paul Porter, chairman of the Federal Communications Commission, spoke on the Government attitude toward post-war development and expansion in these fields. Other speakers at the radio session included Robert Sweezey, vice-president of the Mutual Broadcasting Company who spoke on social responsibilities of radio; and Gilbert Seldes, director of television for the Columbia Broadcasting System.

Frank B. Warren Dies

Frank B. Warren, 49, general counsel of RCA Communications, Inc., New York, died June 25, at the New York Hospital after a long illness. He joined RCA Communications as general counsel April 2, 1943, and was formerly assistant counsel of the Federal Communications Commission and assistant general solicitor of the National Association of Railroad and Utility Commissioners. Surviving are his wife, Dorothy C. Warren, and two sons, Donald and Richard.

B. G. Erskine

B. G. Erskine, 62, chairman of the board of Sylvania Electric Products, Inc., died June 23 at his home in Emporium, Pa. He was a pioneer of the radio tube industry, and was president of Sylvania from 1931, when his lamp manufacturing plant was merged with the Hygrade Lamp Company, until he became chairman of the board in 1943. He is survived by his wife, Mrs. Jane Evans Erskine; three sons and a daughter.

John C. Peebles

John C. Peebles, 72, retired producer of vaudeville acts and former newspaper man, died June 25, at Methodist Hospital, Brooklyn, N. Y., following a brief illness. Born in Chelsea, Mass., he started his career as a reporter in Boston, later becoming a press representative for the Stair and Wilbur theatres in Boston and the Star theatre in Buffalo. He afterward chose sites for theatres for the Keith-Albee vaudeville circuit.

George Sanders

George Sanders, for many years associated with Joy's Theatres, New Orleans, and a former vaudeville performer, died June 22 after a brief illness. Surviving are his widow; one daughter, Mrs. Felix Martin of Carencrow, La., and one son, Jack, now with the Army in the Pacific.

THE *HOLLYWOOD SCENE*

COMPLETED
MGM
She Went to the Races
They Were Expendable
MONOGRAM
Gregory

STARTED
COLUMBIA
Bronco Busters
MGM
Two Sisters from Boston
MONOGRAM
Allotment Wives, Inc.
PARAMOUNT
Calcutta
To Each His Own
They Made Me a Killer (Pine-Thomas)
RKO RADIO
Kid from Brooklyn (Goldwyn)
Cornered
UNITED ARTISTS
Getting Gertie's Garter (Small)
UNIVERSAL
As It Was Before

SHOOTING
COLUMBIA
Girl of the Limberlost
Paper Doll Murders
Snafu
The Kansan
She Wouldn't Say Yes
MGM
Postman Always Rings Twice
Letter for Evie
This Strange Adventure
Early to Wed
PARAMOUNT
Trouble with Women
PRC
Detour
REPUBLIC
Guy Could Change
Sunset in El Dorado
Mexicana
RKO RADIO
Dick Tracy
Deadline at Dawn
20TH CENTURY-FOX
The Spider
Leave Her to Heaven
Enchanted Voyage
Now It Can Be Told
Fallen Angel
Kitten on the Keys
UNITED ARTISTS
Young Widow (Stromberg)
UNIVERSAL
Alibi in Ermine
Once Upon a Dream
Frontier Gal
WARNERS
Night and Day
Confidential Agent
Two Mrs. Carrolls
Stolen Life

Production on Up-turn, with 40 Films Before Cameras

Hollywood Bureau

Production took a turn for the better last week, and at the weekend there were 40 pictures in work, compared to 33 a week ago. Ten features were started, and three went to cutting rooms.

Samuel Goldwyn started his third Danny Kaye production, "The Kid from Brooklyn," including Virginia Mayo, Steve Cochran, Walter Abel, Eve Arden, Lionel Stander, Clarence Kolb and Charles Cane in supporting roles. The story relates the adventures of a timid Brooklyn milkman who wins a championship prize fight through a fluke. Norman McLeod is directing, and the film will be released through RKO Radio.

At Paramount, work started on "Calcutta," a story of the young American aviators who make the dangerous flight over the "Hump" from India to China. Alan Ladd, Gail Russell and William Bendix have the leading roles. Seton I. Miller is producing; John Farrow directing.

"To Each His Own" Is Started at Paramount

Another Paramount venture is "To Each His Own," with Olivia DeHavilland, Philip Terry, John Lund and Jean Sullivan. Charles Brackett is the producer; Mitchell Leisen the director.

Edward Small began work on his production of "Getting Gertie's Garter," which will be released through United Artists. Allan Dwan is directing, and the cast includes Dennis O'Keefe, Marie McDonald, Barry Sullivan, Binnie Barnes, Sheila Ryan, J. Carrol Naish.

At Universal, work started on a film version of Pirandello's well known play, "As It Was Before." Merle Oberon, Charles Korvin and Jess Barker have the leading roles; William Dieterle is directing.

MGM launched "Two Sisters from Boston," with a cast headed by Kathryn Grayson, June Allyson, Jimmy Durante, Lauritz Melchior and Peter Lawford. Joseph Pasternak is the producer; Henry Koster the director.

"Allotment Wives, Inc., got under way at Monogram. Kay Francis and Jeffrey Bernard are the co-producers; William Nigh is the director. The story is an expose of unscrupulous women who marry service men in order to get Government allotments. The cast, in addition to Miss Francis, includes Paul Kelly, Otto Kruger, Evelyn Eaton, Michael Brown, Marcelle Corday, John Elliot, Elizabeth Wright and Reid Kilpatrick.

At RKO, work started on "Cornered," a melodrama with a South American locale. Dick Powell, Walter Slezak and Micheline Cheirel head the cast. Adrian Scott is the producer; Edward Dmytryk the director.

Producers William Pine and William Thomas started their 30th picture for Paramount, "They Made Me a Killer." The principal roles, those of a young man and a young woman wrongly accused of bank robbery and murder, are played by Robert Lowery and Barbara Britton. William Thomas is the director.

Columbia trained cameras on a Western, "Bronco Busters," starring Charles Starrett and Smiley Burnette. Ray Nazarro is directing.

Personnel Intelligence About Hollywood

Sol Siegel will produce "Blue Skies" for Paramount, replacing Joseph Sistrom, who has been ordered by his doctor to take an extended rest. The picture will co-star Bing Crosby, Paul Draper and Joan Caulfield, with Stuart Heisler directing. . . . Elizabeth Taylor, who scored in "National Velvet." will be starred in "Now that April's There," Daisy Neumann novel recently purchased by MGM. Sam Marx will produce the film.

After four years of musicals, Rita Hayworth will make a melodrama as her next Columbia picture. The title is "Gilda," and it will be produced by Marion Parsonnet from an original story by E. A. Ellington. . . . Myrna Loy's first starring role as a free-lance player will be that of Hiram Percy Maxim's sweetheart in the Jack H. Skirball-Bruce Manning production, "Genius in the Family," based on the life of the inventor. Don Ameche will play the title role.

Two Broadway producers, John Wildberg and Gilda Dahlberg, are planning to establish a theatre in Hollywood, which will serve as a showcase for the introduction of new plays and new talent to the industry. . . . Alfred Zeisler has been signed to direct "Suspense," a psychological drama which Lindsley Parsons will produce for Monogram. . . . "Turn Home," a novel by Eleanor Mayo, has been purchased by Republic. Arman Schaefer will supervise the production personally.

Zachary Scott and Janis Paige have been assigned the leading roles in "Dancing with Tears," which Alex Gottlieb will produce for Warners. . . . Jose Iturbi has been signed by MGM for a featured role in "Holiday in Mexico," a musical which Joseph Pasternak will produce. . . . Six-year-old Beverly Sue Simmons, currently working with Yvonne De Carlo and Rod Cameron in "Frontier Gal," has been signed to a long term contract by Universal.

William Thiele, noted European writer and director, has been signed to a long term contract by Republic. He is currently working on the final script of "The Madonna's Secret," and will direct the picture when it goes into production. . . . Seymour Nebenzal has borrowed Ava Gardner from MGM for the feminine lead in "Whistle Stop," which will star George Raft.

Republic Buys Story as Vehicle for Rogers

Republic has acquired the screen rights to "Sleepy Horse Range," a novel by William Colt MacDonald. It will be used as the basis for a Roy Rogers starring vehicle. . . . Archie Mayo has been signed to direct the David H. Loew-Marx Brothers production, "A Night in Casablanca." . . . John Garfield will be starred in "Humoresque," Warners' film version of the Fannie Hurst novel, which Jerry Wald has been assigned to produce.

Nina Foch and George Macready are set for the leading roles in "The Woman in Red," a psychological murder mystery which Wallace MacDonald will produce for Columbia. . . . Walter Catlett has been signed for an important role in RKO's "Riverboat Rhythm." Leslie Goodwins is scheduled to direct the film. . . . David O. Selznick has signed Frank Sundstrom, of the Swedish Royal Dramatic Theatre, to a long term acting contract.

Claude Rains has been signed to co-star in Universal's "As It Was Before." . . . Lew Landers will direct "The Lie Detector," for RKO Radio. . . . "Companion Wanted," an original story by Houston Branch, has been purchased by Republic. . . . Irving Starr has been assigned to produce "If Ever You Need Me," a psychological drama recently acquired by MGM.

Riskin Gets Studio Space For Independent Film

Robert Riskin, recently resigned as chief of the overseas bureau of the film division of the Office of War Information, has taken space in the California Studios preparatory to starting production on his first film since his resignation. Since arriving on the coast three weeks ago, he has been working on the story and has been setting up an organization for his first independent production.

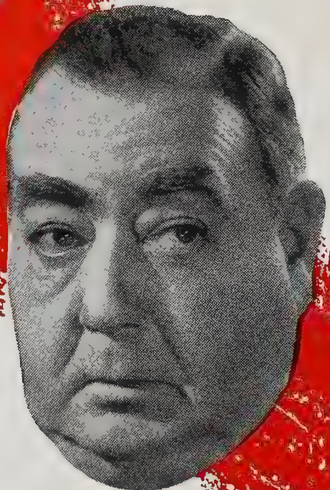
Jack Warner's Son Now Major

Jack L. Warner, Jr., son of Warners' vice-president in charge of production, has been promoted to the rank of major, according to word received by his family from Wiesbaden, Germany.

A SUPERB CAST

MAKES THIS
SUPER STORY
SPECTACULAR!

ANOTHER TOP ATTRACTION HIGHLIGHTING REPUBLIC'S 10th YEAR OF MOTION PICTURE ACHIEVEMENT



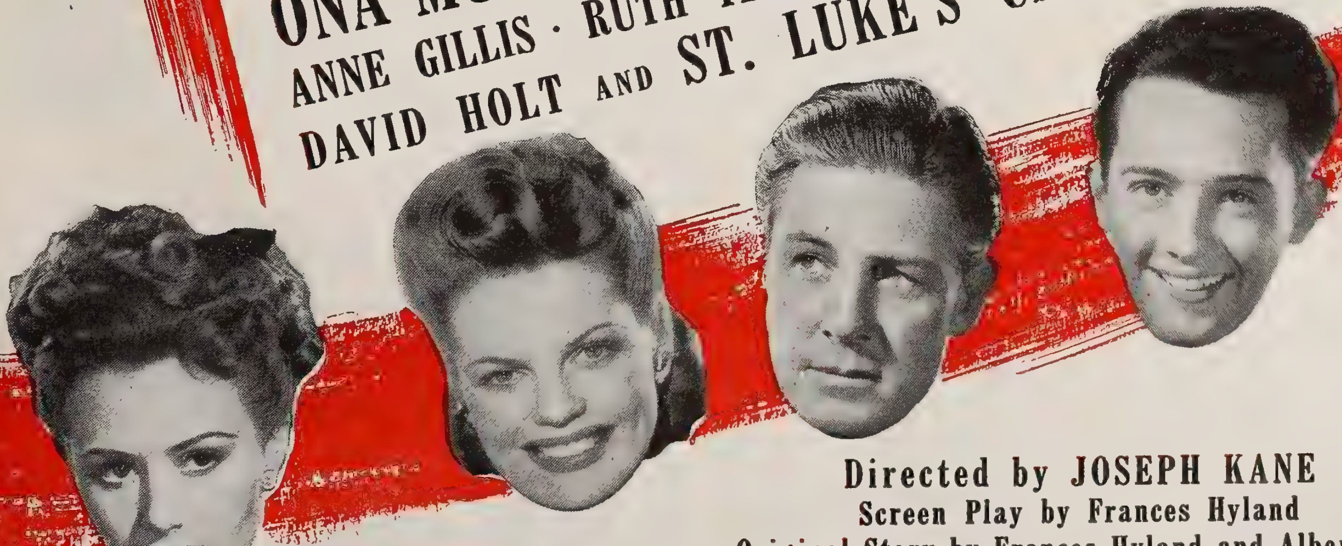
REPUBLIC PICTURES CORPORATION

1935 10th ANNIVERSARY 1945

IT'S THE *Surprise Hit*
OF THE *Season . . .*
WITH THAT EXTRA SALES
APPEAL THAT GOES WITH
GREAT NAME STARS!

The Cheaters

STARRING
JOSEPH SCHILDKRAUT
BILLIE BURKE · EUGENE PALLETTE
ONA MUNSON · RAYMOND WALBURN
ANNE GILLIS · RUTH TERRY · ROBERT LIVINGSTON
DAVID HOLT AND ST. LUKE'S CHORISTERS



Directed by JOSEPH KANE
Screen Play by Frances Hyland
Original Story by Frances Hyland and Albert Ray

Warner Borrows $37,000,000 to Retire Debt

A 10-year banking deal has been completed by Warner Bros. for $37,000,000 payable in 20 equal semi-annual installments due May 1, 1955, Harry M. Warner, president of Warner Bros., announced last week. Interest will be payable at the rate of 2½ per cent per annum.

Banks participating in the loan are: New York Trust Company, Guaranty Trust Company of New York, First National Bank of Boston, Continental Illinois National Bank and Trust Company of Chicago, Union Trust Company of Pittsburgh, Pennsylvania Company for Insurances on Lives and Granting Annuities of Philadelphia, Bankers Trust Company of New York, National City Bank of Cleveland, First National Bank of Minneapolis.

The loan, with treasury cash, will be used to pay the $17,000,000 seven-year bank loan previously announced and about $21,000,000 principal amount of mortgage indebtedness of the company and its subsidiaries.

Net operating profit of the company and its subsidiaries for six months ending February 24, 1945, amounted to $4,605,088 after provision of $8,200,000 for Federal income taxes and after a $170,000 provision for contingencies, the company announced. Net operating profit for the same period the previous year was $3,492,125 after provision of $9,110,000 for Federal taxes and after a provision of $625,000 for unrealized losses on fixed assets, less the estimated tax benefits deriving therefrom.

The profit and loss statement for the six-month period ending February 24, 1945, follows:

Income:			
Film rental income, theatre admissions, sales and miscellaneous income			$65,810,729
Rents from tenants and royalties			2,417,533
			$68,228,262
Cost of sales and expenses:			
Amortization of film costs..........		$12,716,325	
Other costs, including royalties and participations		2,843,758	
Operating and general expense..		37,353,997	
			52,914,080
Net income before items shown below			$15,314,182
Deduct:			
Amortization and depreciation off properties		$2,059,058	
Interest expense		923,485	
Provision for contingencies........		170,000	
Foreign exchange loss and exchange adjustments (net)........		15,853	
Minority interests' share of profit		14,658	
			3,183,054
Profit before items shown below			$12,131,128
Add:			
Interest and discount earned......		$153,526	
Dividends received		265,421	
Insurance recovery in excess of book value of assets destroyed by fire		145,363	
Adjustment of provision made in prior year for miscellaneous in-investment		124.999	
Miscellaneous income		7,944	
Net discount on bonds redeemed..		2,560	
			699,813
Profit before provision for net losses on fixed assets and before federal income taxes.....			$12,830,941
Deduct—Losses (net) on sales of fixed assets			25,853
Profit before providing for federal income taxes...........			$12,805,088
Provision for estimated federal income taxes:—			
Excess profits tax		$6,500,000	
Deduct:			
Credit for debt retirement	$300,000		
Postwar refund	350,000	650,000	
		$5,850,000	
Normal and surtax		2,350,000	
			$8,200,000
Net profit for the six months months ending February 24, 1945 carried to earned surplus			$4,605,088

It is expected that this refinancing program will be completed prior to August 31, 1945, the end of the company's fiscal year.

Short Product in First Run Houses

NEW YORK—Week of June 25

ASTOR: Dog Watch......................***RKO***
Feature: Wonder Man........................RKO

CAPITOL: Hollywood Scout.............***MGM***
Mouse Comes to Dinner................***MGM***
Feature: Thrill of a Romance...............MGM

CRITERION: Hi Ho Rodeo...........***Columbia***
Dippy Diplomat.....................***Universal***
Broadway Farmer...................***Universal***
Feature: The Naughty Nineties............Universal

GLOBE: Ain't That Ducky............***Vitaphone***
Feature: Murder, He Says ....Paramount

HOLLYWOOD: Musical Mexico.......***Vitaphone***
Unruly Hare........................***Vitaphone***
It Happened in Springfield..........***Vitaphone***
Feature: The Corn Is Green............Warner Bros.

PARAMOUNT: White Rhapsody......***Paramount***
Unusual Occupations..............***Paramount***
Hunky and Spunky.................***Paramount***
Feature: Out of This World.............Paramount

RIALTO: First Aiders..................***RKO***
Feature: Crime, Inc. ....PRC

RIVOLI: Gypsy Life.............***20th Cent.-Fox***
Empire State.................***20th Cent.-Fox***
Feature: Junior Miss................20th Cent.-Fox

ROXY: The Silver Streak........***20th Cent.-Fox***
What It Takes to Make a Star...***20th Cent.-Fox***
Feature: Where Do We Go From Here?.20th Cent.-Fox

STRAND: Swimcapades............***Vitaphone***
Coney Island Honeymoon...........***Vitaphone***
Gruesome Twosome...............***Vitaphone***
Feature: Conflict ....Warner Bros.

CHICAGO—Week of June 25

APOLLO: Rippling Romance.........***Columbia***
Feature: A Song to Remember............Columbia

GARRICK: The Seesaw and the Shoes....***MGM***
Feature: Counter-Attack ....Columbia

ORIENTAL: Let's Go Shopping............***RKO***
Hare Trigger.......................***Vitaphone***
Water Babies......................***Vitaphone***
Feature: Hitchhike to Happiness ....Republic

ROOSEVELT: Gruesome Twosome....***Vitaphone***
Feature: Roughly Speaking.............Warner Bros.

STATE LAKE: The Returning Veteran (March of Time).....................***20th Cent.-Fox***
Feature: Salty O'Rourke ....Paramount

UNITED ARTISTS: Springtime for Pluto....***RKO***
Bands Across the Sea..............***Vitaphone***
Feature: The Clock..........................MGM

WOODS: Screen Snapshots, No. 9.....***Columbia***
Feature: Wonder Man.........................RKO

Warner District Managers and Field Men Meet

The first session of a three-day meeting of Warner Bros. district managers, presided over by Ben Kalmenson, general sales manager, was held Tuesday at the home office. Territorial sales executives attending included Norman Ayers, Robert Smeltzer, Ralph McCoy, Henry Herbel, Harry Seed, Charles Rich, Hall Walsh, Doak Roberts and Haskell Masters.

A series of conferences for the Warner field exploitation force was conducted concurrently by Mort Blumentock, eastern director of advertising and publicity, with those in attendance including William Brumberg, head of the field staff; Ted Todd, George Fishman, Art Moger, Glenn Ireton, George Wood, Lucia Perrigo, Stanton Kramer, Frank Bruner, Don Walker, Herbert Pickman, Allen Kohan, Ira Epstein, G. D. Woodard, Richard Stephens, Edward Benjamin, Franklin Fisher, I. Q. Gross and Dan Karsch.

Charles Einfeld, vice-president in charge of promotion, addressed sessions of both the district managers and the exploiteers. Home office executives who participated in the meeting conducted by Mr. Kalmenson included Joseph Bernhard, Samuel Schneider, Mr. Blumentock, Arthur Sachson, Roy Haines, Jules Lapidus, I. F. Dolid, Edward Hinchy, Norman H. Moray, Howard Levinson, Bernard Goodman, Stanley Hatch and others.

Following Tuesday's meeting, the men attended a preview of "Rhapsody in Blue" at the Hollywood theatre.

Selznick in New Deal with Audience Research Unit

Negotiations were completed Tuesday between David O. Selznick and Albert E. Sindlinger, executive vice-president of Audience Research, Inc., for the continued and expanded service of the research facilities of Dr. Gallup's organization. Currently the research organization is working on "Spellbound," "Duel in the Sun" and other future Selznick films. The new arrangement between Audience Research, Inc., and Mr. Selznick includes all of the Audience Research facilities. That is, story tests, title tests and star audits, measuring potential audiences and Jury Profile System.

Variety Club Will Cancel Meeting

Telephone conversations among national Variety Club executives Monday resulted in the cancellation of this year's Variety Conference and "Humanitarian Awards" banquet. The latter, scheduled for August 17, was to have been the highlight of the originally scheduled August 16-18 "streamlined" meeting, which was to be held at the Waldorf-Astoria Hotel, New York. The joint announcement was made by R. J. O'Donnell, Dallas, and John Harris, Pittsburgh.

Because there will be no civilian Pullman transportation facilities for 30 days starting August 1, a condition caused by heavy war shipments, Variety Club conference committee men decided the club could best cooperate with the Government by cancelling the meeting.

Until the transportation jam eases to a point where a meeting would not interfere with troop movements, a new date will not be set. This may be later in the year. Meanwhile the national "Humanitarian Awards" committee will meet later to determine the recipient this year.

Legion of Decency Reviews Five New Productions

The National Legion of Decency this week reviewed five new films, approving all. In Class A-1, unobjectionable for general patronage, are: "Rhythm Round-Up" and "Three in the Saddle." In Class A-2, unobjectionable for adults: "Naughty Nineties," "One Exciting Night," "Rhapsody in Blue."

Goodwin Promoted in Ad Agency

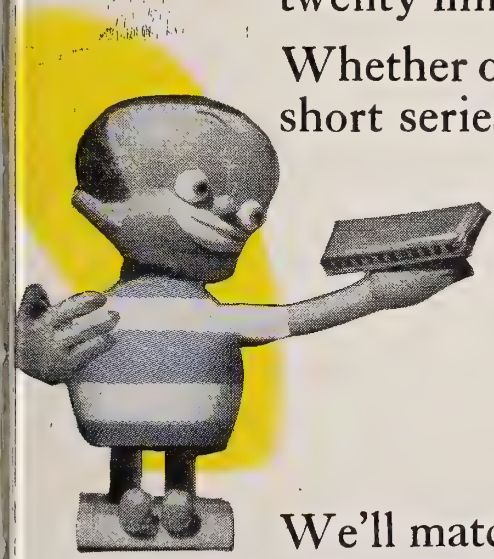
Joe Goodwin, who has been connected with the advertising agency of Donahue and Coe, Inc., for 10 years, has been made production manager of the company, William Miller, formerly of Thompson and Koch Agency, has been named associate production manager.

What YOU Need Is A Darn Good Laugh

Manpower shortage—ad rationing—all kinds of extra wartime effort—have put terrific pressure on the nation's showmen.

To relieve the strain, as an industry welfare measure, Paramount invites you and the entire exhibition personnel of this business to take twenty minutes time out to laugh your head off.

Whether or not you are in the market for a new short series, catch a screening of the two latest

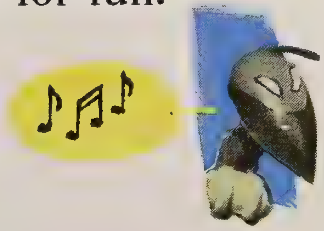


George Pal
PUPPETOONS
"Jasper's Boobytraps"
and
"Hatful of Dreams"
IN TECHNICOLOR

We'll match them on a laugh-per-minute basis against the funniest feature ever filmed.

They prove how right *you* were in voting *Puppetoons* the best short series of the year in Boxoffice Barometer's Poll.

See them—absolutely without obligation—just for fun.



Paramount
THE BIG SHORTS

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product — providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.

Columbia

MARK OF THE WHISTLER: Richard Dix, Janis Carter—Here is a picture that is really good. It pleased all who saw it. Good enough for Saturday only. Played Saturday, June 16.—Garland C. Lamb, Rex Theatre, Minden, La.

TAHITA NIGHTS: Dave O'Brien, Jinx Falkenberg—A good little program picture which pleased above average business with "Gildersleeve's Ghost." Played Tuesday, Wednesday, June 5, 6.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

Metro-Goldwyn-Mayer

BLONDE FEVER: Philip Dorn, Mary Astor—Played this on double feature program and it was one of the best "B" pictures I have ever seen. Gloria Grahame is very good.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

KEEP YOUR POWDER DRY: Lana Turner, Laraine Day, Susan Peters—We did outstanding holiday business on this picture with a slight story and often silly situations. Played Wednesday, May 30.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MUSIC FOR MILLIONS: Margaret O'Brien, Jose Iturbi—As far as I'm concerned there was never a better picture to come out of Hollywood and they will have to go a long way to excel it. June Allyson has proved herself a top-notch star. The entire supporting cast was excellent. Congratulations to MGM.—Sgt. William E. Goewey, Overseas Theatre, c/o Postmaster, New York, N. Y. Military patronage.

THIN MAN GOES HOME, THE: William Powell, Myrna Loy—Business fair for midweek. There was not as much enthusiasm as we anticipated. Played Tuesday, Wednesday, June 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THIS MAN'S NAVY: Wallace Beery, James Gleason—I think this is the best Beery picture in a long time. It pleased all who came, and business was very good. The cooperation of the Navy is evident throughout the picture. It is a credit to Metro and the Navy. The supporting cast is excellent. Played Friday, Saturday, June 8, 9.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Paramount

FOR WHOM THE BELL TOLLS: Ingrid Bergman, Gary Cooper—Business good but not up to expectations. Has been shown previously in this section which as usual hurts our box office receipts. Many complained of excessive length and that some parts were too long drawn out., Played Sunday, Monday, June 3, 4.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

GREAT MOMENT, THE: Joel McCrea, Betty Field—Doubled with "Eadie Was a Lady." These two pictures didn't do as well as expected. The attendance dropped off considerably the second night. We had good theatre weather. Played Wednesday, Thursday, June 6, 7.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

PRACTICALLY YOURS: Claudette Colbert, Fred Mac Murray—Very amusing but did nothing extra to bring in any extra patrons. Played Monday, Tuesday, June 11, 12.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

PRACTICALLY YOURS: Claudette Colbert, Fred MacMurray—The opening is very solemn and the scenes in the Senate chamber are somewhat depressing to people who have boys in the service, but the remainder of the picture is hilarious. It is very good. Most people liked it and business was good. Played Sunday, Monday, May 27, 28.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SIGN OF THE CROSS, THE: Claudette Colbert, Fredric March—Here is one that brought mixed comments. Some liked it. Others walked out. Just not the picture for small towns. Played Sunday, Monday, June 10, 11.—Garland C. Lamb, Rex Theatre, Minden, La.

PRC

MARKED MEN: Warren Hull, Isabel Jewell—Had a good attendance at this picture. It seemed to be well liked by the patrons. Played Sunday midnight, June 3.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SECRET EVIDENCE: Marjorie Reynolds, Charles Quigley—Did O.K. on Sunday midnight. Good for double bill anywhere.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

ABE H. KAUFMAN

Fountain Theatre
Terre Haute, Ind.

Mr. Abe H. Kaufman is one of the regular contributors to the "What the Picture Did for Me" department of Motion Picture Herald. Since 1939 he has been operating the Fountain theatre, Terre Haute, Ind. The policy Mr. Kaufman is following at his theatre is four to five changes weekly and no double features.

Mr. Kaufman has been connected with the industry for many years. He said, "In fact, when I started, we ran only one reel of film and a few illustrated song slides to 'get their nickel'." Early in his career, Mr. Kaufman was in distribution. He was employed by the Consolidated Film Company of New Orleans and became manager of the Universal office there in 1911. Later, with two partners, he owned exchanges in New Orleans, Atlanta and Memphis. Mr. Kaufman managed the Paramount office in Louisville and the Big Features Exchange in Louisville and Indianapolis.

"During the many years while in the exchange end in New Orleans," Mr. Kaufman said, "I picked up quite a few rundown theatres and built them up to sell them." He is president of the Terre Haute Theatres Association and also a member of the board of directors of the Associated Theatre Owners of Indiana.

KID SISTER, THE: Judy Clark, Roger Pryor—There was only one thing wrong with this feature. It was 55 minutes too long. That's right. The running time was 55 minutes. Played Friday, Saturday, May 4, 5.—H. Goldson, Plaza Theatre, Chicago, Ill. Suburban patronage.

RKO Radio

GILDERSLEEVE'S GHOST: Harold Peary, Marion Martin—This also seemed to please, judging from the amount of laughter heard during the feature. Played Tuesday, Wednesday, June 5, 6.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

PRINCESS AND THE PIRATE: Bob Hope, Virginia Mayo—I don't know what made RKO think that they had something here. Absolutely no good. Pass it up if you want to pay off the mortgage. There is just no sense to it. Played Friday, Saturday, June 15, 16.—Rudy Covi, Covi Theatre, Herminie, Pa. Rural and war worker patronage.

STEP LIVELY: Frank Sinatra, George Murphy—We picked this up late but found out later still would have been early enough. It was no good. Sinatra was actually booed. Played Sunday, Monday, June 17, 18.—Rudi Covi, Covi Theatre, Herminie, Pa. Rural and war worker patronage.

TALL IN THE SADDLE: John Wayne, Ella Raines—It made money for us. The audience liked it and everyone was happy. Played Sunday, Monday.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

WOMAN IN THE WINDOW, THE: Edward G. Robinson, Joan Bennett—Below average Sunday and Monday business on this finely acted and engrossing drama. Too heavy for most small towns. It is about the best mystery I have ever witnessed. Played June 3, 4.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

Republic

BIG SHOW, THE: Gene Autry—Gene draws well in these reissues and I personally think this one is the best Autry picture I've ever played. It pleased a large crowd. Played Saturday, May 19.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

COUNTRY FAIR: Eddie Foy, Jr., June Clyde—These reissues of RKO are excellent for the Saturday night film in small towns.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

FACES IN THE FOG: Jane Withers, Paul Kelly—Used on double bill over weekend. Very good moral but not so hot at the box office. Played Friday, Saturday, June 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LIGHTS OF OLD SANTA FE: Roy Rogers, Dale Evans—A very good Rogers picture which drew heavily at the box office on a program with "Double Exposure." Everyone enjoyed the show. Played Friday, Saturday, June 1, 2.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

ROOTIN', TOOTIN' RHYTHM: Gene Autry—Did very well with this reissue. The children always flock to see a Gene Autry picture. he Western pictures will never die out with our children. Played Friday, Saturday, June 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

UTAH: Roy Rogers, Dale Evans—Talk as they may, this boy Rogers is a great weekend business stimulator. Business very good.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Twentieth Century-Fox

KEYS OF THE KINGDOM: Gregory Peck, Thomas Mitchell—I thought in a Catholic town we would have a sellout. But it only stood up one day. The second day it dropped 50 per cent. Opinion divided.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SWEET AND LOWDOWN: Lynn Bari, Benny Goodman—We had slightly above average take on this musical. It is the type my younger crowd likes. Heard no kicks on it. Musicals and comedies are the types that take in my town. Played Thursday, Friday, May 17, 18.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

TREE GROWS IN BROOKLYN, A: Dorothy McGuire, Joan Blondell—Very good, with superb acting. Played Wednesday, Thursday, June 13, 14.—J. C. Balkcom, Jr., Gray Theatre, Gray, Ga. General patronage.

TREE GROWS IN BROOKLYN, A: Dorothy McGuire, Joan Blondell—A good picture. The acting is excellent. It brought planty of tears but business was below average. Played Tuesday-Friday, June 12-15.—Garland C. Lamb, Rex Theatre, Minden, La.

WHITE FANG: Jean Muir, Michael Whalen—We substituted this old feature for an English made production and have no regrets. Business fair and audience reaction satisfactory. Played Friday, Saturday, June 1, 2.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

United Artists

DARK WATERS: Merle Oberon, Franchot Tone—To me this was awful but most of our patrons enjoyed it. An electric storm kept the crowd down. Played Sunday.

(*Continued on page* 44)

FINE GRAIN SIZE

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KEEP YOUR EYE ON ANSCO—FIRST WITH THE FINEST

(Continued from page 42)

—J. C. Balkcom, Jr., Gray Theatre, Ga. General patronage.

DARK WATERS: Merle Oberon, Franchot Tone—It is a psychological murder story which held the attention of the audience throughout. There is a good capable cast performing under good direction. Business was average. Played Wednesday, June 6.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Universal

MERRY MONOHANS, THE: Donald O'Connor, Peggy Ryan—Another audience picture that not only pleased but made money.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

MY GAL LOVES MUSIC: Bob Crosby, Grace McDonald—Very poor draw. Crosby no good here. Played Friday, Saturday, June 8, 9.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NIGHT CLUB GIRL: Vivian Austin, Edward Morris—This is a very minor second feature with nothing more than a series of specialties by musical and dancing performers. We played this with "This Man's Navy," but it proved to be only a fair filler. Played Friday, Saturday, June 8, 9.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PEARL OF DEATH: Basil Rathbone, Nigel Bruce—Strictly a program picture. We showed it to our weekend patrons with a Western.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SHE GETS HER MAN: Joan Davis, Leon Errol—Did a record business. Joan Davis pictures always go over big with our patrons. Played Friday, Saturday, June 8, 9.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

SUSPECT, THE: Ella Raines, Charles Laughton—Laughton has yet to bring in the people for us. We opened up well, but the second night reached a low. Can't say it is good for small towns.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

Warner Bros.

CONSPIRATORS, THE: Hedy Lamarr, Paul Henried—We had a large crowd both nights we showed the picture. The patrons like this type of picture once in a while but generally stick to lighter comedies. Played Monday, Tuesday, June 4, 5.—Harland Rankin, Plaza Theatre, Tilbury, Ont., Can.

HOTEL BERLIN: Helmut Dantine, Faye Emerson—Average business with this picture. It was hurriedly made but it has its moments of suspense. It does not have the punch of "Casablanca" and proves again that lightning does not always strike twice in the same place. Raymond Massey is miscast as a German officer. Played Friday, Saturday, May 25, 26.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

JANIE: Joyce Reynolds, Robert Hutton—Plenty of laughs that went over very well with our military audience.—Sgt. William E. Goewey, Overseas Theatre, c/o Postmaster, New York, N. Y. Military patronage.

ROUGHLY SPEAKING: Rosalind Russell, Jack Carson—We had very good business on this picture, which appealed especially to women. The picture is a little long at times and the story is repetitious, but all in all I marked it down as O.K. Played Sunday, Monday, June 3, 4.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Short Features

Columbia

MR. MOOCHER: Fox and Crow—Just a fair cartoon, but O.K. for the kids on Saturday.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

Metro-Goldwyn-Mayer

MACKINAC ISLAND: Fitzpatrick Traveltalks—An excellent single reel in Technicolor which pleased everyone who saw it.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SHOOTING OF DAN McGOO: Technicolor Cartoons—While not matching up with "Red Hot Ridding Hood" this is O.K. and the treatment is certainly above par, especially the dancing of the girl. This went over well here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

THE LAST INSTALLMENT: Two-Reel Specials—This is a two-reel dramatic offering which did justice to its bookings. It held the attention of the audience throughout.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

THRU THE COLORADO ROCKIES: Fitzpatrick Traveltalks—This short seems to cool and refresh in this hot weather. Very good as usual.—Rudy Covi, Covi Theatre, Herminie, Pa.

Paramount

BONNIE LASSIE: Musical Parade—A very good two-reel short in Technicolor. Play it by all means.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

BONNIE LASSIE: Musical Parade—A very good Technicolor musical which pleased everyone who saw it.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

E. A. HANCOCK ON MEAT AND MOVIES

THREE IS A FAMILY (United Artists): Marjorie Reynolds, Charles Ruggles — yeah, this, according to the narrator, panicked them on Broadway. I know from experience when they tell you this: the picture is not very good, and that goes for this one.

We in the Midwest know that the East is out of touch with any part of the country west of the Hudson River.

Will you allow me to get into economics in this report? We who are close to the grass roots, both personally and through all the organizations that deal with cattle and hogs know just what is happening now in the meat situation. But the college lads were in control and they figured that it couldn't happen here, but it did. They are working through seven separate and distinct organizations, each pulling against the other. The O.P.A. still hasn't got the answer. They will not have the answer until they get in touch with the producers and find out that subsidies are not the answer. It is the law of supply and demand. A fair price, governed by the increased cost of all that goes into the business of meats, will solve the problem. We hate to see Americans go hungry, knowing it could have been avoided.

—A. E. HANCOCK, Columbia Theatre,
Columbia City, Ind.

I'M JUST CURIOUS: Little Lulu—Good Technicolor cartoon. Little Lulu has a good following here.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

I'M JUST CURIOUS: Little Lulu—A good Technicolor cartoon which went over well here.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PITCHING WOO AT THE ZOO: Popeye the Sailor—A good cartoon which made our audience laugh.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO Radio

FLICKER FLASHBACK: No. 2.—This is an interesting series for the older folks. The young folks get a real laugh, too. This one is very good.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

NEW AMERICANS: This is America—No entertainment or interest shown here for this short. I've had about all I can stand of this series. It can interest only a few of our patrons.—Rudy Covi, Covi Theatre, Herminie, Pa.

Twentieth Century-Fox

JEWELS OF IRAN: Movietone Adventures—A good enough travel short although the Technicolor could have been improved. It is interesting and instructive.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

United Artists

ROAD TO TOKYO: World in Action—This is a little old to play now. In spite of its title much of the material used is about the building of the Alaskan highway. The commentary is also dated as it speaks of actions in 1942 and 1943.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

CHEW CHEW BABY: Lantz Color Cartunes—O.K. Technicolor cartoon.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

PIGTAIL PILOT: Person-Oddities—An entertaining 10 minutes of pictures of interesting people and the things they do.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Victory Films

ALL-STAR BOND RALLY: We used this million dollar short on "Free Movie Day" to excellent advantage. This is a credit to the industry.—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Warner Bros.

CIRCUS BAND: Melody Masters—A real short. Tickled the kids and the grownups love it. Applause at the end of the short and many favorable comments.—C. L. Niles, Niles Theatre, Anamosa, Iowa.

Labor Release Begun in Philadelphia Area

Rapid release of labor has begun in Philadelphia, it was announced at a meeting in the Ritz-Carlton Hotel, which was attended by representatives of government agencies, industry and labor. Details of new regulations were outlined by Paul C. Lewis, regional director of the War Manpower Commission, and Levy Anderson, area manpower director.

Philadelphia no longer will be a critical manpower shortage area and will be transferred to group No. 2 with adjacent communities, but the 48-hour week will remain in effect. This will be the first district in this country to enjoy relaxed restrictions.

The new plan, announced by the War Manpower authorities, is intended, among other purposes, to insure a quick flow of labor into the building trades. It still will be necessary, however, for an individual changing his job to obtain both a release from his present employer and a referral to the new job through the U. S. employment service. Although the 48-hour week is retained, within 30 days there will be a further meeting of the management-labor committee to determine whether a general reduction in working hours may be authorized.

Casanave Sets Outlets for Three Selznick Reissues

What may be the nucleus of a new distribution organization is handling the distribution of three David O. Selznick reissues recently acquired by Charles L. Casanave. Two of the three films, "The Prisoner of Zenda" and "The Adventures of Tom Sawyer," have played a number of theatres on the Loew's circuit. The third film is "The Garden of Allah." Bert Kulick's new Bell Pictures exchange is handling the New York distribution while Martin Van Praag, formerly with National Screen Service, has opened a new Chicago exchange, Supreme Pictures, to handle the films there. In Minneapolis, Julius A. Coller's North Star Pictures is distributing the films and in Kansas City, Beverly Miller's Colossal Pictures has the product. New exchanges have been planned for Washington, Philadelphia and Los Angeles, Mr. Casanave reports.

United Screen Attractions New Distributing Company

The formation of a new national distribution company, United Screen Attractions, was announced last week by Irvin Shapiro, president. Branches are to be set up in more than 20 exchange centers for the release of 30 new pictures and a number of reissues each year, it is announced. In founding the new company, the board of directors have purchased all the capital stock of the former United Screen Attractions. The board has also confirmed a distribution deal concluded by George A. Hirliman, president of International Theatrical and Television Corporation, and Mr. Shapiro whereby United Screen Attractions will distribute all the 35mm product controlled by International.

A. J. Balaban Plans To Expand Circuit

A. J. Balaban, independent circuit owner and manager of the Roxy, New York, is planning postwar expansion of his circuit in the Chicago area, with his partner, Sam C. Myers. The initial project will be a 1,500-seat house in nearby Libertyville, where he is now operating the 750-seat Liberty theatre. Land has been purchased from Fred Dobe, engineer, who will be in charge of the construction. Provisions will be made for installation of television. According to present plans, both theatres will operate only during the summer months.

Romain Honorably Discharged

Louis Romain of Albany, N. Y., operator of the Grand theatre there and the oldest film man from the area to serve in World War II, has received an honorable discharge from the U. S. Navy. A veteran of World War I, Mr. Romain enlisted again shortly after the Japanese attacked Pearl Harbor.

See Player Wage Increase Adding Millions to Costs

Pay increases called for in revisions of the Screen Actors Guild basic contract to which the producers have agreed following extended negotiations, it is estimated in Hollywood, will add millions of dollars annually to production costs.

Revisions, allowable annually under the SAG contract which runs until 1947, require approval by the membership and the War Labor Board.

Under the scale agreed upon, the minimum daily wage for "A" players is raised from $25 to $35; minimum weekly range for free-lance players, from $100 to $115, with "glorified" extra contracts at $75 weekly eliminated; minimum weekly scale for stock players, from $50 to $60 for the first six months, increasing to $75 thereafter. Stunt men and singers would benefit proportionately in specialized scales fixed for their fields.

Microwave Radio Stations To Be Built by Raytheon

Five experimental microwave radio relay stations and two developmental frequency modulation stations will be built by the Raytheon Manufacturing Company. It was announced this week in New York that construction permits for this work have been granted by the Federal Communications Commission.

The radio relay stations are to be installed at New York City, Lexington, Mass.; Bristol and Tolland, Conn., and Webster, Mass. This circuit is the first leg of Raytheon's proposed nation-wide microwave communications system which will follow the airline routes via Cleveland, Detroit and Chicago to the Pacific Coast, officials of the company said.

The five stations will operate with a maximum power of 100 watts and will be used to experiment with the development of new techniques for the transmission and relaying of high definition and color television programs, high-fidelity FM programs and telegraph, telephone and facsimile communications.

The two FM stations are to be constructed on top of the Lincoln building, New York, in which Raytheon has its offices.

One 20th-Fox Reissue

The only reissue currently scheduled nationally by Twentieth Century-Fox is "Call of the Wild," a 1935 production starring Clark Gable and Loretta Young. The company has not announced reissue of "Springtime in the Rockies." However, a Gene Autry picture of the same title, produced in 1937 by Republic, has been announced for reissue by Republic.

The Office of Alien Property Custodian gives notice that the invitation to bid, for licenses to distribute in the United States each of Fifty Motion Pictures, issued June 6, 1945, has been withdrawn. Accordingly the public opening of bids will not be held on July 6, 1945, as previously announced. Any bids received will be returned unopened and there will be no awards made.

FRANCIS J. McNAMARA
Deputy Alien Property Custodian

Dated: June 21, 1945

WANTED

SECRETARY — WITH EXPERIENCE IN THE FILM BUSINESS TO ASSIST HIGH EXECUTIVE. ATTRACTIVE SALARY. REPLY STATING QUALIFICATIONS.

BOX 315, MOTION PICTURE HERALD
NEW YORK 20, N. Y.

Republic Players On Air For 10th Anniversary

Republic personalities are featured on nationwide broadcasts to herald the company's current 10th anniversary celebration, with many appearances set for June and July.

Three successive programs of the "Blind Date" show, heard over the American Broadcasting network, are devoted to Republic stars. Jane Withers appeared on the first of these programs June 25, with Dale Evans to be featured July 2.

Five of the "People Are Funny" programs heard over NBC feature Republic personalities. Monte Hale appeared June 22; Al Pearce, June 29; Saundra Berkova, July 13; Victor McLaglen, July 20. On the G. E. House Party program over CBS, Miss Withers is set for July 6, Constance Moore July 11. Al Pearce appeared on the June 8 program.

Blumenfeld Aims at Los Angeles

Blumenfelds' Theatres will enter the first run field in Los Angeles about August 1, Joseph Blumenfeld, head of the circuit, indicated in San Francisco June 21. Deals have been pending for some time.

Mr. Blumenfeld said he would open four or five houses in the Los Angeles territory on or about that date, playing first run United Artists pictures.

United Artists' present first run outlets in Los Angeles are Fox West Coast's Chinese, Loew's State, Uptown and Carthay Circle. Mr. Blumenfeld is now operating 27 houses in the San Francisco territory.

He also announced that Cliff Geissman, district manager of the circuit's houses in the San Francisco territory, would go to Los Angeles to take charge of the theatres in that city. Mr. Geissman will be succeeded in San Francisco by Jack Blumenfeld, youngest of the four Blumenfeld brothers and present manager of the San Francisco Orpheum.

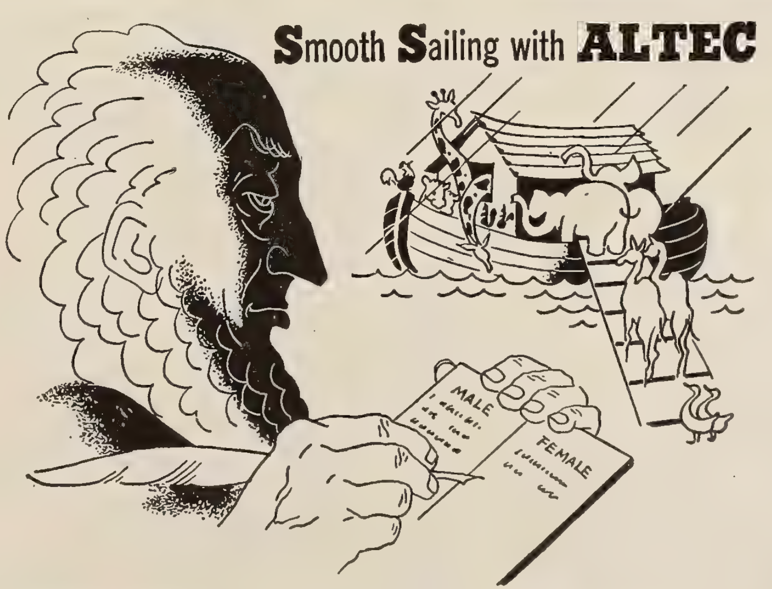
Compromise of Coast Strike Now Appears Likely

First indications appeared last week that both factions of the Hollywood strike were willing to consider compromise when Herbert Sorrell, Conference of Studio Unions' president, and Richard F. Walsh, IATSE president, accepted an invitation to a conference with Mayor Fletcher Bowron of Los Angeles. The Mayor had rejected proposals to intervene without concrete assurance that all parties were disposed to consider favorably whatever tenable basis for settlement might be worked out.

Strike action against Monogram was postponed when rain last weekend prevented Paramount's use of the Monogram ranch. The CSU threatened to withdraw its workers from the Monogram studio, unaffected so far by the strike, if the company permitted Paramount to use the Monogram ranch for scheduled retakes on "The Virginian."

Monday the Screen Actors Guild mailed letters to 300 metropolitan newspapers stating the organization's position on the studio strike and the CSU's threatened boycott of films made by actors who have crossed the picket lines. "The strike is causing irreparable harm to the industry and labor," the letter said, pointing out that SAG's members voted unanimously to observe their contracts. Meanwhile, CSU rejected a request by Mayor Bowron to remove the pickets while some 500 United Nations Conference delegates visited.

Delegates to the United Nations Conference planning to visit Hollywood were notified Tuesday by the CSU they must cross picket lines to get to the studios. The Association of Motion Picture Producers which arranged the visit branded the assertion "misleading" and said the tours were requested by the State Department. The CSU then telegraphed Secretary of State Stettinius: "If the State Department is not officially sponsoring the proposed studio visits, we would appreciate your assurance to that effect so that misconceptions can be corrected."



"Better be shoving off", warned the Admiral, "it's getting mighty slushy". So old man Noah wasted no time. He loaded his LST with a "he" and "she" of every living thing on earth. Picture where we'd be today if Noah had not heeded the warning. Yes, warning signals can be lifesavers. Why let your equipment sink beneath the weather, when our periodic check-up service can be your barometer for equipment problems? We repair weak spots in your booth before they spring the leaks. Let the rains come, and the hurricane roar—rely on Altec for smooth sailing.

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PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1945.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

INDEX: Over-all performance percentage figures from previously published final reports appear in Service Data section of Product Digest. See last column of Release Chart for Index.

DILLINGER (Mono.)

First Report:

Total Gross Tabulated	$199,900
Comparative Average Gross	133,600
Over-all Performance	149.6%
BUFFALO—20th Century (DB) G. I. Honeymoon (Mono.)	109.3%
DENVER—Paramount (DB) Honeymoon Ahead (Univ:)	106.8%
NEW YORK—Victoria, 1st week	246.0%
NEW YORK—Victoria, 2nd week	184.2%
NEW YORK—Victoria, 3rd week	184.2%
NEW YORK—Victoria, 4th week	144.6%
PHILADELPHIA—Stanton, 1st week	170.9%
PHILADELPHIA—Stanton, 2nd week	86.2%
PITTSBURGH—Fulton, 1st week	130.9%
PITTSBURGH—Fulton, 2nd week	60.0%
WASHINGTON—Columbia	148.1%

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MURDER, HE SAYS (Para.)

First Report:

Total Gross Tabulated	$178,900
Comparative Average Gross	175,500
Over-all Performance	101.9%
BALTIMORE—Keith's	102.7%
CHICAGO—Chicago (SA) Vaudeville	94.5%
LOS ANGELES—Paramount Downtown (DB) The Chicago Kid (Rep.)	110.5%
LOS ANGELES—Paramount Hollywood	99.1%
MINNEAPOLIS—State	119.2%
OMAHA—Orpheum (DB) Scared Stiff (Para.)	82.6%
SAN FRANCISCO—Paramount, 1st week (DB) The Unseen (Para.)	127.5%
SAN FRANCISCO—Paramount, 2nd week (DB) The Unseen (Para.)	90.3%

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THE PICTURE OF DORIAN GRAY (MGM)

Final Report:

Total Gross Tabulated	$823,800
Comparative Average Gross	838,400
Over-all Performance	98.2%
BALTIMORE—Century	93.9%
BOSTON—Orpheum	92.2%
BOSTON—State	73.1%
BUFFALO—Great Lakes (DB) Let's Go Steady (Col.)	95.5%
CINCINNATI—RKO Capitol, 1st week	134.1%
CINCINNATI—RKO Capitol, 2nd week	60.9%
CLEVELAND—Loew's State	115.7%
CLEVELAND—Loew's Stillman, MO 1st week	99.0%
CLEVELAND—Loew's Ohio, MO 2nd week	94.8%
INDIANAPOLIS—Loew's	94.2%
KANSAS CITY—Midland	70.0%
LOS ANGELES—Egyptian, 1st week	130.1%
LOS ANGELES—Egyptian, 2nd week	71.9%
LOS ANGELES—Egyptian, 3rd week	63.0%
LOS ANGELES—Los Angeles, 1st week	123.9%
LOS ANGELES—Los Angeles, 2nd week	86.8%
LOS ANGELES—Los Angeles, 3rd week	64.0%
LOS ANGELES—Ritz, 1st week	120.0%
LOS ANGELES—Ritz, 2nd week	76.0%
LOS ANGELES—Ritz, 3rd week	68.0%
NEW YORK—Capitol, 1st week (SA) Xavier Cugat's Orch, Lena Horne, Robt. Walker	122.4%
NEW YORK—Capitol, 2nd week (SA) Xavier Cugat's Orch, Lena Horne, Robt. Walker	126.8%
NEW YORK—Capitol, 3rd week (SA) Xavier Cugat's Orch, Lena Horne, Robt. Walker	110.7%
NEW YORK—Capitol, 4th week (SA) Xavier Cugat's Orch, Lena Horne, Robt. Walker	90.6%
NEW YORK—Capitol, 5th week (SA) Xavier Cugat's Orch, Lena Horne, Robt. Walker	94.7%
PHILADELPHIA—Boyd	92.5%
PROVIDENCE—State (DB) A Guy, a Gal, a Pal (Col.)	109.6%
SAN FRANCISCO—Warfield	99.2%
ST. LOUIS—Loew's State, 1st week	97.3%
ST. LOUIS—Loew's State, 2nd week	70.2%
ST. LOUIS—Loew's Orpheum, MO 1st week	92.3%
TORONTO—Loew's, 1st week	113.2%
TORONTO—Loew's, 2nd week	92.5%
WASHINGTON—Palace, 1st week	117.6%
WASHINGTON—Palace, 2nd week	74.8%
WASHINGTON—Columbia, MO 1st week	111.1%

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FLAME OF BARBARY COAST (Rep.)

Final Report:

Total Gross Tabulated	$441,300
Comparative Average Gross	421,500
Over-all Performance	93.2%
BALTIMORE—Mayfair, 1st week	110.1%
BALTIMORE—Mayfair, 2nd week	93.2%
BOSTON—Fenway (DB) In Society (Univ.)	89.8%
BOSTON—Paramount (DB) In Society (Univ.)	120.2%
BUFFALO—20th Century (DB) The Big Show-Off (Rep.)	63.2%
CHICAGO—Woods, 1st week	100.0%
CHICAGO—Woods, 2nd week	93.3%
CHICAGO—Woods, 3rd week	86.6%
CHICAGO—Woods, 4th week	86.6%
CLEVELAND—Loew's State	78.8%
CLEVELAND—Loew's Stillman, MO 1st week	74.2%
DENVER—Denver (DB) Eve Knew Her Apples (Col.)	119.3%
DENVER—Esquire (DB) Eve Knew Her Apples (Col.)	121.4%
DENVER—Aladdin, MO 1st week (DB) Eve Knew Her Apples (Col.)	113.4%
DENVER—Rialto, MO 2nd week (DB) Eve Knew Her Apples (Col.)	83.6%
KANSAS CITY—Esquire	103.7%
KANSAS CITY—Uptown	88.7%
LOS ANGELES—Fox Wilshire, 1st week (DB) Earl Carroll Vanities (Rep.)	137.2%
LOS ANGELES—Fox Wilshire, 2nd week (DB) Earl Carroll Vanities (Rep.)	78.4%
LOS ANGELES—Guild, 1st week (DB) Earl Carroll Vanities (Rep.)	120.0%
LOS ANGELES—Guild, 2nd week (DB) Earl Carroll Vanities (Rep.)	85.8%
LOS ANGELES—United Artists, 1st week (DB) Earl Carroll Vanities (Rep.)	125.0%
LOS ANGELES—United Artists, 2nd week (DB) Earl Carroll Vanities (Rep.)	79.2%
MINNEAPOLIS—Orpheum	66.6%
PHILADELPHIA—Stanton, 1st week	152.1%
PHILADELPHIA—Stanton, 2nd week	85.4%
PITTSBURGH—Fulton, 1st week	119.0%
PITTSBURGH—Fulton, 2nd week	71.4%
SAN FRANCISCO—Fox, 1st week (DB) Earl Carroll Vanities (Rep.)	106.3%
SAN FRANCISCO—Fox, 2nd week (DB) Earl Carroll Vanities (Rep.)	55.7%
SAN FRANCISCO—State, MO 1st week (DB) Earl Carroll Vanities (Rep.)	93.1%
SEATTLE—Orpheum, 1st week (DB) Earl Carroll Vanities (Rep.)	105.2%
SEATTLE—Orpheum, 2nd week (DB) Earl Carroll Vanities (Rep.)	83.3%
WASHINGTON—Earle (SA) Vaudeville	95.6%

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SON OF LASSIE (MGM)

First Report:

Total Gross Tabulated	$153,800
Comparative Average Gross	153,900
Over-all Performance	99.9%
BALTIMORE—Century	82.8%
CINCINNATI—RKO Albee	91.6%
CINCINNATI—RKO Shubert, MO 1st week	95.7%
CLEVELAND—Loew's State	82.7%
CLEVELAND—Loew's Stillman, MO 1st week	70.0%
INDIANAPOLIS—Loew's	133.8%
KANSAS CITY—Midland (DB) Blonde Fever (MGM)	114.6%
NEW YORK—Criterion	115.8%
SEATTLE—Paramount (DB) Forever Yours (Mono.)	116.6%
ST. LOUIS—Loew's State	89.4%

MacMurray Heads First Treasury Salary List

Washington Bureau

The Treasury Department Monday made public its annual report of corporation officers and employees receiving compensation in excess of $75,000, covering the calendar year 1943 and fiscal years ending in 1944, but included only three of the major motion picture companies, with MGM, the industry's highest salary payer, among those missing.

Paramount Pictures, Twentieth Century-Fox and Warner Brothers, and a number of smaller concerns were covered in the report, and the remaining companies will be carried in a supplemental report expected to be issued within the next few weeks.

Highest salary reported for the three companies was $419,166 paid Fred MacMurray by Paramount. The next highest figure was $323,333 for Barbara Stanwyck through payments from Paramount and Warner Brothers, while two salaries, from Fox West Coast Agency Corporation and National Theatres Amusement Company, gave Charles P. Skouras an even $300,000.

Figures for the several companies reported were shown by the Treasury Department, as follows:

CALIFORNIA

Cagney Productions, Inc., year ended July 31, 1944: James Cagney, $150,000; William Cagney, $150,000.

Fox West Coast Agency Corporation; year ended December 31, 1943: Charles P. Skouras, $130,000.

National Theatres Amusement Co., Inc., year ended December 31, 1943: Charles P. Skouras, $170,000 other compensation.

Hal Roach Studios, Inc., year ended August 31, 1944: William E. Bendix, $178,306.11.

Vanguard Films, Inc., year ended July 31, 1944: William Dieterle, $89,791.67; Dore Schary, $87,500; David O. Selznick, $208,125; Monty Woolley, $87,083.29.

ILLINOIS

B & K Management Corporation, year ended December 31, 1943: John Balaban, $104,000.

NEW YORK

Paramount Pictures, Inc., year ended December 31, 1943: Barney Balaban, $141,451.18; Edward V. Bracken, $88,208.34; Charles Brackett, $95,400; Frank Butler, $85,100; Claudette Colbert, $150,000; Gary Cooper, $187,500; Harry L. Crosby, $294,444.42; Walter De Leon, $75,400; George G. DeSylva, $246,833.33; Ken Englund, $82,750; Y. Frank Freeman, $130,500; Sheridan Gibney, $80,500; Henry Ginsberg, $127,316.67; Paulette Goddard, $166,500; Bob Hope, $244,583.33; Talbot Jennings, $79,916.67; Austin C. Keough, $78,000; Dorothy Lamour, $134,083.33; Sidney Lanfield, $111,785.65; Mitchell Leisen, $193,270.74; David Lewis, $76,000; Fred MacMurray, $419,166.66; George Marshall, $144,666.67; Raymond Milland, $169,000; Seton I. Miller, $120,500; Edward G. Robinson, $100,000; Ginger Rogers, $122,500; Mark Sandrich, $156,000; Allan Scott, $84,250; Barbara Stanwyck, $100,000; Preston Sturges, $188,708.33; Harry Tugend, $116,250; Billy Wilder, $92,916.67; Loretta Young, $90,666.67; Adolph Zukor, $109,000.

Twentieth Century-Fox Film Corporation, year ended December 31, 1943: Don F. Ameche, $247,666.67; Tallullah Bankhead, $76,666.67; Thomas J. Connors, $113,000; Alice Faye, $163,333.33; Preston S. Foster, $82,691.66; Bryan Foy, $169,000; William Goetz, $183,166.67; Edmund Goulding, $116,000; Betty Grable, $124,000; Henry L. Hathaway, $130,000; Sonia Henie, $148,611.05; Nunnally H. Johnson, $120,166.67; Robert T. Kane, $104,000; Henry King, $208,333.33; Walter R. Lang, $110,333.31; William LeBaron, $156,000; Ernst Lubitsch, $208,000; Archie Louis Mayo, $149,411.76; Joel A. McCrea, $118,750; Kenneth MacGowan, $78,000; W. C. Michel, $67,250 salary, $8,100 other compensation, total $75,350; Carmen Miranda, $138,541.67; Thomas Mitchell, $128,416.67; Alfred Newman, $78,057.10; Jack Oakie, $78,854.17; William Perlberg, $138,250; Tyrone Power, $148,283.83; Otto L. Preminger, $91,000; Edward G. Robinson, $110,416.67; Morrie Ryskind, $95,666.67; George H. Sanders, $93,583.34; Joseph M. Schenck, $124,467.92; Spyros P. Skouras, $256,199.88; John M. Stahl, $179,916.67; Joseph Swerling, $102,500; Lamar Trotti, $104,000; William A. Wellman, $110,576.97; Sol M. Wurtzel, $114,666.67; Darryl F. anuck, $127,500.

Warner Bros. Circuit Management Corporation, year ended August 31, 1944: I. J. Hoffman, $80,208.82.

Warner Bros. Pictures, Inc., year ended August 31, 1944: Jack Benny, $137,000; Busby Berkeley, $81,250; Joseph Bernhard, $132,500; Henry Blanke, $132,500; Humphrey Bogart, $107,250; David Butler, $81,875; Jack Chertok, $79.500; Joan Crawford, $144.556.78; Michael Curtiz, $193,377.92; Delmar Daves, $81,216.67; Bette Davis, $241,083.34; Errol Flynn, $142,000; Leo Forbstein, $81,958.33; Jules Garfield, $84,250; Edmund Goulding, $75,000; Sydney Greenstreet, $102,666.66; Howard Hawks, $200,000; Mark Hellinger, $105,000; Paul Henreid, $140,624.90; Sam Hillman, $79.500; Jesse L. Lasky, $85,100; Claude Rains, $92,000; Rosalind Russell, $202,500; Anna Sheridan, $91,625; Barbara Stanwyck, $223,333.34; Max Steiner, $87,450; Hal B. Wallis, $124,833.33; Raoul Walsh, $158,500; Albert Warner, $92,750; H. M. Warner, $185,500; J. L. Warner, $185,500.

Universal Film Exchanges, ,nc., year ended October 31, 1943: William A. Scully, $78,000.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor

GERTRUDE MERRIAM, Associate Editor

The Water's Fine

Further demonstrating the esteem in which ranking industry leaders regard the Quigley Awards is a two-page center spread which appears in the current issue of *Showmanship*, house organ of National Theatres Amusement Corp.

The attractive layout is a directive to managers associated with the organization for participation in the showmanship competitions. It is inspired by a letter to the president of National Theatres, Charles Skouras, from Spyros Skouras, president of Twentieth Century-Fox Film Corp., with which the circuit is affiliated.

Mr. Skouras, who was a judge in the 1944 Quigley Grand Awards, urged National Theatres showmen "to focus attention" on the competition, "to encourage greater effort . . . to point up publicly the fine work you in the field are doing.

"Certainly," his letter continued, "I know you have numerous men in your organization whose campaigns could dominate the exhibition."

Which serves to remind us. How long has it been since we heard from you?

△ △ △

Objective, Good-Will

Showmen who would promote community welfare and good-will for the theatre can find inspiration from an enterprise begun by Freeman Skinner, manager of the Famous Players Canadian Orpheus theatre in Halifax, Nova Scotia.

Mr. Skinner, although lacking the facilities of the Variety Clubs of America, has devised a means whereby his theatre staff has undertaken to bring an added measure of pleasure into the lives of orphans.

The group, named the Famous Family Club, limits membership to employees of the theatre. Monthly meetings are held, at which regular business is transacted, talks given on public relations, and concluded with entertainment paid for out of the club's funds.

The club plans two motion picture shows at the theatre each year. Other forms of entertainment and refreshment parties will be arranged at the orphanage on special occasions.

Two checks, each for $50, have already been presented to nearby orphanages to be used for picnics for the youngsters during the summer.

Accepting one of the checks in behalf of St. Joseph's Orphanage, Rev. Father A. B. Leverman expressed the universal sentiment towards this fine display of community service, in these words: "It is gratifying to see the deep interest devoted to this work. I hope and pray the club may thrive and grow more successful. . . . I think it is a good thing for the people of our community to know."

The newspaper press in Halifax has been generous in its praise of the club, and Famous Players' executives have indicated that support in promoting activities would be forthcoming.

△ △ △

Behind Schedule

Almost two years ago this department inaugurated a New Film exploitation page, using key city campaigns on late and pre-released attractions.

The advantages of this procedure are obvious to managers whose attractions follow closely behind the key runs and who are thus informed of the successful exploitation used, in sufficient time to utilize the same ideas, or adaptations, for their own use.

The fact that we have been able to supply this information on new films on an almost uninterrupted basis for nearly two years is due mainly to the splendid cooperation which the men in the field have extended and the speed with which they have relayed this information to us.

For two weeks past, the new film page was omitted from the Round Table. This is not to be construed as a breakdown of the friendly and cooperative spirit of managers or exploiteers.

It is merely that the list of films scheduled for release has not kept pace with the calendar.

△ △ △

Prediction

Nowadays, with every newspaper and radio commentator exciting the imagination of the public with their predictions of things to come, we wonder if there is any significance in the fact that a Philadelphia exhibitor has revived an old evil of the industry: flooding the neighborhood with cut-rate passes.

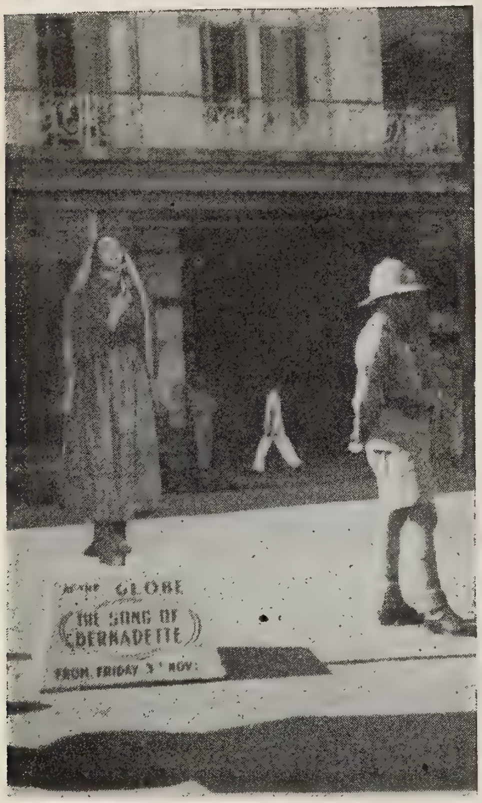
We have just received a report that the theatre owner in question has been distributing batches of these passes which admit the bearer upon payment of a 5 cent service charge during the matinee, 10 cents in the evening.

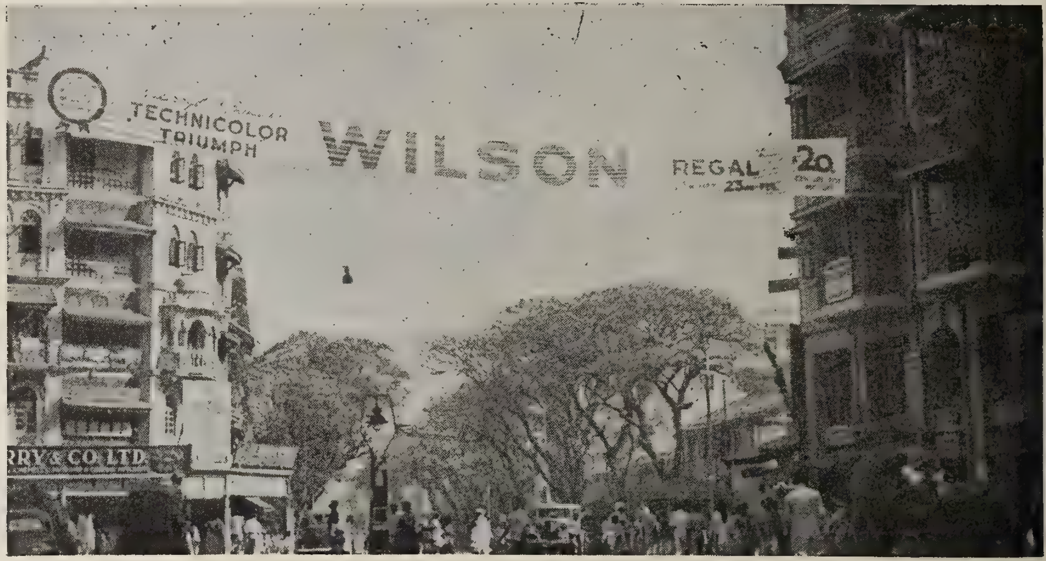
Remembering the experiences in the years during and immediately following the depression, we will venture a prediction of our own.

We predict that, shortly, the exhibitor will find the film distributors will refuse to serve him film. Those wishing to make bids on the popcorn equipment should not delay.

—CHESTER FRIEDMAN

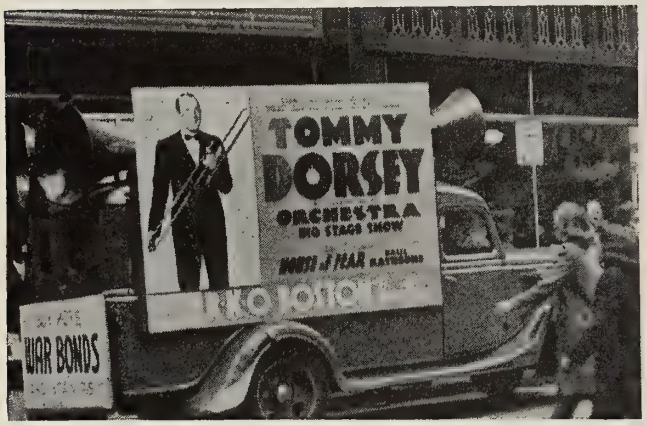
SHOWMANSHIP HERE AND ABROAD


GLOBE
THE SONG OF BERNADETTE
FROM FRIDAY 3rd NOV.

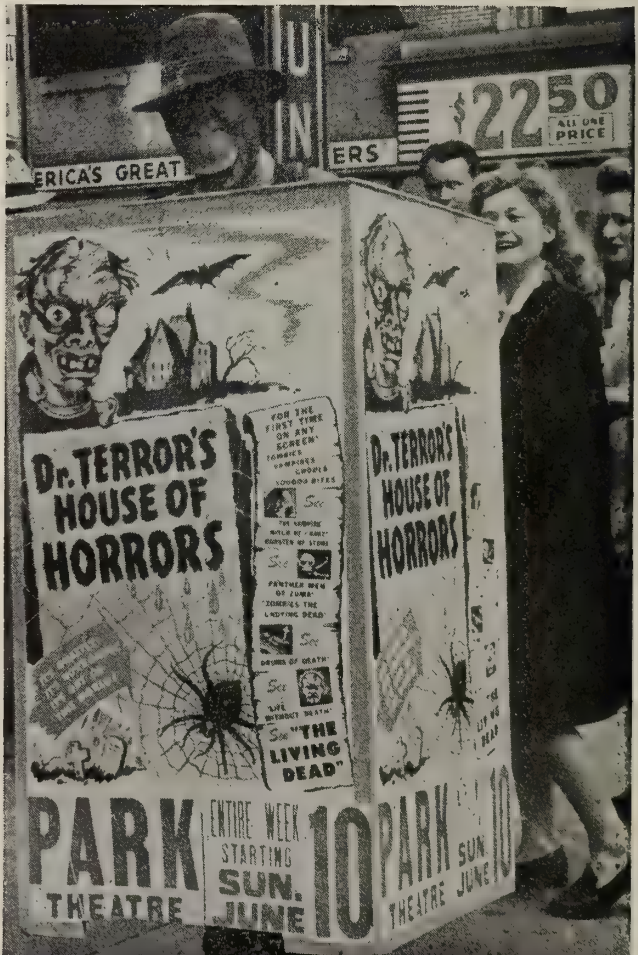

TECHNICOLOR TRIUMPH
WILSON
REGAL
20
RRY & CO. LTD.

As much as wartime controls have impeded showmen in this country and abroad, to the credit of theatremen, exploitation has managed to survive and in many instances has increased, as shown by recent material.

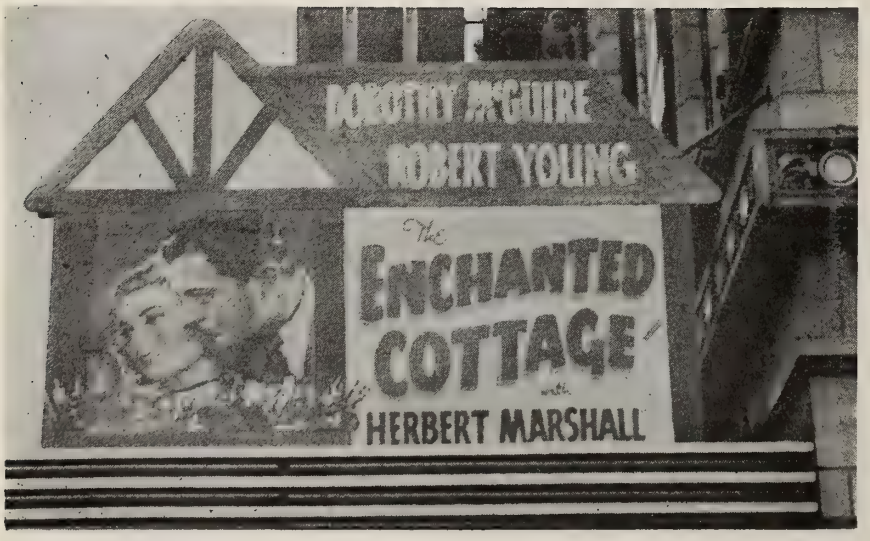
J. J. Unwalla, publicity manager for 20th Century-Fox, in Bombay, India, submits these photographs to illustrate how wartime exploitation has affected that city. At left, "Song of Bernadette" gets choice plug at an important street intersection for film's engagement at the Globe theatre. Above, paper control and restrictions on newspaper space gave precedence to extensive outdoor campaign for "Wilson" engagement at the Regal. The banner stretched across a main street.


TOMMY DORSEY
ORCHESTRA
BIG STAGE SHOW
RKO BOSTON
WAR BONDS

Promoting personal appearance of Tommy Dorsey at the RKO Boston in Boston, Red King publicity manager of the RKO theatres there, employed sound truck with amplified recordings as street ballyhoo.


ERICA'S GREAT
ERS
$22.50
ALL ONE PRICE
Dr. TERROR'S HOUSE OF HORRORS
See "THE LIVING DEAD"
PARK THEATRE
ENTIRE WEEK STARTING SUN. JUNE 10

Ed Goth, publicity head for the Fabian theatres, Richmond, Va., and L. M. Ives, manager of the Park theatre, collaborated to exploit "House of Horrors". Above is their effective street ballyhoo.


DOROTHY McGUIRE
ROBERT YOUNG
The ENCHANTED COTTAGE
with
HERBERT MARSHALL

Atop the theatre marquee, Walter Ahrens, manager of the Orpheum, Des Moines, displayed this attractive setpiece before and during run of "Enchanted Cottage".

Street Ballyhoo Was Effective For Helen Wabbe

GOLDEN GATE
The BIG '3' OF MENACE
On Screen
BORIS KARLOFF
The BODY SNATCHER
BELA LUGOSI
On Stage in PERSON
PETER LORRE
IRENE MANNING

Street ballyhoo employed by Helen Wabbe for engagement of "The Body Snatcher" at the RKO Golden Gate theatre, San Francisco, Cal.

In connection with her date on "The Body Snatcher" at the RKO Golden Gate theatre, San Francisco, Cal., Helen Wabbe took full advantage of the fact that they had Karloff and Lugosi on the screen with Peter Lorre on the stage. The show was sold with a head "The Big Three of Menace. Together in one horrific show." This copy was used in all advertising, with excellent box office results.

Since RKO has some good recordings of dialogue from the picture with Karloff's voice, Helen was able to get gratis spottings of these records on Stations KSFO, KYA and KLX in addition to the theatre's regular spots. Radio interviews were also had with both Peter Lorre and Irene Manning. Newspaper interviews were also had in *Call-Bulletin* and *Examiner*.

Lorre and Miss Manning also made personal appearances at Bond rallies and entertained at the Stage Door Canteen. Miss Manning made an appearance at the San Francisco Auditorium program for "I Am an American Day." The *Examiner* carried a daily story with front-page banners for a full week in advance, and each day a credit line appeared to the effect that Harry Ettling, producer of the program was also of the staff of the Golden Gate theatre. Mr. Lorre was also interviewed and photographed for the Fourth Air Force's *Clipper magazine,* which is sent to 80,000 G.I.'s.

For her street ballyhoo, Helen used a buggy stunt with driver dressed as Karloff and a "dummy" riding alongside him. Three sides of the buggy were appropriately bannered with selling copy.

For... SPECIAL TRAILERS As You Want Them ...And When You Want Them
Send Your Next Order To FILMACK
1327 S. WABASH AVE. CHICAGO 5, ILL.

Hauschild Arranges Army Mothers Show on Theatre Stage

As a goodwill gesture on the part of his theatre, Thor Hauschild at the Arcade in Cambridge, Md., arranged to have the local Army Mothers "All-Star Female Minstrel Revue" held on his stage. The show was promoted as a benefit and presented by the mothers to increase their funds to be used for rehabilitation of the local boys in the Armed Services. The entire cost of the printing and distribution of the program was met by the Phillips Packing Company. The presentation was professional all the way through and netted plenty of publicity in the papers in advance and for the two-day run of the special show.

Holds Father's Day Show

In connection with the recent celebration of Father's Day, Chick Tompkins at the Elco theatre, Elkhart, Ind., invited all fathers 65 years and older to attend his annual Father's Day party gratis. Copy to this effect was run in the local dailies and included in the theatre's ads.

Cowen Organizes Party For Underprivileged

Commander Larry Cowen, managing director of Fabian's Proctor theatre, Troy, N. Y., has organized, under the auspices of the American Legion of Troy, a theatre party for orphans each Saturday during July and August. The American Legion will supervise the distribution of 100 free tickets weekly.

Free transportation will be provided by the United Traction Company through the cooperation of the General Superintendent of Transportation.

Taylor Scores Music Tieups

A big advertising, exploitation and publicity campaign was launched in behalf of "Meet Me in St. Louis" at Shea's Great Lakes. The campaign was put over by Charles B. Taylor, director of advertising and publicity.

One of the outstanding features were the splendid displays obtained with tie-ups on Garland and O'Brien fashions. The J. N. Adam Co. store used a quarter page ad on O'Brien dresses and coats, also displaying the garments in the Main street windows. Hens & Kelly, another big store, used its main window to exhibit their Junior Fashions from "St. Louis" with cut-outs made from posters and a big title plastered across the entire front of the large establishment.

Railway Express truck signs blanketed the city and surrounding district. The theatre used 24 sheets throughout Buffalo and on all principal highways leading into the city. Many of these were placed opposite the entrances to defense plants.

The music angle played a very important part. Windows were promoted in all the big music stores on both the sheet music and the records. There were some very fine ads promoted on the Decca Album in the radio pages of the local newspapers. Stickers were printed for juke boxes and distributed by the agencies servicing these machines in restaurants, night clubs and taverns. Both Victor and Decca distributed special window streamers made up by the theatre on the record hits and the picture date. Ten thousand napkins were distributed in Kresge's.

What picture is Over 21 times funnier than the Broadway stage hit it's based on?
A COLUMBIA PICTURE

Exploiting the New Films

How the recent pictures are being sold at the first run and pre-release date showings

RHAPSODY IN BLUE

Marked by diversity and extensive coverage, the campaign which heralded the premiere of "Rhapsody in Blue" at the Hollywood theatre, New York, during the past week, boasted of several important "firsts" by way of promotion.

Advertising, publicity and exploitation forces of Warner's home office staff under Mort Blumenstock and Zeb Epstin, managing director of Warner's New York theatres, effected some unusual tieups which aided in the advance buildup for the picture.

The huge electric sign over the Strand theatre for the first time, was used to announce the Hollywood opening. A special sign was created atop the Hollywood marquee, and an enormous painted sign facing into Times Square heralded the premiere.

As a special tribute, George Gershwin Jubilee Week was set with Paul Whiteman acting as honorary chairman. The entire music industry, radio and allied fields paid special homage to the composer during the designated period. The school which Mr. Gershwin attended also celebrated Jubilee Week.

George Gershwin
Jubilee Auction
Bond Day
Tuesday June 26th
at Times Square
Rhapsody in Blue

Advance lobby display for "Rhapsody", at the Hollywood theatre, utilized colored enlargements and blocked cutout letters set against colorful background.

Radio Field Comes Through With Music Plugs

Gershwin salutes with advance and current plugs for the film dominated the radio field of promotion, averaging 35 weekly for a month prior to the opening. These programs included some of the most important broadcasts and were tied in directly with Gershwin compositions.

Window promotions were profuse with Saks 34th Street store giving its entire 11 windows to the picture. Arnold Constable turned over all of its eight windows, Bloomingdale contributed three, and Macy's, Stern Bros., Franklin Simon, Scribner's, and Doubleday-Doran, one each. Displays were also landed in 30 Liggett drug stores, 20 Davega outlets, 21 music shops and approximately 25 additional merchandise tieins.

Handie-Talkie portable radios were used in conveying bids from a huge crowd collected at Times Square to the Statue of Liberty Bond Booth during a three-hour War Bond Auction and Rally which preceded the film preview. Signal Corps men were assigned by the Army to operate the roving radios. Tickets to the preview and numerous "scarce" items were auctioned to the highest of the Bond bidders.

An all-Gershwin musical program was presented at Saks Fifth Ave. store. During the concert a commentator related the story of the composer's life as depicted in the film production.

The New York Public Library arranged an extensive exhibit of Gershwin manuscripts, pictures and other material, which will remain on display during the run of the film.

Additional exhibits were arranged at the Carnegie Hall Art Gallery and the Ampico Piano Co., with a $15,000 Gershwin piano placed on view in the Hollywood theatre lobby.

The RCA building cooperated by posting special "Rhapsody" placards on 35 bulletin boards at strategic points. Stories and stills on the picture were also carried by three RCA house organs and the NBC press department cooperated by sending out special stories and mats.

Gershwin Poster Contest Sponsored at Schools

The School of Industrial Art, in New York, sponsored a Gershwin Poster Contest among students; Hotel Roosevelt, where Gershwin gave his first jazz concert put out an attractive brochure for distribution to guests and for nationwide mailing, and a special educational brochure was distributed to guests at the premiere containing articles by many notables in the music world.

By way of cooperative newspaper promotion, the Motorola Company placed two large display ads in all local papers calling attention to the use of its Handie-Talkie at the War Bond Rally with generous picture and theatre credits. Columbia Recording Co. and its dealers in the area placed ads varying from 200 to 400 lines, with plugs for the picture, in the *Times*, *News*, *Journal-American* and *World Telegram*.

The theatre's regular newspaper budget was augmented to accommodate an advance teaser campaign and large display ads the day before and on opening day of the picture.

WARNER BROS. Present
RHAPSODY IN BLUE
THE STORY OF...
George Gershwin
WONDERFUL MUSIC
SMITH
COBURN
JOLSON
LEVANT
WHITEMAN
WHITE
SCOTT
BROWN

Gershwin Jubilee Auction Bond Day was publicized through window displays in conjunction with premiere of "Rhapsody in Blue".

The Quigley Awards Rules

Entries must be forwarded as soon as possible after exploitation is completed.

•

There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

•

Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

•

Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor

•

Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

•

A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

•

No fancy entries are necessary. Costly and time-using "gingerbread" decorations are not encouraged. Showmanship only counts.

•

In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotion. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

•

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

•

One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.

•

A War Showmanship Certificate is awarded annually to the theatreman whose activities and promotions of a patriotic nature are considered by the judges to have made the greatest material contribution in the prosecution of the war.

•

Address all entries to:
Quigley Awards Committee
Managers' Round Table
1270 Sixth Avenue
New York 20, N. Y.

Lands Publicity with Slogan Contest

Edward W. Richardson at Loew's Granada theatre, Cleveland, landed front page and inside publicity in the *Lakewood Post* in connection with an announcement of the winners on a slogan contest for the date on "National Velvet" tied up with the national clothing drive.

QUIGLEY AWARDS CONTENDERS

The men and women listed below have submitted evidence of showmanship within the past fortnight, which justified their names being placed on the list of outstanding showmen.

WALTER AHRENS
Orpheum, Des Moines, Ia.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LIGE BRIEN
Engith, Pittsburgh, Pa.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LOUIE CHARNINSKY
Capitol, Dallas, Tex.

LOU COHEN
Poli, Hartford, Conn.

LOU COLANTUONO
Stanton, Philadelphia, Pa.

BOB COX
Kentucky, Lexington, Ky.

AL EASSON
Oakwood, Toronto, Ont.

ED FISHER
Loew's, Cleveland, Ohio

GEORGE FREEMAN
Poli, Springfield, Mass.

ARNOLD GATES
Stillman, Cleveland, Ohio

SAM J. GEORGE
Paramount, Atlanta, Ga.

EDGAR GOTH
Colonial, Richmond, Va.

THOR HAUSCHILD
Arcade, Bambridge, Md.

HOWARD W. HIGLEY
RKO Allen, Cleveland

WILLIAM HOYLE
Lichtman, Washington, D. C.

MEL JOLLEY
Marks, Oshawa, Ont., Can.

PHIL KATZ
Kenyon, Pittsburgh, Pa.

JAMES KING
RKO Boston, Boston, Mass.

PAUL O. KLINGLER
Strand, Waterbury, Conn.

GEORGE KRASKA
Loew's, Boston, Mass.

LARRY LEVY
Colonial, Reading, Pa.

ABE LUDACER
Park, Cleveland, Ohio

P. E. McCOY
Miller, Augusta, Ga.

JACK MATLACK
Broadway, Portland, Ore.

CYRIL MEE
Opera House, Frederick, Md.

RITA MORTON
RKO Albee, Providence, R. I.

GEORGE PAPPAS
Circle, Indianapolis, Ind.

CHARLES PINCUS
Utah, Salt Lake City

H. A. ROSE
Majestic, Bridgeport, Conn.

JOE SAMARTANO
State, Providence, R. I.

SOL SORKIN
Keith's, Washington, D. C.

BOYD SPARROW
Loew's, Indianapolis, Ind.

MOLLIE STICKLES
Palace, Meriden, Conn.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

HELEN WABBE
Golden Gate, San Francisco, Cal.

NATE WISE
RKO, Cincinnati, Ohio

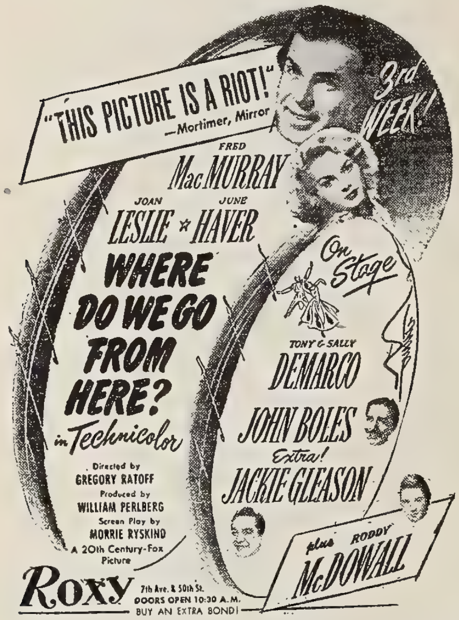
CHARLES ZINN
State, Minneapolis, Minn.

What screen star is Over 21 times grander than she's ever been before?

A COLUMBIA PICTURE

ATTRACTING NEW YORK PATRONAGE

For the information of the men in the field, herewith are reproductions of newspaper advertisements, illustrating how Broadway theatremen are selling their current film releases and stage attractions.



"THIS PICTURE IS A RIOT!" —Mortimer, Mirror

3rd WEEK!

FRED MacMURRAY

JOAN LESLIE ★ JUNE HAVER

WHERE DO WE GO FROM HERE? in Technicolor

Directed by GREGORY RATOFF

Produced by WILLIAM PERLBERG

Screen Play by MORRIE RYSKIND

A 20th Century-Fox Picture

On Stage

TONY & SALLY DEMARCO

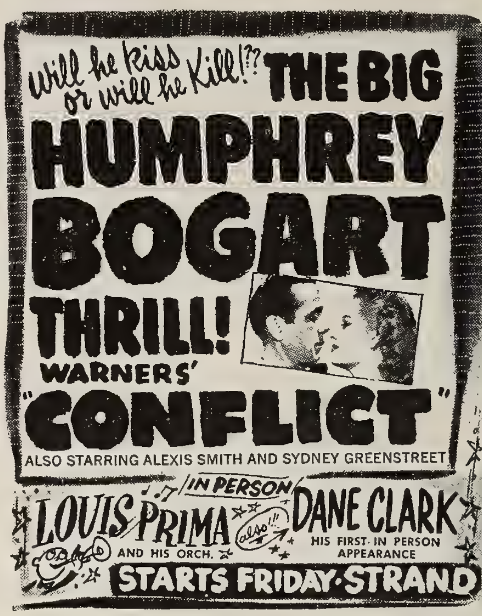
JOHN BOLES

Extra! JACKIE GLEASON

plus RODDY McDOWALL

ROXY 7th Ave. & 50th St. DOORS OPEN 10:30 A.M. BUY AN EXTRA BOND!

Daily Mirror



will he kiss or will he kill!?

THE BIG HUMPHREY BOGART THRILL!

WARNERS' "CONFLICT"

ALSO STARRING ALEXIS SMITH AND SYDNEY GREENSTREET

IN PERSON

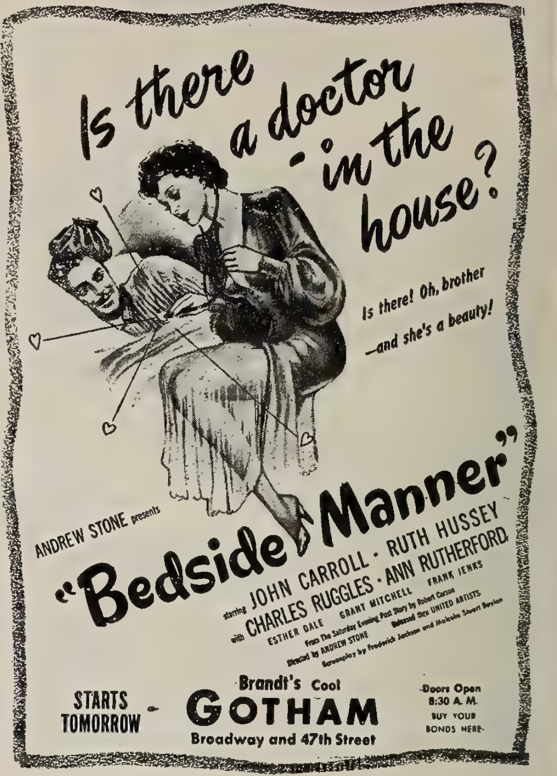
LOUIS PRIMA AND HIS ORCH.

also!!

DANE CLARK HIS FIRST IN PERSON APPEARANCE

STARTS FRIDAY · STRAND

World Telegram



Is there a doctor in the house?

Is there! Oh, brother —and she's a beauty!

ANDREW STONE presents

"Bedside Manner"

starring JOHN CARROLL · RUTH HUSSEY

with CHARLES RUGGLES · ANN RUTHERFORD

ESTHER DALE GRANT MITCHELL FRANK JENKS

From The Saturday Evening Post Story by Robert Carson

Directed by ANDREW STONE Released thru UNITED ARTISTS

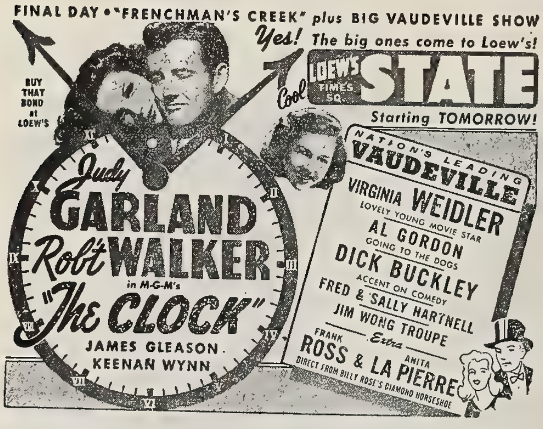
Screenplay by Frederick Jackson and Malcolm Stuart Boylan

STARTS TOMORROW

Brandt's Cool GOTHAM Broadway and 47th Street

Doors Open 8:30 A.M. BUY YOUR BONDS HERE

Daily News



FINAL DAY • "FRENCHMAN'S CREEK" plus BIG VAUDEVILLE SHOW

Yes! The big ones come to Loew's!

BUY THAT BOND at LOEW'S

Cool LOEW'S TIMES SQ. STATE

Starting TOMORROW!

Judy GARLAND

Rob't WALKER

in M-G-M's "The CLOCK"

JAMES GLEASON. KEENAN WYNN

NATION'S LEADING VAUDEVILLE

VIRGINIA WEIDLER LOVELY YOUNG MOVIE STAR

AL GORDON GOING TO THE DOGS

DICK BUCKLEY ACCENT ON COMEDY

FRED & SALLY HARTNELL

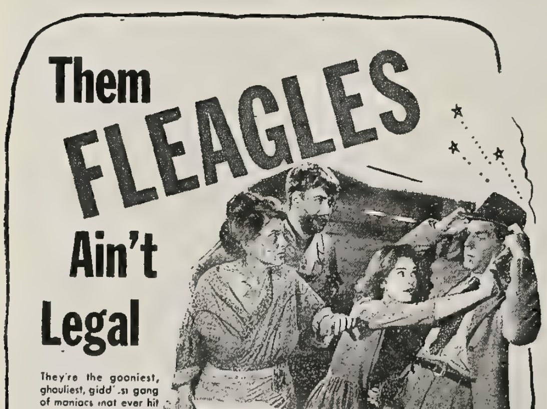
JIM WONG TROUPE

Extra

FRANK ROSS & ANITA LA PIERRE

DIRECT FROM BILLY ROSE'S DIAMOND HORSESHOE

Daily Mirror



Them FLEAGLES Ain't Legal

They're the gooniest, ghouliest, giddiest gang of maniacs that ever hit any screen — anywhere —anytime! If it's laffter you're after, see—

FRED MacMURRAY

in Paramount's "MURDER, he says"

with Helen Walker · Marjorie Main · Porter Hall

SATURDAY

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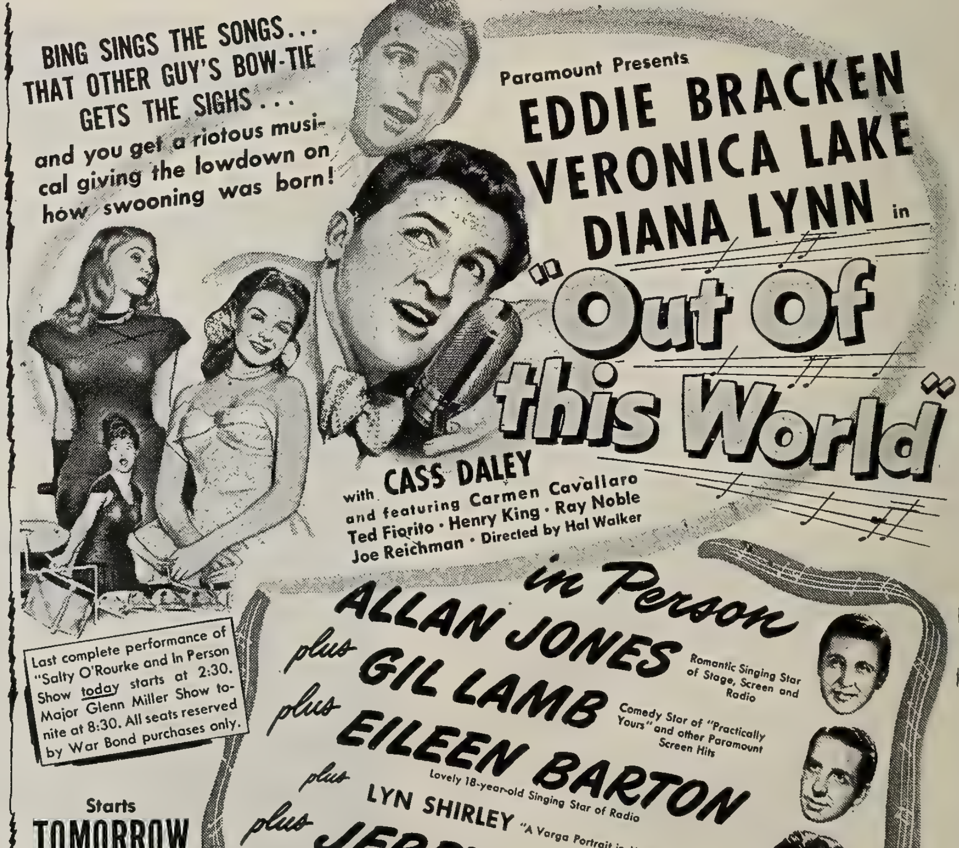
Daily News



BING SINGS THE SONGS... THAT OTHER GUY'S BOW-TIE GETS THE SIGHS... and you get a riotous musical giving the lowdown on how swooning was born!

Paramount Presents

EDDIE BRACKEN VERONICA LAKE DIANA LYNN in "Out Of this World"

with CASS DALEY and featuring Carmen Cavallaro Ted Fiorito · Henry King · Ray Noble Joe Reichman · Directed by Hal Walker

in Person

ALLAN JONES Romantic Singing Star of Stage, Screen and Radio

plus GIL LAMB Comedy Star of "Practically Yours" and other Paramount Screen Hits

plus EILEEN BARTON Lovely 18-year-old Singing Star of Radio

plus LYN SHIRLEY "A Varga Portrait in Motion"

plus JERRY WALD His Clarinet and HIS ORCHESTRA featuring Billie Rogers · Dick Merrick · Kay Allen

Last complete performance of "Salty O'Rourke and In Person Show today starts at 2:30. Major Glenn Miller Show tonite at 8:30. All seats reserved by War Bond purchases only.

Starts TOMORROW Doors Open 8:30 A.M.

Times Square PARAMOUNT

Midnight Feature Nightly · Mighty Seventh War Loan—Buy Your Bonds Here

The Sun

Pool Bond Effort In Omaha Drive

Theatres, retailers and newspapers of Omaha have joined hands in intensively promoting the Seventh War Loan, the cooperation extending throughout Douglas County. County Bond headquarters have been set up in the lobby of the Orpheum theatre, manned by 24 workers of the Women's Division of the War Finance Committee, representing various organizations. First day the booth was open the theatre processed $75,000 in Bonds.

The concentrated drive is in charge of William Miskell, Nebraska co-chairman for exhibitors; D. V. McLucas, distributor co-chairman, and Allan Hupp, for the merchants.

The Omaha *World-Herald* is offering $300 in prizes and two recognition flags to stimulate Bond sales, the prizes to be divided between the retail store and the theatre showing the largest per-employe sale of bonds.

Bonds went like hot cakes for the Paramount theatre's Bond premiere, with all seats sold for the 2,776-seat house, Paramount donating "The Affairs of Susan." Bond booths were set up in all theatre lobbies, staffed by women workers, as well as in downtown stores. A Liberty Bond bungalow is in operation at the city's busiest corner.

Promote Bond Pages

Two full Bond pages ads were promoted in the *World-Herald,* made up by theatre ad men. One of the pages was a cooperative ad on the Paramount's Bond premiere.

The *World-Herald* ran a Mighty Seventh War Loan poster in five colors on the front page on the opening day of the drive, and three bands played on downtown streets, taking turns in front of each theatre and store where Bond booths are open. The paper's Sunday society page was turned over to features on War Bond women workers. All four radio stations in the city plugged the Paramount premiere.

The Roosevelt theatre in Woodhaven, Long Island, managed by Miss Rei Terry, is sponsoring a 7th War Loan Drive poster contest for children of grammar school age. Winners, those whose posters are most persuasive in urging people to purchase bonds, will receive suitable awards. Each school entered in the contest will be permitted to submit five posters.

Sale of $42,500 in "E" Bonds at the opening 7th War Loan Drive rally of Loew's New Rochelle theatre resulted in a page one break in the New Rochelle *Standard Star*. Twelve high school girls solicited Bond sales during the rally. Frederick W. Ingalls, chairman of the War Finance Committee, was the principal speaker and Loew's district manager Grady acted as master of ceremonies at the rally.

New England Managers Active

As a special come-on for War Bond purchasers, Manager Al Hamilton, Empress, South Norwalk, Conn., arranged to use the "Gay 90's super-deluxe five-passenger car," owned by singer James Melton, who is a resident of nearby Weston, Conn., and take passengers on a "sight-seeing trip" of the city. The car was appropriately bannered with theatre and Seventh War Loan Drive copy.

Under the co-sponsorship of the Women's Division of the War Finance Committee, the Greater Hartford area again inaugurated a series of free vaudeville shows and to be continued every Friday and Saturday afternoon for the duration of the Drive. Manager Fred Greenway, Loew's Palace, is serving as master of ceremonies for this series and has been recruiting talent from leading local night clubs and theatres in this area. The stage at the Victory house has been doubled in size to permit greater freedom of movement for the performers.

As an added incentive to Bond purchasers during the 7th War Loan, Century's Midwood theatre again offers Free cigarettes. They presented 1,000 packs of cigarettes to Bond buyers on Wednesday, June 20th, starting at 1:00 p.m.

For the purchase of a $25 Bond, one pack of cigarettes was given out Free; two packs for a $50 Bond; three packs for a $100 Bond; and a full carton for a $1,000 Bond.

Howard Cohn, manager, made this tie-up with Cookie's Corner, who donated their cigarette allotment.

SHOWMEN PERSONALS

In New Posts: Mr. Ansel Tulupn has purchased the Chicago Fix theatre, Chicago. Fred McGee has bought the Pastime in Iowa City, Ia., from Ray Lumsden. Lucian T. Feldman has leased the Strand, Newark, N. J. George Thacker has purchased the Tyke at Titonka, Ia.

Happy Birthday: Sol Strauss, Roland Douchette, Julien E. Campbell, Tom Arthur, Russell Allen, Jack Golladay, Maurice F. Magen, George Rice, Wilson H. MacDonald, Edgar Jones, Max Keizerstein, David Ginsburg, Russ McKibbin, Charles J. Oliver, Jerome Adelman, Frank Case.

William F. Burke, L. Hayes Garborino, George J. Rechtenwald, Carl Benson, Robert O. Miller, Leslie F. Larsen, Milton O. Field, Charles L. Oswald, Corwin C. Collins, Rov Gingell, Charles L. Clarke, Robert Cox, Jim Barnes, Charles E. Lockhard, Alfred Skigen.

Ram Krishna Sharma, Roland H. Ruden, E. E. Crabtree, Everett R. Erickson, Edmund Harrison, Evan Thompson, Charles A. Sanford, John Watt, William S. Briscoe, Glynn H. Gau, Mel E. Scott, Herman Shulgold, C. Morelock, Joseph P. Avila, Jr., Jim Skrake.

Showmen's Calendar: August 1, Beginning World War No. 1, 1914; Colorado Admitted to Union 1876. 10th, Missouri Admitted to Union 1821. 12th, Patents for sewing machine granted to I. M. Singer and A. B. Wilson 1851. 15th, Panama Canal opened 1914; Sir Walter Scott, poet, born 1771; Napoleon Bonaparte born 1769. 17th, First Atlantic cable message 1858; Discovery Day, Yukon territory; Fulton invented first steamboat 1807. 23rd, First steamer to cross Atlantic launched 1818. 26th, First kindergarten in America established in St. Louis 1873; U. S. Gave Suffrage to Women in 19th amendment 1920. 29th, Oliver Wendell Holmes, poet, born 1809.

3,600 War Plant Workers Attend "Burma" in Muncie

Under arrangements made by Ball Brothers, producers of mechanical parts for the Handie-Talkie combat radio, and the Hoosier and Rivoli theatres, Muncie, Ind., all 3,600 employees of the war plant were enabled to attend special performances of Warners' "Objective, Burma," either yesterday (Wednesday) or this evening (Thursday).

Theatres made a special price of 35 cents for these admissions, against the regular scale of 44 cents, and the few employees unable to attend either of the two special showings will be admitted on other days.

What screen hit packs more entertainment than Over 21 comedies rolled into one?

A COLUMBIA PICTURE

COLUMBIA PICTURES

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York (20)

POSITIONS WANTED

YOUNG RELIABLE PROJECTIONIST, EXPERIenced, draft exempt, released from defense work, will accept regular or relief operator's job if permanent. Will go anywhere with small independent theatre Westchester, Long Island or New Jersey. BOX 1869, MOTION PICTURE HERALD.

YOUNG MARRIED THEATRE EXECUTIVE DEsires position with progressive independent. Experienced in all phases of theatre operation and a specialist in expense control. Capable of supervising small chain. Minimum salary $6,500. with assurance of increases upon proving ability. BOX 1874, MOTION PICTURE HERALD.

BUSINESS OPPORTUNITIES

WANTED—INFLUENTIAL FINANCIALLY INTERested members to organize Theatrical Animation Studio. B. G. BENNETT, 340 LaSalle Ave., Hampton, Va.

STUDIO EQUIPMENT

BLUE SEAL CINEGLOW SOUND FILM RECORDing amplifier with Jenkins Adair condenser microphone, cables and trunks, $125.; Newman Sinclair 35mm. camera, three lenses, 6 magazines, tripod, 16V motor, leather cases, all accessories, $1,250; Akeley Western Electric Newsreel Sound Camera, $6,995; continuous contact 16mm. Printers, Picture, Track or both, $1,375; Miles 16mm. Recorder Reproducer, $195. Send for Summer Catalog. S. O. S. CINEMA SUPPLY CORP., New York 18.

VENTILATING EQUIPMENT

IMMEDIATE DELIVERIES SOME SIZE BLOWERS —Maybe yours among them—new Air Washers, rotary spray mat type, work with any blower—easily installed. 5,000 cfm., $115; 7,000 cfm., $140; 10,000 cfm, $170; 15,000 cfm., $200; 20,000 cfm., $230; Diffuser grilles from $21.80. AA-5 MRO Priority required. Send for Air Conditioning Bulletins. S. O. S. CAMERA SUPPLY CORP., New York 18.

USED EQUIPMENT

COMPLETE BOOTH EQUIPMENT TWO MAchines, A1 condition $600. In booth to try out. A. KELSO, Orland, Ind.

SEVERAL SELECTIONS BEAUTIFUL CHAIRS FOR large houses—1,100 American rebuilt metal lined reupholstered red striped velour padded backs, dark green plastic leatherette box spring cushions, $9.50; 900 Irwin rebuilt, reupholstered panel back, box spring cushions, $7.50; 410 Stafford rebuilt, reupholstered panel back, box spring cushions, $6.95; 242 American ball-bearing (in two lots) heavy reupholstered panel back, reupholstered box spring cushion chairs, $6.50; 300 solid Oak Auditorium Chairs, refinished, $3.95. Wire now for stock list. 600 pieces heavy green Pullman velour, 22" x 36", dry-cleaned, $1.25 S. O. S. CINEMA SUPPLY CORP., New York 18.

COMPLETE REBUILT L. I. PEERLESS ARC Lamps using 10¼" reflectors, Morelite Arc Lamps, Simplex five and three point stands, also heavy duty Model M stands. Complete Sound Equipments good as new. BODELSON & COMPANY, 10-38 Jackson Ave., Long Island City, N. Y.

FOR SALE: Two Acme Projectors with sound. Portable. WRITE MEXINER, 1624 North Main, Decatur, Ill.

ALL YOU NEED IS THE THEATRE—COMPLETE Simplex Booth Outfits consisting rebuilt projectors, lamphouses, lens, new soundheads, motors, amplifier, new speakers and sound screen. Guaranteed one year—$1,500; why pay more? S. O. S. CINEMA SUPPLY CORP., New York 18.

BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best seller since 1911. Now in 7th edition. Revised to present last word in Sound Trouble Shooting Charts. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert. $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

MOTION PICTURE SOUND ENGINEERING. A "must" to all those working with sound equipment. Written by top-flight engineering experts of Hollywood studios and research laboratories. Covers all phases of sound engineering and equipment. Readable diagrams; charts, tables, and graphs. $6.50 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

SOUND - TROUBLE - SHOOTING - CHARTS. THE little book, with the blue cover all good operators reach for when troubles starts. Will clear up that "puzzler" on all types of sound equipment in a jiffy. No booth complete without one. $1.00 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20.

NEW EQUIPMENT

KOLLMORGEN SNAPLITE LARGE DIAMETER coated lenses, $65; Automaticket Machines, immediate shipment, ceiling prices; 24" pedestal Air Circulators, $75; electric Water Coolers, 10 gpm bubbler type, $220.; Rear Shutters for Simplex, $69.75; Flextone washable sound screens, 30½c ft., Beaded, 44½c. Summer Catalog ready. S. O. S. CINEMA SUPPLY CORP., New York 18.

FLUORESCENT FIXTURES UNION MADE: 40 watt strips $6.; 20 watt strips $3.25; 15 watt, chrome finish, wall or ceiling, with cover all bent glass, $8. CROWN MOTION PICTURE SUPPLIES, 346 W. 44th St., New York City.

HELP WANTED

MANAGER—THEATRE IN SMALL TOWN, ADIRondack Mountains, New York State. Year around job. State salary and full particulars. BOX 1867, MOTION PICTURE HERALD.

ASSISTANT MANAGER WANTED—SOUTHERN Indiana city. Draft exempt. State salary, age and references. BOX 1872, MOTION PICTURE HERALD.

PROJECTIONIST FOR CENTRAL PENNSYLvania, town of 9,000; fine booth and equipment; ideal working conditions—about 32 hours operating time; no Sundays. Non-union. Good wages, steady position. No drifters. BOX 1873, MOTION PICTURE HERALD.

EXPERIENCED MOVIE MAN WHO CAN ORGANize, produce and handle distribution of long-range educational and institutional film program. Position open covers complete handling of extensive internal and external program by a large, well-known national organization. Give full experience, age, photograph, present salary. Inquiry will be confidential. BOX 1876, MOTION PICTURE HERALD.

MANAGER—THEATRE IN ILLINOIS. YEAR around job. State salary and full particulars. BOX 1875, MOTION PICTURE HERALD.

WANTED: TWO MANAGERS. PERMANENT POsitions, small towns, rapid promotion to experienced, energetic and aggressive men. State draft status, qualifications, experience, references, salary expected. Drinkers, drifters, chasers and malcontents need not reply. CHEROKEE AMUSEMENTS, Inc., Erwin, Tenn.

MANAGER. DOWNTOWN THEATRE. STARTing salary $60. Advancement proper party. Permanent position with well known circuit. State age, references, send photograph. KENTUCKY THEATRE, Louisville, Ky.

WANTED 3 THEATRE MANAGERS. ONLY THOSE of proven ability and character need apply. We have splendid situations to offer if you qualify. Give complete information regarding experience, salary, etc. Write JACK ARMSTRONG, Clazel Theatre, Bowling Green, Ohio.

SIGN PAINTING

SIGN PAINTING; EASY WAY TO PAINT SIGNS. Use letter patterns. Avoid sloppy work, wasted time. No experience needed for expert work. Free sample. JOHN RAHN, 1329 Central Ave., Chicago 51.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUTS, 1 TO 100 OR 1 TO 75, $2.25 per thousand, $20.00 for 10,000. S. KLOUS, care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER position. Learn modern theatre management and advertising. Big opportunity for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, New York.

SERVICES

FIRE EXTINGUISHER AND DOOR CLOSERS. ALL types and sizes repaired. Mail to: MINNESOTA FIRE EXTINGUISHER CO., 2476 University Ave., St. Paul 4, Minn.

THEATRES

WANTED TO LEASE THEATRE IN SMALL CITY or town within 200 miles New York City. BOX 1870, MOTION PICTURE HERALD.

EXPERIENCED INDEPENDENT THEATRE MAN wants to buy or lease theatre in town up to 5,000 population, no nearby opposition. Send picture, complete details, reason for selling first letter. A. HOLLAND, P. O. Box 703, Marion, Ind.

DESIRE TO LEASE THEATRE IN NEW YORK City or vicinity. Box 1864, MOTION PICTURE HERALD.

Rapee, Music Hall Conductor, Dead

Erno Rapee, 55, conductor, composer and musical director at Radio City Music Hall, died suddenly Tuesday of a heart ailment in his New York apartment.

Born in Hungary, he came to the United States in 1912 following a successful musical career in Europe where he won early fame as a concert pianist.

In 1917 he joined the Rivoli theatre in New York and was developed as a theatre orchestra leader by the late Hugo Riesenfeld, director of music at the Rivoli, who later became managing director of that theatre, succeeding the late S. L. Rothafel. In 1920, when the Capitol theatre in New York was built, he became musical director there, offering classical and symphonic music to the film audiences.

In 1923 he was engaged as conductor and managing director of the Fox theatre in Philadelphia, where he introduced the Quaker City film patrons to such solo artists as Percy Grainger. Returning to Europe in 1924, he was a guest conductor for the Berlin, Vienna and Budapest symphony orchestras.

During this period and the years that followed he scored music for many film successes, including "Over the Hill," "A Connecticut Yankee," "Robin Hood," "Passion" and "Nero."

He also composed more than 100 musical scores for use in silent films.

Following his European tour, Mr. Rapee returned to the United States in 1927 to become musical director at the New York Roxy theatre. After the advent of sound films the following year, he composed music for the scores of several pictures.

In 1930 he was appointed general musical director for Warner Bros. and First National Pictures, in California and a year later became musical director for the National Broadcasting Company. In 1932 he was engaged as chief musical director of the Radio City Music Hall where he remained until his death.

Surviving are his wife, Mariska; and two sons, Robert and George.

Gordon, Founded Olympic Circuit in New England

Israel Gordon, 68, founder of the Olympic Theatre Circuit of New England, died in New Haven June 23 following a brief illness. Surviving are his widow, Mrs. Anna Gordon; three sons, Dr. Ernest I., Warrant Officer Victor M. and Private Arnold W., and a sister, Mrs. Michael Chain.

Bruno Frank

Bruno Frank, 58, screen play writer for a number of companies, died June 20 of a heart attack at his home in Beverly Hills. He had written for MGM, Universal, RKO and other companies, his last picture being "A Royal Scandal." Born at Stuttgart, Germany, Mr. Frank was the author of many books and Broadway shows. He had been in Hollywood since 1938. He is survived by his widow, a brother and a sister.

Maurice H. Goldberg

Funeral services for Maurice H. Goldberg, 48, founder and president of the GoldE Manufacturing Company, Chicago, who died June 19 in Chicago, were held last Thursday. He is survived by a son, Ernest W., who will carry on as head of the theatre equipment organization, and two daughters, LaRose and Edna.

Sophie Hornstein

Mrs. Sophie Hornstein, 90, mother of Joseph and Susan Hornstein, died last week following a short illness. Interment was in Acacia cemetery, New York. Joseph Hornstein is a New York theatre supply dealer.

Lt. William Tibbits

Lieutenant William Tibbits, before entering the service an assistant to the general manager of Hamrick Theatres, Tacoma, Wash., was killed in action in Germany, the circuit was advised.

PRODUCT DIGEST

SHOWMEN'S REVIEWS

SHORT SUBJECTS

RELEASE CHART BY COMPANIES

THE RELEASE CHART

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Rhapsody in Blue

***Warner Bros.*—Music for America**

For the large audience that responds to music—and the music covers the field from "I Got Rhythm" to Gershwin's "Concerto in F"—Warners' adaptation of the life of George Gershwin cannot fail to be an exciting experience. Jesse L. Lasky has produced it with taste and ingenuity, and an abundance of talent. In addition to the cast headed by Robert Alda, Joan Leslie, Alexis Smith and Charles Coburn, Al Jolson appears to sing "Swanee" as he has always sung it, Paul Whiteman conducts a stirring performance of the title piece, Hazel Scott recalls the "Blue Monday Blues" and Anne Brown sings the haunting "Summertime" from "Porgy and Bess." Oscar Levant plays himself, as "Information, Please" audiences have come to know him, as well as the more serious piano pieces, and sparkles in both.

The story is essentially that of all struggling young composers, rising from poverty to success by native ability and an unshakable belief in their destiny. But there is this difference which lifts the picture to a place of its own. Gershwin lived in our time and his songs are ours. His was a peculiarly American genius, welcomed by his countrymen during his life, and now forming part of the heritage of America.

Gershwin, as portrayed with fine earnestness by Alda, emerges as a poignant hero obsessed with the need to write music and with the shortness of time. His easy triumph with popular songs does not deter him from more serious composition, and his mastery in one field is but a prelude to his assault on another. During his short life, according to the screenplay written by Howard Koch and Elliot Paul, from a story by Sonya Levien, two women loved him while recognizing the prior claim of his music. Many men gave him encouragement and many called him friend.

The film begins on the lower east side of New York when a piano is hoisted up into the Gershwin flat and follows George through successive triumphs in George White's "Scandals," at Carnegie Hall, with his folk-opera "Porgy and Bess." It closes at New York's Lewisohn Stadium, where an overflowing audience thrills to his "Rhapsody in Blue."

In a group of fine performers under the direction of Irving Rapper, Morris Carnovsky as George's father, Albert Basserman as his music teacher, and Levant as his wise-cracking companion, stand out. Alda, in his first screen appearance, is impressive for his quiet intensity, while Joan Leslie and Alexis Smith make the most of the romantic interludes.

But to return to the music—as you will again and again—it has been integrated with the film in an unusually attractive manner. Production numbers based on popular favorites like "Somebody Loves Me," feature gay dances and pretty costumes. During the "Rhapsody," which is reproduced at length, there is entertainment for eye and ear as the camera picks up various solo instruments, and spotlight and shadow play on the orchestra. For "An American in Paris" the audience is taken on a sight-seeing jaunt through the city, while the music develops its themes from the tempo of city life.

For all this there may be a wide range of appreciation, but audiences generally should watch it with interest and remember it with satisfaction.

Seen in the home office projection room. Reviewer's Rating: Excellent.—E. A. Cunningham.

Release date, not set. Running time, 139 min. PCA No. 9523. General audience classification.

George Gershwin	Robert Alda
Julie Adams	Joan Leslie
Christine Gilbert	Alexis Smith
Max Dreyfus	Charles Coburn

Julie Bishop, Albert Basserman, Morris Carnovsky, Rosemary De Camp, Oscar Levant, Paul Whiteman, Al Jolson, George White, Hazel Scott, Anne Brown, Herbert Rudley, John B. Hughes, Mickey Roth, Darryl Hickman, Charlton Halton, Andrew Tombes, Gregory Golubeff, Eddie Marr.

Blonde from Brooklyn

***Columbia*—Minor Songfest**

Here is an unpretentious but digestible little comedy with songs, modern in both story, theme and song selling. As is the case with most of the smaller budget tunefests, the story is not too strong, and in some spots gets itself too involved, but the cast is capable, and the featured vocalists bless the several tunes in the picture with some neat interpretations. The honors go to Robert Stanton (formerly Bob Haymes), the brother of the better-known Dick Haymes, but the possessor of an equally effective baritone and a nice, youthful personality. Paired with him is Lynn Merrick, a blonde eyeful, who has been hiding too long in Westerns.

A discharged veteran and a fired juke-box "hello girl," Robert and Lynn pair up as a vocal team and through the merry connivances of Thurston Hall, a bogus Southern colonel, find themselves headliners on a network radio show. Lynn poses as a member of an old Southern family, and when a lawyer with $800,000 in his pocket in search of the family's heiress shows up, complications set in. But leave it to Erna Lazarus' original screen play to straighten out matters, conveniently and happily, if not too convincingly.

Several bright comedy touches are supplied by Hall and Mary Treen, Lynn's roommate.

Ted Richmond produced, and Del Lord directed.

Seen in a Chicago projection room. Reviewer's Rating: Average.—Sam Honigberg.

Release date, June 21, 1945. Running time, 65 min. PCA No. 10790. General audience classification.

Dixon Harper	Robert Stanton
Susan Parker	Lynn Merrick
"Colonel" Hubert Fransworth	Thurston Hall
Diane Peabody	Mary Treen

Walter Soderling, Arthur Loft, Regina Wallace, Byron Foulger, Myrtle Ferguson, John Kelly, Matt Willis, Eddie Bartell.

The Way to the Stars

***Two Cities - U.A.*—R.A.F. - U.S.A.A.F.**

Erstwhile term of disdain among British fans, this is an English film whose "Englishness" will inevitably be acclaimed here and elsewhere as the prime evidence of its excellence.

Long experienced addicts of cinema shuddered apprehensively when they heard that its story concerned another of those airfields occupied in war's early days by the R.A.F., taken over later by the U.S.A.A.F. They anticipated accustomed exhibitions of whimsy-whamsy, phony combat scenes, outbursts of hysteria, blush-making hands-across-the-sea sermonizing from actors who never crossed an ocean in anger.

Instead of which, director Anthony Asquith, abetted by producer Anatole de Grunwald, served up as fine, stirring and stimulating a portion of entertainment as London's screens at least have seen this many a long day; a picture moreover so authentic in its manner, so tactful in its unveiling of the private lives of persons concerned in battle, or resident in battle's backyard, that it invoked no blush of shame even to the cheeks of the R.A.F. and their American brothers-in-arms who crowded in at the first showing of the picture in London.

Analytic reason therefor is that Asquith directs his camera into the lives of his protagonists themselves; disdaining, so to say, the mighty events against which they live out their piece. It's battle in undertones you hear; the vast, majestic, tragic counterpoint of battle escapes in little things such as, to wit, a poem one of those dead bewildered skymen leaves behind him.

The reading of those lines by laconic young America moves you, uplifts you, makes you wonder why.

But showmen musn't think this is just a polite poetry reading. It's gay, boisterous, magnificent, stirring entertainment of the premier choice. Invidious to pick a winner from a flawless, impeccable cast which comprised among its leaders Douglass Montgomery, John Mills, Michael Redgrave, Rosamund John; but mention must be made of two delicious cameos contributed by Basil Radford and Bonar Colleano.

Arthur Rank handed over the finished picture to U.A. to help meet the latter's British Quota obligation.

Seen at the London Pavilion premiere, with an audience exclusively composed of R.A.F. and U.S.A.A.F. men. They approved it. Reviewer's Rating: Excellent.—Peter Burnup.

Release date, not set. Running time, 109 min. General audience classification.

David Archdale	Michael Redgrave
Peter Penrose	John Mills
Miss Todd	Rosamund John
Johnny Hollis	Douglass Montgomery
Iris Winterton	Renee Asherson
Tiny Williams	Basil Radford
Joe Friselli	Bonar Colleano, Jr.

Stanley Holloway, Felix Aylmer, Joyce Carey, Trevor Howard, Tryon Nichol, Bill Rowbotham, Grant Miller, Jean Simmons, Johnnie Schofield, Charles Victor, David Tomlinson, Hartley Power, Vida Hope, Hugh Dempster, Charles Farrell, Anthony Dawson, Bill Logan, John Howard, Murray Matheson, John McLaren, Jacqueline Clarke, Alf Goddard, Cavan Watson, Sydney Benson, Peter Cotes, Ian Warner McGilvray, Alan Sedgwick.

Wildfire

Action Pictures — Western in Color

This is the first outdoor picture in color produced by Robert L. Lippert's Action Pictures and distributed by the newly-formed Screen Guild Productions. Although sold as "the story of a horse," it is really another small-budget Western, hastily produced with some good male performers and a beautiful blonde heroine in the person of Virginia Maples.

Bob Steele is the hero and that should be good news to the kids. He handles himself well, too, rounding up a gang of horse thieves who have been getting away with their crimes by blaming the dirty work on Wildfire, a wild horse. Steele and his comedy sidekick, Sterling Holloway, come on the scene just in time to save Wildfire's life, and the horse, in turn, proves a true friend at the critical moment.

Eddie Dean as a singing sheriff finds excuses for a couple of songs, and William Farnum appears briefly as an honorable judge. John Miljan makes a smooth villain, as always.

William B. David is listed as producer, and Robert Tansey as director. W. C. Tuttle and Frances Kavanaugh are credited with the story and screenplay, respectively.

Seen in a Chicago projection room. Reviewer's Rating: Fair.—S. H.

Release date, July 18, 1945. Running time, 60 min. General audience classification.

Happy Hay	Bob Steele
Alkali	Sterling Holloway
Pete Fanning	John Miljan
Judge Polson	William Farnum

Virginia Maples, Sarah Padden, Eddie Dean, Wee Willie Davis, Rocky Cameron, Al Ferguson, Frances Ford.

SHORT SUBJECTS

reviews and synopses

(Running times are those quoted by the distributors.)

THE LEGEND OF COYOTE ROCK (RKO)

Disney Cartoon

The inside story of a western landmark is revealed here as another monument to the shrewdness of Pluto. He was a shepherd using all his wiles against a coyote with an appetite for lamb. The contest was close, but finally the coyote was chased right off the cliff. He starts a landslide which results at the foot of the cliff in an unusual heap of stone—shaped very much like a coyote.

Release date, not set — *7 minutes*

CALIFORNY 'ER BUST (RKO)

Disney Cartoon (54,112)

This is a pioneer tale which has not been recorded in history books. One line of covered wagons was led by Goofy, California-bound. As they arrive in Indian country the redskins attack in great numbers and a pitched battle ensues. Just as the ammunition is giving out a tornado comes to the rescue, picking up the wagons and settling them down in the various western states.

Release date, not set — *7 minutes*

JASPER'S BOOBY TRAPS (Para.)

Pal Puppetoons (U4-7)

Jasper is determined to turn the tables on the Scarecrow and attacks in his weakest point. He sets out a full and tempting meal of steak and chicken but wires it all with booby traps. The Scarecrow tries it once and gets badly stung. Then Jasper shows off his superior knowledge by beating a path through the entire dinner. When he gets to the cigar, however, it's his turn.

Release date, August 5, 1945 — 8 *minutes*

MOUSE IN MANHATTAN (MGM)

Technicolor Cartoon (W-632)

Jerry, the cat, appears to have lost his favorite victim when Tom Mouse decides to forsake the country for city life. He arrives in Grand Central, skids on the floors; travels to Wall Street and gets dizzy looking at the buildings; puts up in a hotel and has a time bedding down for the night. After much chasing back and forth he is glad to settle for a quiet life in the country. Quietly he announces his return to Jerry.

Release date, not set — 8 *minutes*

SMOKEY JOE (20th-Fox)

Terrytoon (5517)

More evidence of the fact that the automobile will not last is offered in the tale of Smokey, a fire horse. He has done his job well, but must give way before the onrush of the gasoline engine But Smoky bides his time. Watching carefully from the house next door he sees the engine balk on its way to a fire. Without rancor he offers his services and saves the day.

Release date, May 25, 1945 — 7 *minutes*

BAHAMA SEA SPORTS (WB)

Sports Paradise (1509)

The sport here is primarily fishing, but the camera takes in also shots of the Bahama Islands with their many opportunities for vacation pleasure. There are glimpses of government buildings, the Duke of Windsor and his wife, and some pictures of the Islanders following their native trades and customs.

Release date, June 23, 1945 — 10 *minutes*

SPEAKIN' OF THE WEATHER (WB)

Blue Ribbon Hit Parades (1311)

The locale of this cartoon is a stationery store where racks of popular magazines take on individual personalities. The villain is a gangster from the cover of a detective magazine who tries to rob a safe in full view of the other live reading matter. While he makes his getaway, the others join forces to track him down.

Release date, July 21, 1945 — 7 *minutes*

THE FIGHT FOR THE SKY (OWI)

War Film

The Third Combat Camera Unit, attached to the Eighth Air Force Fighter Command, is responsible for the footage of this survey of American fighters in action. There are pictures taken automatically by Gunsight Aiming Point cameras mounted on the planes and catching the air battle scene as it appears to the gunner. Captain Ronald Reagan reads the commentary. Distribution will be handled by various local exchanges.

20 *minutes*

MAIDENEK (Artkino)

Russian Atrocity Film

Here is another view of the prison camps in Germany uncovered by advancing Russian armies. The place is Maidenek, typical of the worst of Nazi camps. The evidences of their brutality are found in the condition of the remaining prisoners and the remains of others who had died by torture, gas and starvation, before liberation.

10 *minutes*

CANINE CASANOVA (RKO)

Disney Cartoon

Pluto's eye is caught by a very personable young canine miss and he takes up the trail. Before he has been properly introduced, the dog-catcher makes her first and she's whisked away to the pound. Pluto attempts a rescue at night under difficulties. When his efforts are successful the romance is distinctly promising.

Release date, not set — 7 *minutes*

DUCK PIMPLES (RKO)

Disney Cartoon

Donald Duck has an evening to himself and turns on the radio. The programs are horror and mystery dramas. When they're over he tries some reading matter, which turns out in the same vein. Finally one of them becomes all too real and Donald gets mixed up in the crime. He's in a tough spot with detectives closing in and murderers poised for the kill, when he wakes up.

Release date, not set — 7½ *minutes*

FEDERAL OPERATOR 99 (Rep.)

Chapter Play (483

The early chapters of the latest Republic serial set the stage, establish the characters and introduce the plot of what should prove to hold the usual complement of adventure, thrills and romance. The glamor attached to F. B. I. men has not shown serious signs of waning in spite of tough competition.

The cast is headed by Marten Lamont, George L. Lewis and Helen Talbot, with Lorna Gray and Hal Taliaferro giving substantial support. Three men collaborated on the direction—Spencer Bennet, Wallace A. Grissell and Yakima Canutt.

The story centers in the efforts of a government agent to track down a wily gang of criminals whose first exploit is to steal the crown jewels from a royal family. The getaway is not completely without mishap, and the government men are soon on the trail. Further crimes and more chases and narrow escapes may be expected before the criminals are brought to justice. And it looks like romance between the agent and his pretty secretary.

Release date, July 7, 1945 — 12 *chapters*

HOCKEY HOMICIDE (RKO)

Disney Cartoon

Goofy has taken on a perilous job in the field of sports. Not a player himself, he agrees to umpire a fast game of ice hockey, calling the fouls and penalties as he sees them. Of course no one else sees them that way and even a plea to both sides to "keep it clean" gains him nothing but derision and a few more missiles. The reel ends with a shower of pucks from both teams and the customers in the bleachers.

Release date, not set. — 7½ *minutes*

WHAT, NO CIGARETTES? (RKO)

Edgar Kennedy (53,404)

Edgar Kennedy has rosy visions of ridding himself of his mother-in-law and his wife's brother. There's the possibility of a job offer from a rich uncle, but it is complicated as soon as the uncle appears. He's a chain smoker by nature, but the supply is low. Kennedy rushes off for smokes and settles for rolling some himself. The joker is injected by the brother-in-law, who includes rubber bands in the mixture.

Release date, not set — 18 *minutes*

FLIVVER FLYING (WB)

Sports Parade (1510)

Two-seaters for the nation's air travel after the war provoke this one-reel glimpse of the world of tomorrow. On the theory that the automobile wasn't really here to stay, the subject propounds the advantages of a "flying flivver," particularly in avoiding the traffic jams that plagued the lives of motorists way back when there was gas.

Release date, June 30, 1945 — 10 *minutes*

FIESTA TIME (Col.)

Color Rhapsody (6503)

The setting is Latin American and the characters, a boy, his girl and a donkey. When it's time for the boy to go to bed, fiesta or no, he starts to obey, but the donkey has other ideas. With these he tempts the youngster to find the girl again and steal back to the dancing. Father is on the watch, and it requires great subtlety and persistence to carry out his plan.

Release date, July 12, 1945 — 7½ *minutes*

SERVICE DATA
on features

Service Data appearing in this issue of Product Digest include the overall performance percentage figure from final reports previously published in PICTURE GROSSES. Reference to Round Table Exploitation and Legion of Decency ratings with audience classification are also listed. Index to Service Data may be found in the Release Chart starting on page 2526.

The Affairs of Susan (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—106.6%
Round Table Exploitation—May 12, '45, p. 52; June 16, '45, p. 49; June 23, '45, p. 47.

Bedside Manner (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 23, '45, p. 48.

Between Two Women (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—115.4%
Round Table Exploitation—Apr. 7, '45, p. 50; May 19, '45, p. 64, 70; May 26, '45, p. 44; June 2, '45, p. 48; June 16, '45, p. 51; June 23, '45, p. 48.

The Brighton Strangler (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 16, '45, p. 48.

Bring on the Girls (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—95.6%
Round Table Exploitation—Apr. 28, '45, p. 56; May 19, '45, p. 64.

The Clock (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 26, '45, p. 46.

Conflict (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 23, '45, p. 48.

Delightfully Dangerous (UA)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Apr. 7, '45, p. 50; Apr. 21, '45, p. 52; June 2, '45, p. 49; June 9, '45, p. 52.

Diamond Horseshoe (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—102.1%
Round Table Exploitation—May 26, '45, p. 46; June 16, '45, p. 49.

The Enchanted Cottage (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—105.2%
Round Table Exploitation—May 5, '45, 52; May 12, '45, p. 52; May 26, '45, p. 45; June 2, '45, p. 49; June 23, '45, p. 46.

Escape in the Desert (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 19, '45, p. 70; June 16, '45, p. 48; June 23, '45, p. 47.

The Fighting Guardsman (Col.)
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 26, '45, p. 47.

Flame of Barbary Coast (Rep.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 9, '45, p. 55; June 16, '45, p. 48; June 23, '45, p. 48.

Fog Island (PRC)
Audience Classification—General
Legion of Decency Rating—Not Given
Round Table Exploitation—June 16, '45, p. 50.

Forever Yours (Mono.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 16, '45, p. 51.

Gentle Annie (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 19, '45, p. 70.

God Is My Co-Pilot (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—111.5%
Round Table Exploitation—Mar. 3, '45, p. 48; Mar. 10, '45, p. 62; Mar. 24, '45, p. 70; May 19, '45, p. 68; June 23, '45, p. 50.

The Great John L. (UA)
Audience Classification—General
Legion of Decency Rating—Not Given
Round Table Exploitation—June 2, '45, p. 52.

Hangover Square (20th-Fox)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—105.2%
Round Table Exploitation—Mar. 3, '45, p. 49; Apr. 28, '45, p. 57.

The Horn Blows at Midnight (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 23, '45, p. 46.

It's a Pleasure (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—92.9%
Round Table Exploitation—Apr. 14, '45, p. 50; Apr. 21, '45, p. 50; May 26, '45, p. 45; June 2, '45, p. 48; June 9, '45, p. 62; June 16, '45, p. 50.

It's in the Bag (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 9, '45, p. 52, 53.

Keep Your Powder Dry (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—98.3%
Round Table Exploitation—Mar. 10, '45, p. 69; Apr. 21, '45, p. 53; June 9, '45, p. 57; June 16, '45, p. 51; June 23, '45, p. 47.

Objective, Burma (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 3, '45; Mar. 17, '45, p. 56; May 12, '45, p. 50; May 26, '45, p. 44, 45; June 2, '45, p. 53; June 9, '45, p. 54; June 23, '45, p. 50.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Pan-Americana (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 19, '45, p. 64.

Patrick the Great (Univ.)
Audience Classification—General
Legion of Decency—Class A-1
Round Table Exploitation—June 16, '45, p. 50.

Salty O'Rourke (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—102.8%
Round Table Exploitation—June 23, '45, p. 46.

Son of Lassie (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 16, '45, p. 50.

Tarzan and the Amazons (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 16, '45, p. 48.

The Thin Man Goes Home (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—102.9%
Round Table Exploitation—June 16, '45, p. 53.

This Man's Navy (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Mar. 3, '45, p. 48; May 19, '45, p. 65; June 16, '45, p. 51.

Thrill of a Romance (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 16, '45, p. 49.

Thunderhead (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—105.2%
Round Table Exploitation—May 5, '45, p. 50; May 19, '45, p. 68.

Valley of Decision (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 2, '45, p. 52.

The Way Ahead (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 2, '45, p. 52.

Where Do We Go From Here? (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 16, '45, p. 50.

Without Love (MGM)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—106.4%
Round Table Exploitation—June 16, '45, p. 48.

Wonder Man (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 23, '45, p. 47.

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 2502. Complete listing of 1943-44 Features, by Company, in order of release, may be found on pages 2070 and 2071 of the Product Digest Section in the August 26, 1944 issue.

COLUMBIA

Prod. No.	Title	Release Date
6201	Cowboy from Lonesome River	Sep. 21,'44
8016	Strange Affair	Oct. 5,'44
6028	Meet Miss Bobby Socks	Oct 12,'44
6021	Shadows in the Night	Oct. 19,'44
6035	The Unwritten Code	Oct. 26,'44
6022	Mark of the Whistler	Nov. 2,'44
6033	Sergeant Mike	Nov. 9,'44
6202	Cyclone Prairie Rangers	Nov. 9,'44
6040	The Missing Juror	Nov. 16,'44
6032	She's a Sweetheart	Dec. 7,'44
6038	Dancing in Manhattan	Dec. 14,'44
6203	Saddle Leather Law	Dec. 21,'44
6003	Together Again	Dec. 22,'44
6025	Tahiti Nights	Dec. 28,'44
6039	Let's Go Steady	Jan. 4,'45
6041	Youth On Trial	Jan. 11,'45
6014	Eadie Was a Lady	Jan. 23,'45
6024	I Love a Mystery	Jan. 25,'45
6204	Sagebrush Heroes	Feb. 1,'45
6221	Sing Me a Song of Texas	Feb. 8,'45
6002	Tonight and Every Night	Feb. 22,'45
6019	Leave It to Blondie	Feb. 22,'45
6017	The Crime Doctor's Courage	Feb. 27,'45
6034	A Guy, A Gal, A Pal	Mar. 8,'45
6205	Rough Ridin' Justice	Mar. 15,'45
6018	Rough, Tough and Ready	Mar. 22,'45
3037	Escape in the Fog	Apr. 5,'45
3026	Eve Knew Her Apples	Apr. 12,'45
6222	Rockin' in the Rockies	Apr. 17,'45
5023	Power of the Whistler	Apr. 19,'45
6206	Return of the Durango Kid	Apr. 19,'45
6006	Counter-Attack	Apr. 26,'45
6031	Boston Blackie Booked on Suspicion	May 10,'45
6207	Both Barrels Blazing	May 17,'45
6010	The Fighting Guardsman	May 24,'45
6029	Ten Cents a Dance	June 7,'45
6223	Rhythm Roundup	June 7,'45
6036	Blonde from Brooklyn	June 21,'45
....	Boston Blackie's Rendezvous	July 5,'45
....	A Thousand and One Nights	July 12,'45
....	You Can't Do Without Love	July 26,'45

SPECIAL

Prod. No.	Title	Release Date
....	A Song to Remember	Mar. 1,'45
....	Rustlers of the Badlands	Not Set
....	Prairie Raiders	Not Set
....	Blazing the Western Trail	Not Set
....	Lawless Empire	Not Set
....	Over 21	Not Set
...	Kiss and Tell	Not Set
...	Bardit of Sherwood Forest	Not Set
....	For the Love of Rusty	Not Set
....	Outlaws of the Rockies	Not Set
....	Gay Senorita	Not Set
....	I Love a Bandleader	Not Set
....	Texas Panhandle	Not Set
....	Pardon My Past	Not Set
....	She Wouldn't Say Yes	Not Set
....	Powder River	Not Set
....	The Kansan	Not Set
....	Snafu	Not Set
....	Burning the Trail	Not Set
....	Song of the Prairie	Not Set
....	Girl of the Limberlost	Not Set
....	Paper Doll Murders	Not Set
....	Bronco Busters	Not Set

MGM

Block 9

Prod. No.	Title	Release Date
501	The Seventh Cross	Sep.,'44
502	Barbary Coast Gent	Sep.,'44
504	Maisie Goes to Reno	Sep.,'44
503	Waterloo Bridge (R)	Sep.,'44
505	Marriage Is a Private Affair	Oct.,'44
506	Kismet	Oct.,'44
507	Mrs. Parkington	Nov.,'44
508	Naughty Marietta (R)	Nov.,'44
510	An American Romance	Nov.,'44
509	Lost in a Harem	Dec.,'44

SPECIAL

Prod. No.	Title	Release Date
500	Dragon Seed	Aug.,'44
511	Thirty Seconds Over Tokyo	Jan.,'45
512	Meet Me in St. Louis	Jan.,'45
521	National Velvet	Apr.,'45
527	Valley of Decision	June,'45

Block 10

Prod. No.	Title	Release Date
513	The Thin Man Goes Home	Jan.,'45
514	Main Street After Dark	Jan.,'45
515	Music for Millions	Feb.,'45
516	Blonde Fever	Feb.,'45
517	This Man's Navy	Feb.,'45
518	Between Two Women	Mar.,'45
519	Nothing But Trouble	Mar.,'45
520	Keep Your Powder Dry	Mar.,'45

Block 11

Prod. No.	Title	Release Date
522	Without Love	May,'45
523	Gentle Annie	May,'45
524	The Clock	May,'45
525	Picture of Dorian Gray	June,'45
526	Son of Lassie	June.'45

Block 12

Prod. No.	Title	Release Date
530	Bewitched	July,'45
528	Thrill of a Romance	July,'45
529	Twice Blessed	July,'45
....	Ziegfeld Follies	Not Set
....	Anchors Aweigh	Not Set
....	Hold High the Torch	Not Set
....	Our Vines Have Tender Grapes	Not Set
...	Weekend at the Waldorf	Not.Set
....	Hidden Eye	Not Set
....	Her Highness and the Bellboy	Not Set
....	Yolanda and the Thief	Not Set
....	The Harvey Girls	Not Set
....	Early to Wed	Not Set
....	Dangerous Partners	Not Set
..	They Were Expendable	Not Set
....	John and Mary	Not Set
...	Abbott & Costello in Hollywood	Not Set
....	She Went to the Races	Not Set
....	This Strange Adventure	Not Set
....	Letter for Evie	Not Set
....	Postman Always Rings Twice	Not Set
....	Two Sisters from Boston	Not Set

MONOGRAM

Prod. No.	Title	Release Date
....	A Wave, A Wac and a Marine	Nov. 8,'44
....	Enemy of Women	Nov. 10,'44
....	Ghost Guns	Nov. 17,'44
....	When Strangers Marry	Nov. 24,'44
....	Song of the Range	Dec. 1,'44
....	Crazy Knights	Dec. 8,'44
....	Shadow of Suspicion	Dec. 15,'44
....	Alaska	Dec. 22,'44
....	Bowery Champs	Dec. 29,'44
....	The Navajo Trail	Jan. 5,'45
....	Army Wives	Jan. 12,'45
....	Adventures of Kitty O'Day	Jan. 19,'45
....	The Jade Mask	Jan. 26,'45
....	Forever Yours	Jan. 26,'45
....	The Cisco Kid Returns	Feb. 9,'45
....	Gun Smoke	Feb. 16,'45
....	There Goes Kelly	Feb. 16,'45
....	Dillinger	Mar. 2,'45
....	Fashion Model	Mar. 2,'45
....	Docks of New York	Mar. 9,'45
....	G. I. Honeymoon	Apr. 6,'45
....	The Scarlet Clue	May 5,'45
....	China's Little Devils	May 12,'45
....	In Old New Mexico	May 15,'45
....	Main Street Girl	June 1,'45
....	Springtime in Texas	June 2,'45
....	Trouble Chasers	June 2,'45
....	Flame of the West	June 9,'45
....	Muggs Rides Again	June 16,'45
....	Divorce	June 22,'45
..	Come Out Fighting	Sep. 14,'45
....	Saddle Serenade	Not Set
....	Belle of the Bowery	Not Set
....	Song of the Border	Not Set
....	Gregory	Not Set
....	Shanghai Cobra	Not Set
....	Allotment Wives, Inc.	Not Set

PARAMOUNT

Block 1

Prod. No.	Title	Release Date
4401	Rainbow Island	
4402	Till We Meet Again	
4403	National Barn Dance	
4404	Our Hearts Were Young and Gay	
4405	Dark Mountain	

Block 2

Prod. No.	Title	Release Date
4406	And Now Tomorrow	
4407	Man in Half Moon Street	
4408	Frenchman's Creek	
4409	One Body Too Many	
4410	Ministry of Fear	

Block 3

Prod. No.	Title	Release Date
4411	Here Come the Waves	
4412	Dangerous Passage	
4413	For Whom the Bell Tolls	
4414	Practically Yours	
4415	Double Exposure	

Block 4

Prod. No.	Title	Release Date
4416	Bring On the Girls	
4417	The Unseen	
4418	Salty O'Rourke	
4419	High Powered	

Block 5

Prod. No.	Title	Release Date
4421	Affairs of Susan	May 25,'45
4422	Murder, He Says	June 8,'45
4423	Scared Stiff	June 22,'45
4424	A Medal for Benny	June 29,'45

Block 6

Prod. No.	Title	Release Date
4426	Out of This World	July 13,'45
4427	One Exciting Night	July 27,'45
4428	You Came Along	Sept. 14,'45

SPECIAL

Prod. No.	Title	Release Date
4431	Incendiary Blonde	Aug. 31,'45

REISSUES

Prod. No.	Title	Release Date
4432	Sign of the Cross	
4433	Northwest Mounted Police	Aug. 26,'45
4434	This Gun for Hire	Aug. 26,'45

1945-46

Prod. No.	Title	Release Date
....	Road to Utopia	Not Set
....	Two Years Before the Mast	Not Set
....	Kitty	Not Set
....	Miss Susie Slagle's	Not Set
....	Duffy's Tavern	Not Set
....	Love Letters	Not Set
....	The Lost Weekend	Not Set
....	The Virginian	Not Set
....	Hold That Blonde!	Not Set
....	Masquerade in Mexico	Not Set
....	Follow That Woman	Not Set
....	The Well-Groomed Bride	Not Set
....	Blue Dahlia	Not Set
....	Our Hearts Were Growing Up	Not Set
....	People Are Funny	Not Set
....	Stork Club	Not Set
....	The Trouble with Women	Not Set
....	Calcutta	Not Set
....	To Each His Own	Not Set
....	They Made Me a Killer	Not Set

PRC PICTURES

Prod. No.	Title	Release Date
505	Dixie Jamboree	Aug. 15,'44
509	Swing Hostess	Sep. 8,'44
551	Gangsters of the Frontier	Sep. 21,'44
....	Wild Horse Phantom	Oct. 28,'44
....	I'm from Arkansas	Oct. 31,'44
....	I Accuse My Parents	Nov. 4,'44
....	Dead or Alive	Nov. 9,'44
....	Bluebeard	Nov. 11,'44
....	The Great Mike	Nov. 15,'44
....	Rogues' Gallery	Dec. 6,'45
....	Oath of Vengeance	Dec. 9,'44
.. .	The Town Went Wild	Dec. 15,'44
....	Castle of Crimes	Dec. 22,'44
....	Whispering Skull	Dec. 29,'44
....	His Brother's Ghost	Feb. 3,'45
....	Kid Sister	Feb. 6,'45
....	Marked for Murder	Feb. 8,'45
....	Spell of Amy Nugent	Feb. 10,'45
....	Fog Island	Feb. 15,'45
....	The Man Who Walked Alone	Mar. 15,'45
....	Out of the Night	Mar. 31,'45
....	Crime, Inc.	Apr. 15,'45
....	Shadows of Death	Apr. 19,'45
....	Hollywood and Vine	Apr. 25,'45
....	Phantom of 42nd St.	May 2,'45
....	Enemy of the Law	May 7,'45
....	The Lady Confesses	May 16,'45
....	The Missing Corpse	June 1,'45
....	Gangsters' Den	June 14,'45
...	The Silver Fleet	June 15,'45
....	Three in the Saddle	June 29,'45
....	Enchanted Forest	Not Set
....	Why Girls Leave Home	Not Set
...	Apology for Murder	Not Set
....	White Pongo	Not Set
...	Dangerous Intruder	Not Set
....	Arson Squad	Not Set
....	Song of Old Wyoming	Not Set

Prod. No.	Title	Release Date
....	Frontier Fugitives	Not Set
....	Club Havana	Not Set
....	Checkmate	Not Set
....	Flying Bullets	Not Set
....	Stage Coach Outlaws	Not Set
....	Border Bad Men	Not Set
....	Detour	Not Set

RKO

Block 1

Prod. No.	Title	Release Date
501	None But the Lonely Heart	
502	The Master Race	
503	Tall in the Saddle	
504	Goin' to Town	
505	My Pal, Wolf	

SPECIAL

Prod. No.	Title	Release Date
581	Casanova Brown	
582	The Woman in the Window	
583	Belle of the Yukon	
584	It's a Pleasure	
551	The Princess and the Pirate	
591	The Three Caballeros	
552	Wonder Man	

1945-46

Prod. No.	Title	Release Date
681	Along Came Jones	

Block 2

Prod. No.	Title	Release Date
506	Girl Rush	
507	Falcon in Hollywood	
508	Murder, My Sweet	
509	Nevada	
510	Experiment Perilous	

Block 3

Prod. No.	Title	Release Date
511	What a Blonde	
512	Pan-Americana	
513	Having Wonderful Crime	
514	Betrayal from the East	
515	The Enchanted Cottage	

Block 4

Prod. No.	Title	Release Date
519	China Sky	
516	Zombies on Broadway	
518	Tarzan and the Amazons	
517	The Body Snatcher	
520	Those Endearing Young Charms	

Block 5

Prod. No.	Title	Release Date
521	Two O'Clock Courage	
522	The Brighton Strangler	
523	Back to Bataan	
524	West of the Pecos	
525	George White's Scandals	
....	Isle of the Dead	Not Set
....	Hotel Reserve	Not Set
....	Spanish Main	Not Set
....	Johnny Angel	Not Set
....	Sing Your Way Home	Not Set
....	The Amorous Ghost	Not Set
....	A Game of Death	Not Set
....	First Man Into Tokyo	Not Set
....	Mama Loves Papa	Not Set
....	Falcon in San Francisco	Not Set
....	Bells of St. Mary's	Not Set
....	Tomorrow Is Forever	Not Set
...	Radio Stars on Parade	Not Set
....	Ding Dong Williams	Not Set
....	Deadline at Dawn	Not Set
....	Wanderer of the Wasteland	Not Set
....	Dick Tracy	Not Set
....	Cornered	Not Set
....	The Kid from Brooklyn	Not Set

REPUBLIC

Prod. No.	Title	Release Date
461	Silver City Kid	July 20,'44
451	Bordertown Trail	Aug. 11,'44
401	Sing, Neighbor, Sing	Aug. 12,'44
462	Stagecoach to Monterey	Sep. 15,'44
3314	Cheyenne Wildcat	Sep. 30,'44
452	Code of the Prairie	Oct. 6,'44
403	My Buddy	Oct. 12,'44
463	Sheriff of Sundown	Nov. 7,'44
402	End of the Road	Nov. 10,'44
3315	Vigilantes of Dodge City	Nov. 15,'44
404	Faces in the Fog	Nov. 30,'44
405	Brazil	Nov. 30,'44
453	Firebrands of Arizona	Dec. 1,'44
408	Thoroughbreds	Dec. 23,'44
406	Lake Placid Serenade	Dec. 23,'44
407	The Big Bonanza	Dec. 30,'44
3316	Sheriff of Las Vegas	Dec. 31,'44
409	Grissly's Millions	Jan. 16,'45
410	The Big Show-Off	Jan. 22,'45
464	The Topeka Terror	Jan. 26,'45
3317	Great Stagecoach Robbery	Feb. 15,'45
411	Song for Miss Julie	Feb. 19,'45
454	Sheriff of Cimarron	Feb. 28,'45
441	Utah	Mar. 21,'45
412	The Great Flamarion	Mar. 30,'45
414	Identity Unknown	Apr. 2,'45
413	Earl Carroll Vanities	Apr. 5,'45
465	Corpus Christi Bandits	Apr. 20,'45
433	The Phantom Speaks	May 10,'45
3318	Lone Texas Ranger	May 20,'45
434	Vampire's Ghost	May 21,'45
416	Three's A Crowd	May 23,'45
415	Flame of Barbary Coast	May 28,'45
455	Santa Fe Saddlemates	June 2,'45
420	A Sporting Chance	June 4,'45
442	Bells of Rosarita	June 19,'45
417	Chicago Kid	June 29,'45
422	Gangs of the Waterfront	July 3,'45
423	Road to Alcatraz	July 10,'45
466	Trail of Kit Carson	July 11,'45
456	Oregon Trail	July 14,'45
419	Hitchhike to Happiness	July 16,'45
424	Jealousy	July 23,'45
418	Steppin' in Society	July 29,'45
443	Man from Oklahoma	Aug. 1,'45
....	Swingin' on a Rainbow	Not Set
....	Tell It to a Star	Not Set
....	Captain Tugboat Annie	Not Set
....	An Angel Comes to Brooklyn	Not Set
....	Behind City Lights	Not Set
....	Fatal Witness	Not Set
....	Texas Manhunt	Not Set
....	The Cheaters	Not Set
....	Scotland Yard Investigator	Not Set
....	Girls of the Big House	Not Set
....	Marshal of Laredo	Not Set
....	The Tiger Woman	Not Set
....	Colorado Pioneers	Not Set
....	The Woman Who Came Back	Not Set
....	Wagon Wheels Westward	Not Set
....	Bandit of the Badlands	Not Set
....	California Gold Rush	Not Set
....	Song of Mexico	Not Set
....	Mexicana	Not Set
....	Love, Honor and Goodbye	Not Set
....	Rough Riders of Cheyenne	Not Set
....	Sunset in El Dorado	Not Set
....	A Guy Could Change	Not Set

20TH-FOX

Prod. No.	Title	Release Date
501	Take It or Leave It	Aug.,'44
502	Wing and a Prayer	Aug.,'44
503	Sweet and Lowdown	Sep.,'44
504	Dangerous Journey	Sep.,'44
505	Greenwich Village	Sep.,'44
506	The Big Noise	Oct.,'44
507	In the Meantime, Darling	Oct.,'44
508	Irish Eyes Are Smiling	Oct.,'44
509	Laura	Nov.,'44
510	Something for the Boys	Nov.,'44
512	Winged Victory	Dec.,'44
513	Sunday Dinner for a Soldier	Dec.,'44
514	Keys of the Kingdom	Jan.,'45
515	The Fighting Lady	Jan.,'45
516	Hangover Square	Feb.,'45
517	A Tree Grows in Brooklyn	Feb.,'45
518	Thunderhead—Son of Flicka	Mar.,'45
519	Circumstantial Evidence	Mar.,'45
520	Song of Bernadette	Apr.,'45
521	A Royal Scandal	Apr.,'45
522	Molly and Me	Apr.,'45
524	Diamond Horseshoe	May,'45
525	The Bullfighters	May,'45
526	Where Do We Go From Here?	June,'45
527	Don Juan Quilligan	June.'45
523	Call of the Wild (R)	June 15,'45
528	Within These Walls	July,'45
529	Nob Hill	July,'45

1945-46

SPECIAL

Prod. No.	Title	Release Date
602	Wilson	Aug.,'45
601	A Bell for Adano	Aug.'45
603	Junior Miss	Aug.,'45

(Tentative)

Prod. No.	Title	Release Date
....	Captain Eddie	Sept.,'45
....	Caribbean Mystery	Sept.,'45
....	State Fair	Oct.,'45
....	Now It Can Be Told	Oct., 45
....	Colonel Effingham's Raid	Nov.,'45
....	Dolly Sisters	Nov.,'45
....	Fallen Angel	Dec.,'45
....	Dragonwyck	Dec.,'45
....	Kitten on the Keys	Jan.,'46
....	Enchanted Voyage	Feb.,'46
....	Leave Her to Heaven	Mar.,'46
....	The Spider	Mar.,'46
....	Bon Voyage	Not Set
....	San Demetrio	Not Set

UNITED ARTISTS

Prod. No.	Title	Release Date
....	Summer Storm	July 14,'44
....	Since You Went Away	July 20,'44
...	Abroad with Two Yanks	Aug 4,'44
....	Dark Waters	Nov. 10,'44
....	3 Is a Family	Nov. 23,'44
....	Guest in the House	Dec. 8,'44
....	Tomorrow the World	Dec. 29,'44
....	I'll Be Seeing You	Jan. 5,'45
....	Mr. Emmanuel	Jan. 19,'45
....	Delightfully Dangerous	Mar. 31,'45
....	Brewster's Millions	Apr. 7,'45
....	It's in the Bag	Apr. 21,'45
....	Colonel Blimp	May 4,'45
....	The Southerner	May 18,'45
....	The Great John L.	May 25,'45
....	Story of G. I. Joe	Not Set
....	Spellbound	Not Set
....	Blood on the Sun	Not Set
....	A Walk in the Sun	Not Set
....	Bedside Manner	Not Set
....	What Every Woman Wants	Not Set
....	Paris—Underground	Not Set
....	Captain Kidd	Not Set
....	Young Widow	Not Set
....	This Happy Breed	Not Set
....	2,000 Women	Not Set
....	Blithe Spirit	Not Set
....	Henry V	Not Set
....	Caesar & Cleopatra	Not Set
....	Duel in the Sun	Not Set
....	Getting Gertie's Garter	Not Set

UNIVERSAL

Prod. No.	Title	Release Date
9005	Gypsy Wildcat	Sep. 1,'44
9022	Moonlight and Cactus	Sep. 8,'44
9008	The Merry Monahans	Sep. 15,'44
9019	Pearl of Death	Sep. 22,'44
9017	San Diego, I Love You	Sep. 29,'44
9030	The Singing Sheriff	Oct. 6,'44
9024	Babes on Swing Street	Oct. 13,'44
9009	The Climax	Oct. 20,'44
9072	Bowery to Broadway	Nov. 3,'44
9026	Dead Man's Eyes	Nov. 10,'44
9081	Riders of Santa Fe	Nov. 10,'44
9029	Reckless Age	Nov. 17,'44
9018	Enter Arsene Lupin	Nov. 24,'44
9034	Murder in the Blue Room	Dec. 1,'44
9091	Hi, Beautiful	Dec. 8,'44
9037	My Gal Loves Music	Dec. 15,'44
9082	The Old Texas Trail	Dec. 15,'44
9023	Destiny	Dec. 22,'44
9071	Can't Help Singing	Dec. 29,'44
9035	Night Club Girl	Jan. 5,'45
9020	She Gets Her Man	Jan. 12,'45
9039	Under Western Skies	Jan. 19,'45
9010	The Suspect	Jan. 26,'45
9002	Here Come the Co-eds	Feb. 2,'45
9021	Her Lucky Night	Feb. 9,'45
9013	House of Frankenstein	Feb. 16,'45
9036	The Mummy's Curse	Feb. 16,'45
9012	Frisco Sal	Feb. 23,'45
9006	Sudan	Mar. 2,'45
9025	House of Fear	Mar. 16,'45
9027	I'll Remember April	Apr. 13,'45
9040	Song of the Sarong	Apr. 20,'45
9083	Beyond the Pecos	Apr. 27,'45
9073	Salome, Where She Danced	Apr. 27,'45
9011	Patrick the Great	May 4,'45
9028	Honeymoon Ahead	May 11,'45
9033	Swing Out Sister	May 18,'45
9016	See My Lawyer	May 25,'45
....	That's the Spirit	June 1,'45
9084	Renegades of the Rio Grande	June..1,'45
9041	I'll Tell the World	June 8,'45
9042	Blonde Ransom	June 15,'45
9043	Penthouse Rhythm	June 22,'45
9032	The Frozen Ghost	June 29,'45
...	Jungle Captive	June 29,'45
9003	The Naughty Nineties	July 6,'45
....	On Stage, Everybody	July 13,'45
....	The Beautiful Cheat	July 20,'45
....	The Woman in Green	July 27,'45
....	Uncle Harry	Aug. 3,'45
....	Easy to Look At	Aug. 10,'45
....	Lady on a Train	Aug. 17,'45

1945-46

Prod. No.	Title	Release Date
....	River Gang	Not Set
....	Night in Paradise	Not Set
....	Senorita from the West	Not Set
....	Strange Confession	Not Set
....	Men in Her Diary	Not Set
....	Girl On the Spot	Not Set
...	Pillow of Death	Not Set
....	The Crimson Canary	Not Set
....	Once Upon a Dream	Not Set
....	Frontier Gal	Not Set
....	Alibi in Ermine	Not Set
....	As It Was Before	Not Set

WARNER BROTHERS

Prod. No.	Title	Release Date
401	Janie	Sep. 2,'44
402	Crime by Night	Sep. 9,'44
403	Arsenic and Old Lace	Sep. 23,'44
404	The Last Ride	Oct. 7,'44
405	The Conspirators	Oct. 21,'44
406	The Very Thought of You	Nov. 11,'44
407	The Doughgirls	Nov. 25,'44
409	The Hollywood Canteen	Dec. 30,'44
410	To Have and Have Not	Jan. 20,'45
411	Objective Burma	Feb. 17,'45
412	Roughly Speaking	Mar. 3,45
413	Hotel Berlin	Mar. 17,'45
414	God Is My Co-Pilot	Apr. 7,'45
415	The Horn Blows at Midnight	Apr. 28.'45
416	Escape in the Desert	May 19,'45
417	Pillow to Post	June 9,'45
418	Conflict	June 30,'45
419	The Corn Is Green	July 21,'45
420	Christmas in Connecticut	Aug. 11,'45

1945-46

Prod. No.	Title	Release Date
....	Devotion	Not Set
....	Saratoga Trunk	Not Set
....	Rhapsody in Blue	Not Set
....	The Animal Kingdom	Not Set
....	My Reputation	Not Set
....	Cinderella Jones	Not Set
....	Of Human Bondage	Not Set
....	Nobody Lives Forever	Not Set
....	San Antonio	Not Set
....	The Big Sleep	Not Set
....	Pride of the Marines	Not Set
....	Mildred Pierce	Not Set
....	Three Strangers	Not Set
....	Too Young to Know	Not Set
....	Shadow of a Woman	Not Set
....	Stolen Life	Not Set
....	Time, Place and Girl	Not Set
....	Danger Signal	Not Set
....	Janie Gets Married	Not Set
....	The Two Mrs. Carrolls	Not Set
....	Confidential Agent	Not Set
....	Night and Day	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

(•) before the title indicates 1943-44 product.

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

Short Subjects Chart with Synopsis Index can be found on pages 2512-2513, issue of June 23, 1945.

Feature product, including Coming Attractions, listed by Company, in order of release, on page 2524, issue of June 30, 1945.

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABROAD with Two Yanks	UA	....	William Bendix-Dennis O'Keefe	Aug. 4,'44	82m	July 29,'44	2018	1889	....
Adventures of Kitty O'Day	Mono.	....	Jean Parker-Peter Cookson	Jan. 19,'45	62m	Dec. 2,'44	2202	2092	..
Affairs of Susan, The	Para.	4421	Joan Fontaine-George Brent	May 25,'45	113m	Mar. 31,'45	2381	2242	2523
Agitator, The (British)	Br. Natl.-Anglo	...	Billy Hartnell-Mary Morris	Not Set	95m	Mar. 17,'45	2361	...	
Alaska	Mono.		Kent Taylor-Margaret Lindsay	Dec. 22,'44	76m	Oct. 14,'44	2138	1983	2406
Along Came Jones (1945-46)	RKO	681	Gary Cooper-Loretta Young	Special	90m	June 23,'45	2511	2278	....
American Romance, An (color)	MGM	510	Brian Donlevy-Ann Richards	Nov.,'44	122m	July 1,'44	2095	1457	2302
Anchors Aweigh (color)	MGM	....	Gene Kelly-Frank Sinatra	Not Set	.	....	...	2142	
And Now Tomorrow	Para.	4406	Loretta Young-Alan Ladd	Block 2	84m	Oct. 21,'44	2149	1715	2342
Angel Comes to Brooklyn, An	Rep.	....	Kaye Dowd-Robert Duke	Not Set	....	....	....	2384	....
Animal Kingdom, The (1945-46)	WB	....	Ann Sheridan-Olivia de Havilland	Not Set	....	....	....	1431	....
Apology for Murder	PRC	....	Ann Savage-Hugh Beaumont	Not Set	....	....	....	2418	....
Army Wives	Mono.	....	Elyse Knox-Rick Vallin	Jan. 12,'45	67m	Nov. 25,'44	2194	2071	....
Arrowsmith (Reissue)	Film Classics	....	Ronald Colman-Helen Hayes	Apr. 15,'45	....	Nov. 21,'31	1993	....	....
Arsenic and Old Lace	WB	403	Cary Grant-Raymond Massey	Sept. 23,'44	118m	Sept. 2,'44	2081	1806	2262
Arson Squad	PRC	....	Frank Albertson-Robert Armstrong	Not Set	....	....	....	2467	....
BABES on Swing Street	Univ.	9024	Peggy Ryan-Ann Blyth	Oct. 13,'44	70m	Sept. 23,'44	2110	2242	....
Back to Bataan (formerly Invisible Army)	RKO	523	John Wayne-Philip Ahn	Block 5	97m	June 2,'45	2477	2242	....
Bandit of Sherwood Forest (col.)	Col.	....	Cornel Wilde-Anita Louise	Not Set	....	....	....	2434	....
Barbary Coast (Reissue)	Film Classics	....	Ed. G. Robinson-Miriam Hopkins	Mar. 15,'45	90m	Oct. 5,'35	1993	....	....
Barbary Coast Gent	MGM	502	Wallace Beery-Binnie Barnes	Sept.,'44	87m	Aug. 5,'44	2095	1849	....
Beautiful Cheat, The (formerly It's Never Too Late)	Univ.	....	Noah Beery, Jr.-Bonita Granville	July 20,'45	....	....	....	2384	...
Bedside Manner	UA	....	Ruth Hussey-John Carroll	Not Set	79m	June 16,'45	2498	2250	2523
Behind City Lights	Rep.	....	Lynne Roberts-William Terry	Not Set	....	....	....	2418	.
Belle of the Bowery (formerly Sunbonnet Sue)	Mono.	....	Gale Storm-Phil Reagan	Not Set	....	....	....	2454	....
Bell for Adano, A (1945-46)	20th-Fox	601	Gene Tierney-John Hodiak	Aug.,'45	103m	June 23,'45	2510	2242	....
Belle of the Yukon (color)	RKO	583	Randolph Scott-Gypsy Rose Lee	Special	84m	Dec. 2,'44	2201	1835	2406
Bells of Rosarita	Rep.	442	Roy Rogers-Gabby Hayes	June 19,'45	68m	May 19,'45	2453	2403	....
Bells of St. Mary's, The (1945-46)	RKO	....	Bing Crosby-Ingrid Bergman	Not Set	....	....	....	2434	....
Betrayal from the East	RKO	514	Lee Tracy-Nancy Kelly	Block 3	82m	Feb. 17,'45	2318	2230	2455
Between Two Women	MGM	518	Van Johnson-Lionel Barrymore	Mar.,'45	81m	Dec. 23,'44	2238	2142	2523
Bewitched (formerly Alter Ego)	MGM	530	Phyllis Thaxter-Edmund Gwenn	July,'45	66m	June 23,'45	2510	2310	....
Beyond the Pecos	Univ.	9083	Rod Cameron-Eddie Dew	Apr. 27,'45	59m	....	....	2354	....
Big Bonanza, The	Rep.	407	Richard Arlen-Jane Frazee	Dec. 30,'44	68m	Jan. 13,'45	2269	2203	....
Big Noise, The	20th-Fox	506	Laurel and Hardy	Oct.,'44	74m	Sept. 23,'44	2111	2092	....
Big Show-Off, The	Rep.	410	Arthur Lake-Dale Evans	Jan. 22,'45	69m	Jan. 20,'45	2277	2203	....
Big Sleep, The (1945-46)	WB	....	Humphrey Bogart-Lauren Bacall	Not Set	....	....	....	2230	....
Blithe Spirit (British)	Two Cities-GFD	....	Rex Harrison-Constance Cummings	Not Set	96m	Apr. 28,'45	2425	....	....
Blonde Fever	MGM	516	Philip Dorn-Mary Astor	Feb.,'45	69m	Nov. 25,'44	2394	2142	2342
Blonde from Brooklyn	Col.	6036	Robert Stanton-Lynn Merrick	June 21,'45	65m	June 30,'45	2521	2403	....
Blonde Ransom	Univ.	9042	Donald Cook-Virginia Grey	June 15,'45	68m	June 9,'45	2486	2310	....
Blood on the Sun	UA	....	James Cagney-Sylvia Sidney	Not Set	94m	May 5,'45	2433	2230	....
Bluebeard	PRC	....	John Carradine-Jean Parker	Nov. 11,'44	73m	Oct. 14,'44	2138	2092	....
Body Snatcher, The	RKO	517	Boris Karloff-Bela Lugosi	Block 4	77m	Feb. 17,'45	2318	2310	2342
Bon Voyage (1945-46)	20th-Fox	....	Jeanne Crain-Sir Aubrey Smith	Not Set	....	....	....	2230	....
Bordertown Trail	Rep.	451	Smiley Burnette-Sunset Carson	Aug. 11,'44	55m	Sept. 2,'44	2083	2032	....
Boston Blackie Booked on Suspicion	Col.	6031	Chester Morris-Lynn Merrick	May 10,'45	67m	May 12,'45	2445	2368	....
Boston Blackie's Rendezvous	Col.	.	Chester Morris-Nina Foch	July 5,'45	....	....	....	2467	....
Both Barrels Blazing	Col.	6207	Charles Starrett	May 17,'45	58m	May 26,'45	2465	2403	....
Bowery Champs	Mono.	....	East Side Kids	Dec. 29,'44	62m	Nov. 1,'44	2173	2032	....
Bowery to Broadway	Univ.	9072	Contract Players	Nov. 3,'44	95m	Oct. 21,'44	2149	1923	....
Boy, a Girl and a Dog	Frank	....	Jerry Hunter-Sharyn Moffett	Not Set	....	....	....	2230	....
Brazil	Rep.	405	Virginia Bruce-Tito Guizar	Nov. 30,'44	91m	Oct. 28,'44	2157	1971	2342
Brewster's Millions	UA	..	Dennis O'Keefe-Helen Walker	Apr. 7,'45	79m	Mar. 17,'45	2361	2142	....
Brighton Strangler, The	RKO	522	John Loder-Rose Hobart	Block 5	67m	May 5,'45	2433	2142	2523
Bring on the Girls (color)	Para.	4416	Veronica Lake-Sonny Tufts	Block 4	92m	Feb. 17,'45	2317	1763	2523
Bulldog Drummond (R.)	Film Classics	....	Ronald Colman-Lillyan Tashman	Oct. 15,'44	....	Apr. 13,'29	1993	....	....
Bullfighters, The	20th-Fox	525	Laurel and Hardy	May,'45	61m	Apr. 14,'45	2402	2279	....
CALL of the Wild (Reissue)	20th-Fox	523	Clark Gable-Loretta Young	June 15,'45	81m	May 4,'35	2350	....	....
Can't Help Singing (color)	Univ.	9071	Deanna Durbin-Robert Paige	Dec. 29,'44	88m	Dec. 16,'44	2225	2093	2342
Canterbury Tale (British)	Eagle-Lion	....	Eric Portman-Sheila Sim	Not Set	....	May 13,'44	1885	....	....

						REVIEWED			
Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
Captain Eddie (1945-46)	20th-Fox	....	Fred MacMurray-Lynn Bari	Sept.,'45	107m	June 23,'45	2509	2259	....
Captain Kidd	UA	....	Charles Laughton-Randolph Scott	Not Set	....	....	....	2353	....
Captain Tugboat Annie	Rep.	....	Jane Darwell-Edgar Kennedy	Not Set	....	....	....	2403	....
Caribbean Mystery (1945-46)	20th-Fox	....	James Dunn-Sheila Ryan	Sept.,'45	....	....	....	2366	....
Casanova Brown	RKO	581	Gary Cooper-Teresa Wright	Special	92m	Aug. 5,'44	2094	1806	2302
Castle of Crimes (British)	PRC	....	Kenneth Kent-Diana Churchill	Dec. 22,'44	60m	Dec. 16,'44	2227	.	..
Cheaters, The	Rep.	....	Joseph Schildkraut-Billie Burke	Not Set	...	....	....	2454	....
Checkmate	PRC	....	Dick Fraser-Cy Kendall	Not Set	...	....	....	2467	....
Cheyenne Wildcat	Rep.	3314	Bill Elliott-Bobby Blake	Sept. 30,'44	56m	Sept. 23,'44	2110	....	....
Chicago Kid, The	Rep.	417	Don Barry-Lynne Roberts	June 29,'45	68m	Feb. 17,'45	2319	2279	....
China Poblana (color)	Clasa-Mohme	....	Mexican feature	Not Set	92m	Oct. 21,'44	2150	....	....
China Sky	RKO	519	Randolph Scott-Ruth Warrick	Block 4	78m	Apr. 21,'45	2413	2216	....
China's Little Devils	Mono.	...	Harry Carey-Paul Kelly	May 12,'45	75m	May 5,'45	2433	1994	....
Christmas in Connecticut	WB	420	Barbara Stanwyck-Dennis Morgan	Aug. 11,'45	101m	....	....	2142	....
Cinderella Jones (1945-46)	WB	....	Joan Leslie-Robert Alda	Not Set	....	....	....	1746	....
Circumstantial Evidence	20th-Fox	519	Michael O'Shea-Lloyd Nolan	Mar.,'45	67m	Feb. 17,'45	2317	2242	....
Cisco Kid Returns, The	Mono.	....	Duncan Renaldo-Martin Garralaga	Feb. 9,'45	65m	....	....	2242	....
Climax, The (color)	Univ.	9009	Susanna Foster-Boris Karloff	Oct. 20,'44	86m	Sept. 30,'44	2121	1786	2218
Clock, The	MGM	524	Judy Garland-Robert Walker	May,'45	90m	May 24,'45	2374	2142	2523
Code of the Prairie	Rep.	452	Smiley Burnette-Sunset Carson	Oct. 6,'44	56m	Oct. 14,'44	2138	2131	....
Colonel Blimp (British) (color)	UA	...	Anton Walbrook-Roger Livesey	May 4,'45	147m	Mar. 24,'45	2373	....	....
Col. Effingham's Raid ('45-'46)	20th-Fox	....	Charles Coburn-Joan Bennett	Nov.,'45	...	....	....	2259	....
Come Out Fighting	Mono.		Leo Gorcey-Huntz Hall	Sept. 14,'45	..	....	....	2366	
Conflict	WB	418	Humphrey Bogart-Alexis Smith	June 30,'45	86m	June 16,'45	2497	1456	2523
Conspirators, The	WB	405	Hedy Lamarr-Paul Henreid	Oct. 21,'44	101m	Oct. 14,'44	2137	1850	2262
Corn Is Green, The	WB	419	Bette Davis-John Dall	July 21,'45	114m	Mar. 31,'45	2381	2007	....
Corpus Christi Bandits	Rep.	465	Allan Lane-Helen Talbot	Apr. 20,'45	55m	May 12,'45	2445	2353	....
Counter-Attack	Col.	6006	Paul Muni-Marguerite Chapman	Apr. 26,'45	89m	Apr. 7,'45	2393	2216	2455
Cowboy and the Lady (R.)	Film Classics	....	Gary Cooper-Merle Oberon	Sept. 15,'44	93m	Nov. 12,'38	1993	....	....
Cowboy from Lonesome River	Col.	6201	Charles Starrett-Vi Athens	Sept. 21,'44	55m	Nov. 11,'44	2173	2007	....
Crazy Knights	Mono.	....	Gilbert-Howard-Rosenbloom	Dec. 8,'44	63m	Jan. 20,'45	2278	2093	....
Crime by Night	WB	402	Jane Wyman-Jerome Cowan	Sept. 9,'44	72m	July 29,'44	2095	1091	..
Crime Doctor's Courage, The	Col.	6017	Warner Baxter-Hillary Brooke	Feb. 27,'45	70m	Mar. 10,'45	2350	2230	...
Crime, Inc.	PRC	....	Leo Carrillo-Tom Neal	Apr. 15,'45	75m	Feb. 10,'45	2309	2216	2455
Crimson Canary, The (1945-46)	Univ.	....	Noah Beery, Jr.-Lois Collier	Not Set	...	....	....	2467	....
Cross My Heart (1945-46)	Para.	....	Betty Hutton-Sonny Tufts	Not Set	...	....	....	2418	....
Cyclone Prairie Rangers	Col.	6202	Charles Starrett-Dub Taylor	Nov. 9,'44	56m	Dec. 2,'44	2202	2131	....
DANCING in Manhattan	Col.	6038	Jeff Donnell-Fred Brady	Dec. 14,'44	60m	Dec. 23,'44	2239	2186	....
Dangerous Intruder, The	PRC	....	Charles Arnt-Veda Ann Borg	Not Set	....	....	....	2418	....
Dangerous Journey	20th-Fox	504	Burma travelogue	Sept.,'44	73m	Aug. 12,'44	2102	....	....
Dangerous Passage	Para.	4412	Robert Lowery-Phyllis Brooks	Block 3	62m	Dec. 23,'44	2239	2186	....
Dark Mountain	Para.	4405	Ellen Drew-Robert Lowery	Block 1	56m	Sept. 9,'44	2089	2032	....
Dark Waters	UA	....	Merle Oberon-Franchot Tone	Nov. 10,'44	89m	Nov. 4,'44	2165	1983	2455
Dawn Over France (French)	Famous Int.	....	Raimu-Berval	Mar. 15,'45	72m	Mar. 31,'45	2382	....	....
Dead Man's Eyes	Univ.	9026	Lon Chaney-Jean Parker	Nov. 10,'44	64m	Sept. 16,'44	2102	1983	....
Dead or Alive	PRC	....	Dave O'Brien-Tex Ritter	Nov. 9,'44	56m	Nov. 25,'44	2194	2166	.
Delightfully Dangerous	UA	....	Ralph Bellamy-Connie Moore	Mar. 31,'45	93m	Mar. 3,'45	2338	2250	2523
Destiny	Univ.	9023	Gloria Jean-Alan Curtis	Dec. 22,'44	65m	Dec. 9,'44	2215	2131	...
Devotion (1945-46)	WB	....	Olivia de Havilland-Ida Lupino	Not Set				2216	
Diamond Horseshoe (color)	20th-Fox	524	Betty Grable-Dick Haymes	May,'45	104m	Apr. 14,'45	2401	2092	2523
Dillinger	Mono.	....	Elisha Cook, Jr.-Lawrence Tierney	Mar. 2,'45	72m	Mar. 17,'45	2361	2166	2455
Divorce	Mono.	....	Kay Francis-Bruce Cabot	June 22,'45	71m	May 26,'45	2465	2353	....
Dixie Jamboree	PRC	505	Frances Langford-Guy Kibbee	Aug. 15,'44	72m	July 15,'44	2094	1835	....
Docks of New York	Mono.	....	Gloria Pope-East Side Kids	Mar. 9,'45	62m	Feb. 24,'45	2329	2279	....
Dolly Sisters, The (color) (1945-46)	20th-Fox	....	Betty Grable-John Payne	Nov.,'45	....	....	....	2384	....
Don Juan Quilligan	20th-Fox	527	William Bendix-Joan Blondell	June,'45	75m	June 9,'45	2486	2354	....
Double Exposure	Para.	4415	Chester Morris-Nancy Kelly	Block 3	64m	Dec. 23,'44	2238	2142	....
Doughgirls, The	WB	407	Ann Sheridan-Alexis Smith	Nov. 25,'44	102m	Sept. 2,'44	2081	1835	2262
Dragon Seed	MGM	500	Katharine Hepburn-Walter Huston	Aug.,'44	148m	July 22,'44	2094	1675	2262
Dragonwyck (color) ('45-'46)	20th-Fox	....	Gene Tierney-Vincent Price	Dec.,'45	....	....	....	2403	....
Duel in the Sun (color)	UA	...	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2366	....
Duffy's Tavern (1945-46)	Para.	....	Ed Gardner-Marjorie Reynolds & Guests	Not Set	...	....	....	2230	....
EADIE Was a Lady	Col.	6014	Ann Miller-Joe Besser-Hal McIntyre	Jan. 23,'45	67m	Feb. 3,'45	2298	2203	....
Earl Carroll Vanities	Rep.	413	Dennis O'Keefe-Constance Moore	Apr. 5,'45	91m	Mar. 10,'45	2349	2242	2455
Early to Wed (color)	MGM	....	Lucille Ball-Van Johnson	Not Set	..	....	....	2366	....
East Side of Heaven (Reissue)	Univ.	....	Bing Crosby-Joan Blondell	June 15,'45	90m	Apr. 8,'39	....	....	....
Easy to Look At	Univ.	....	Gloria Jean-Kirby Grant	Aug. 10,'45	...	....	..	2418	....
1812 (Russian)	Artkino	....	War feature	Sept. 9,'44	95m	Sept. 23,'44	2111	....	....
Enchanted Cottage, The	RKO	515	Dorothy McGuire-Robert Young	Block 3	92m	Feb. 17,'45	2317	2242	2523
Enchanted Forest (color)	PRC	....	Edmund Lowe-Brenda Joyce	Not Set	....	. . .	..	2279	....
Enchanted Voyage, The (color) (1945-46)	20th-Fox	....	John Payne-June Haver	Feb.,'46	....	....	....	2499	...
End of the Road	Rep.	402	Edward Norris-June Storey	Nov. 10,'44	51m	Nov. 18,'44	2182	2131	....
Enemy of the Law	PRC	....	Dave O'Brien-Tex Ritter	May 7,'45	59m	Mar. 10,'45	2350	....	....
Enemy of Women	Mono.	....	Paul Andor-Claudia Drake-Donald Woods	Nov. 10,'44	86m	Aug. 26,'44	2103	1599	....
Enter Arsene Lupin	Univ.	9018	Ella Raines-George Korvin	Nov. 24,'44	72m	Nov. 8,'44	2181	2166	
Escape in the Desert	WB	416	Helmut Dantine-Philip Dorn	May 19,'45	79m	Apr. 28,'45	2425	2092	2523
Escape in the Fog	Col.	6037	William Wright-Nina Foch	Apr. 5,'45	62m	May 19,'45	2453	2310	....
Eve Knew Her Apples	Col.	6026	Ann Miller-William Wright	Apr. 12,'45	64m	Apr. 28,'45	2426	2007	....
Experiment Perilous	RKO	510	Hedy Lamarr-George Brent	Block 2	91m	Dec. 9,'44	2214	1994	2406
FACES in the Fog	Rep.	404	Jane Withers-Paul Kelly	Nov. 30,'44	71m	Oct. 21,'44	2149	....	...
Falcon in Hollywood, The	RKO	507	Tom Conway-Veda Ann Borg	Block 2	67m	Dec. 2,'44	2201	2142	2406
Falcon in San Francisco, The	RKO	....	Tom Conway-Rita Corday	Not Set	....	....	....	2366	....
Fallen Angel (1945-46)	20th-Fox	....	Alice Faye-Dana Andrews	Dec.,'45	....	....	....	2454	....
Fanny by Gaslight (Br.)	Gains.-GFD	....	Phyllis Calvert-James Mason	Not Set	108m	May 27,'44	1910	....	....
Fashion Model	Mono.	....	Robert Lowery-Marjorie Weaver	Mar. 2,'45	61m	Apr. 7,'45	2394	2230	....

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Fatal Witness, The	Rep.	...	Evelyn Ankers-Richard Fraser	Not Set	....	....	....	2467	..
Fighting Guardsman, The	Col.	›010	Willard Parker-Anita Louise	May 24,'45	84m	....	....	2278	2523
Fighting Lady, The (color)	20th-Fox	515	Naval documentary	Jan.,'45	61m	Dec. 23,'44	2237	....	2455
Firebrands of Arizona	Rep.	453	Smiley Burnette-Sunset Carson	Dec. 1,'44	55m	Dec. 9,'44	2215	2186	....
First Man Into Tokyo	RKO		Tom Neal-Barbara Hale	Not Set	...	....	....	2366	
Flame of Barbary Coast	Rep.	415	John Wayne-Ann Dvorak	May 28,'45	91m	Apr. 21,'45	2413	1994	2523
Flame of the West	Mono.	...	Johnny Mack Brown-Raymond Hatton	June 9,'45	71m	May 19,'45	2453	2353	....
Flight from Folly (British)	WB	....	Pat Kirkwood-Hugh Sinclair	Not Set	94m	Feb. 24,'45	2330	....	
Fog Island	PRC	....	Lionel Atwill-George Zucco	Feb. 15,'45	72m	Feb. 17,'45	2318	2203	2523
Forever Yours (formerly They Shall Have Faith)	Mono.	....	Gale Storm-Johnny Mack Brown	Jan. 26,'45	83m	Dec. 16,'44	2226	2092	2523
For the Love of Rusty (formerly Rusty)	Col.	....	Ted Donaldson-Conrad Nagel	Not Set	....	....	....	2467	....
●For Whom the Bell Tolls (color)	Para.	4413	Gary Cooper-Ingrid Bergman	Block 3	158m	July 17,'43	1546	855	2342
Frenchman's Creek (color)	Para.	4408	Joan Fontaine-Arturo de Cordova	Block 2	113m	Sept. 23,'44	2109	1416	2342
Frisco Sal	Univ.	9012	Turhan Bey-Susanna Foster	Feb. 23,'45	94m	Feb. 17,'45	2319	2250	2455
Frozen Ghost, The	Univ.	9032	Lon Chaney-Evelyn Ankers	June 29,'45	61m	June 16,'45	2498	2259	....
GAME of Death, A (formerly Most Dangerous Game)	RKO	....	John Loder-Audrey Long	Not Set	....	....	....	2384	....
Gangs of the Waterfront	Rep.	422	Robert Armstrong-Stephanie Bachelor	July 3,'45	....	....	....	2403	....
Gangsters' Den	PRC	. .	Buster Crabbe-Al St. John	June 14,'45	55m	Mar. 10,'45	2350	....	....
Gangsters of the Frontier	PRC	551	Dave O'Brien-Tex Ritter	Sept. 21,'44	56m	Sept. 23,'44	2111	2092	
Gentle Annie	MGM	523	James Craig-Donna Reed	May,'45	80m	Dec. 23,'44	2238	2186	2523
George White's Scandals	RKO	525	Joan Davis-Jack Haley	Block 5	...	....	....	2366	....
Ghost Guns	Mono.	....	Johnny Mack Brown	Nov. 17,'44	60m	Nov. 18,'44	2182	2071	....
G.I. Honeymoon	Mono.	....	Gale Storm-Peter Cookson	Apr. 6,'45	70m	Mar. 3,'45	2338	2131	....
Girl on the Spot (1945-46)	Univ.	....	Lois Collier-Jess Barker	Not Set	....	....	....	2467	....
Girl Rush	RKO	506	Frances Langford-Wally Brown	Block 2	65m	Oct. 21,'44	2150	2032	....
Girls of the Big House	Rep.	....	Lynne Roberts-Richard Powers	Not Set	....	....	....	2467	....
Give Me the Stars (Br.)	Br. Nat'l-Anglo	....	Leni Lynn-Will Fyffe	Not Set	91m	Sept. 30,'44	2121	....	....
God Is My Co-Pilot	WB	414	Dennis Morgan-Raymond Massey	Apr. 7,'45	88m	Mar. 3,'45	2338	2203	2523
Goin' to Town	RKO	504	Lum and Abner	Block 1	69m	Sep. 23,'44	2111	....	....
Goldwyn Follies, The (R.)	Film Classics	....	Adolphe Menjou-Zorina	May 15,'45	120m	Jan. 29,'38	1993	....	....
Great Day (British)	RKO	....	Eric Portman-Flora Robson	Not Set	80m	May 12,'45	2445	....	....
Great Flamarion, The	Rep.	412	Erich Von Stroheim-Mary Beth Hughes	Mar. 30,'45	78m	Jan. 20,'45	2277	2250	..
Great John L., The	UA	....	Linda Darnell-Greg. McClure	May 25,'45	96m	June 9,'45	2485	2093	2523
Great Mike, The	PRC	....	Robert Henry-Stuart Erwin	Nov. 15,'44	73m	Sept. 2,'44	2082	....	2342
Great Stagecoach Robbery, The	Rep.	3317	Bill Elliott-Bobby Blake	Feb. 15,'45	56m	Feb. 24,'45	2330	2203	....
Greenwich Village (color)	20th-Fox	505	Don Ameche-Carmen Miranda	Sept.,'44	82m	Aug. 12,'44	2103	1676	2218
Grissly's Millions	Rep.	409	Virginia Gray-Paul Kelly	Jan. 16,'45	71m	Jan. 13,'45	2169	2259	....
Guest in the House	UA	....	Anne Baxter-Ralph Bellamy	Dec. 8,'44	121m	Dec. 9,'44	2213	1983	2406
Guest Wife	UA	....	Claudette Colbert-Don Ameche	Not Set	....	....	....	2259	....
Gun Smoke	Mono.	...	Johnny Mack Brown	Mar. 16,'45	57m	Jan. 20,'45	2278	2186	....
Guy, a Gal, a Pal, A	Col.	6034	Lynn Merrick-Ross Hunter	Mar. 8,'45	63m	Mar. 17,'45	2361	2279	....
Gypsy Wildcat (color)	Univ.	9005	Maria Montez-Jon Hall	Sept. 1,'44	77m	Aug. 12,'44	2103	1675	2262
HANGOVER Square	20th-Fox	516	Laird Cregar-George Sanders	Feb.,'45	77m	Jan. 20,'45	2277	2093	2523
Harvey Girls, The (color)	MGM	....	Judy Garland-John Hodiak	Not Set	....	....		2354	...
Having Wonderful Crime	RKO	513	Pat O'Brien-George Murphy	Block 3	70m	Feb. 17,'45	2319	1971	....
Henry the Fifth (British) (color)	UA	...	Laurence Olivier-Robert Newton	Not Set	....	Dec. 2,'44	2201	....	....
Here Come the Co-Eds	Univ.	9002	Abbott and Costello	Feb. 2,'45	88m	Feb. 3,'45	2297	2242	2455
Here Come the Waves	Para.	4411	Bing Crosby-Betty Hutton-S. Tufts	Block 3	99m	Dec. 23,'44	2238	2093	2406
Her Highness and the Bellboy	MGM	....	Hedy Lamarr-Robert Walker	Not Set	....	....	....	2259	....
Her Lucky Night	Univ.	9021	Andrews Sisters-Martha O'Driscoll	Feb. 9,'45	63m	Feb. 3,'45	2298	2250	....
He Snoops to Conquer (British)	Col.	....	George Formby	Not Set	103m	Dec. 30,'44	2249	....	....
Hi, Beautiful	Univ.	9031	Martha O'Driscoll-Noah Beery, Jr.	Dec. 8,'44	64m	Nov. 25,'44	2194	2131	....
Hidden Eye, The	MGM	....	Edward Arnold-Frances Rafferty	Not Set	....	....	....	2353	....
High Powered	Para.	4419	Robert Lowery-Phyllis Brooks	Block 4	62m	Feb. 24,'45	2330	2279	....
His Brother's Ghost	PRC	....	Buster Crabbe-Al St. John	Feb. 3,'45	54m	Jan. 13,'45	2269	2186	....
Hitchhike to Happiness	Rep.	419	Al Pearce-Dale Evans	July 16,'45	72m	Apr. 21,'45	2414	2250	....
Hold High the Torch (color)	MGM	....	Elizabeth Taylor-Lassie-Edmund Gwenn	Not Set	....	....	....	2216	....
Hold That Blonde (1945-46) (formerly Good Intentions)	Para.	....	Eddie Bracken-Veronica Lake	Not Set	....	....	....	2259	....
Hollywood and Vine	PRC	....	James Ellison-Wanda McKay	Apr. 25,'45	58m	Mar. 10,'45	2349	2142	....
Hollywood Canteen	WB	409	Warner stars revue	Dec. 30,'44	124m	Dec. 9,'44	2213	1676	2342
Honeymoon Ahead	Univ.	9028	Allan Jones-Grace McDonald	May 11,'45	60m	May 5,'45	2433	2278	...
Horn Blows at Midnight, The	WB	415	Jack Benny-Alexis Smith	Apr. 28,'45	78m	Apr. 7,'45	2393	1715	2523
Hotel Berlin	WB	413	Helmut Dantine-Faye Emerson	Mar. 17,'45	98m	Mar. 3,'45	2337	2250	2455
Hotel Reserve (British)	RKO	....	James Mason-Lucie Mannheim	Not Set	89m	June 17,'44	1945	....	....
House of Fear	Univ.	9025	Basil Rathbone-Nigel Bruce	Mar. 16,'45	69m	Mar. 24,'45	2374	2250	....
House of Frankenstein	Univ.	9013	Lon Chaney-Boris Karloff	Feb. 16,'45	70m	Dec. 23,'44	2237	2007	2302
I ACCUSE My Parents	PRC	....	Mary Beth Hughes-Robert Lowell	Nov. 4,'44	70m	Oct. 28,'44	2157	2092	....
Identity Unknown	Rep.	414	Richard Arlen-Cheryl Walker	Apr. 2,'45	71m	Apr. 7,'45	2393	2278	....
I Live in Grosvenor Square (Br.)	ABC-Pathe	....	Anna Neagle-Rex Harrison	Not Set	114m	June 23,'45	2510	....	.....
I Love a Mystery	Col.	6024	Jim Bannon-Nina Foch	Jan. 25,'45	69m	Mar. 10,'45	2350	2203	
I'll Be Seeing You	UA	....	Ginger Rogers-Joseph Cotten	Jan. 5,'45	85m	Dec. 23,'44	2237	1913	2455
I'll Remember April	Univ.	9027	Gloria Jean-Kirby Grant	Apr. 13,'45	63m	Apr. 21,'45	2415	2230	....
I'll Tell the World	Univ.	9041	Lee Tracy-Brenda Joyce	June 8,'45	61m	May 26,'45	2466	2310	....
Imitation of Life (Reissue)	Univ.	....	Claudette Colbert-Warren William	June 15,'45	109m	Dec. 1,'34	....	....	....
I'm from Arkansas	PRC	....	Slim Summerville-El Brendel	Oct. 31,'44	70m	Oct. 7,'44	2130	....	....
Incendiary Blonde (color)	Para.	4431	Betty Hutton-Arturo de Cordova	Aug. 31,'45	113m	June 16,'45	2497	1675	....
In Old New Mexico	Mono.	....	Johnny Mack Brown	May 15,'45	62m	....	....	2354	....
In the Meantime, Darling	20th-Fox	507	Jeanne Crain-Frank Latimore	Oct.,'44	72m	Sept. 23,'44	2110	1850	....
Irish Eyes Are Smiling (color)	20th-Fox	508	Monty Woolley-Dick Haymes-June Haver	Oct.,'44	90m	Oct. 7,'44	2129	1835	2262
Isle of the Dead	RKO	....	Boris Karloff-Ellen Drew	Not Set	....	....	....	2216	....

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It's a Pleasure (color)	RKO	584	Sonja Henie-Michael O'Shea	Special	90m	Mar. 3,'45	2337	2202	2523
It's in the Bag	UA	....	Fred Allen-Bob Benchley-Jack Benny	Apr. 21,'45	87m	Feb. 17,'45	2317	2230	2523
JADE Mask, The	Mono.	....	Sidney Toler-Mantan Moreland	Jan. 26,'45	66m	Jan. 27,'45	2290	2131	....
Janie	WB	401	Joyce Reynolds-Robert Hutton	Sept. 2,'44	102m	July 29,'44	2094	1747	2302
Jealousy	Rep.	424	John Loder-Jane Randolph	July 23,'45	....	....	....	2279	....
Johnny Angel	RKO	....	George Raft-Signe Hasso	Not Set	....	....	....	2259	....
Jubilee (Russian)	Artkino	....	Comedy feature	Feb. 21,'45	40m	Mar. 10,'45	2350	....	....
Jungle Captive	Univ.	..	Otto Kruger-Amelita Ward	June 29,'45	63m	June 16,'45	2498	2259	....
Junior Miss (1945-46)	20th-Fox	603	Peggy Ann Garner-Allyn Joslyn	Aug.,'45	94m	June 16,'45	2497	2403	....
KEEP Your Powder Dry	MGM	520	Lana Turner-Laraine Day-Susan Peters	Mar.,'45	93m	Feb. 17,'45	2318	2216	2523
Keys of the Kingdom	20th-Fox	514	Gregory Peck-Thomas Mitchell	Jan.,'45	137m	Dec. 16,'44	2226	1806	2455
Kid from Spain (Reissue)	Film Classics	....	Eddie Cantor-Lyda Roberti	Aug. 15,'44	90m	Nov. 7,'32	1993	....	....
Kid Millions (Reissue)	Film Classics	....	Eddie Cantor-Ann Sothern	Jan. 15,'45	92m	Oct. 27,'34	1993	....	....
Kid Sister, The	PRC	....	Judy Clark-Roger Pryor	Feb. 6,'45	56m	Feb. 10,'45	2309	2203	....
Kismet (color)	MGM	506	Ronald Colman-Marlene Dietrich	Oct.,'44	100m	Aug. 26,'44	2095	1635	2342
Kiss and Tell	Col.	....	Shirley Temple-Jerome Courtland	Not Set	....	....	....	2353	....
Kitten on the Keys (color) (1945-46)	20th-Fox	....	Maureen O'Hara-Dick Haymes	Jan.,'46	....	....	....	2499	....
Kitty (1945-46)	Para.	....	Paulette Goddard-Ray Milland	Not Set	....	....	....	2093	....
LADIES in the Green Hats (French)	Brill	....	French feature	Apr. 4,'45	93m	Apr. 28,'45	2426	....	....
Lady Confesses, The	PRC	....	Mary Beth Hughes-Hugh Beaumont	May 16,'45	64m	Mar. 31,'45	2381	2354	....
Lady on a Train	Univ.	....	Deanna Durbin-Ralph Bellamy	Aug. 17,'45	....	....	....	2403	....
Lake Placid Serenade	Rep.	406	Vera Hruba Ralston-William Frawley	Dec. 23,'44	85m	Dec. 23,'44	2239	2142	2342
Land of Passion (Mex.)	Clasa-Mohme	....	Jorge Negrete	Nov. 6,'44	101m	Nov. 18,'44	2182	....	....
Last Ride, The	WB	404	Richard Travis-Eleanor Parker	Oct. 7,'44	56m	Sept. 16,'44	2101	1115	....
Laura	20th-Fox	509	Gene Tierney-Dana Andrews	Nov.,'44	88m	Oct. 14,'44	2138	1899	2262
Leave Her to Heaven (color) (1945-46)	20th-Fox	....	Gene Tierney-Cornel Wilde	Mar.,'46	....	....	....	2499	....
Leave It to Blondie	Col.	6019	Penny Singleton-Arthur Lake	Feb. 22,'45	72m	Mar. 31,'45	2381	2216	....
Let's Go Steady	Col.	6039	Pat Parrish-Jackie Moran	Jan. 4,'45	60m	Feb. 10,'45	2309	2203	....
Little Mother, The (Mex.)	Clasa-Mohme	....	Mexican feature	Dec. 18,'44	110m	Dec. 30,'44	2249	....	....
Lone Texas Ranger	Rep.	3318	Bill Elliott-Alice Fleming	May 20,'45	56m	June 9,'45	2485	2403	....
Lost in a Harem	MGM	509	Bud Abbott-Lou Costello	Dec.,'44	89m	Sept. 2,'44	2081	1850	....
Lost Weekend, The (1945-46)	Para.	....	Ray Milland-Jane Wyman	Not Set	....	....	....	2242	....
Love, Honor and Goodbye	Rep.	....	Virginia Bruce-Victor McLaglen	Not Set	....	....	....	2454	....
Love Letters (1945-46)	Para.	....	Jennifer Jones-Joseph Cotten	Not Set	....	....	....	2230	....
MADONNA of the Seven Moons (Brit.)	Gains.	....	Phyllis Calvert-Stewart Granger	Not Set	100m	Jan. 27,'45	2290	....	....
Main Street After Dark	MGM	514	Edward Arnold-Selena Royle	Jan.,'45	56m	Dec. 2,'44	2202	2186	....
Main Street Girl	Mono.	....	Doris Merrick-Eddie Quillan	June 1,'45	....	....	....	2418	....
Maisie Goes to Reno	MGM	504	Ann Sothern-John Hodiak	Sept.,'44	90m	Aug. 12,'44	2102	1971	....
Mama Loves Papa	RKO	....	Leon Errol-Elisabeth Risdon	Not Set	....	....	....	2403	....
Man from Morocco, The (British)	ABPC-Pathe	....	Anton Walbrook-Margaretta Scott	Not Set	115m	Mar. 17,'45	2362	....	....
Man from Oklahoma	Rep.	443	Roy Rogers-Dale Evans	Aug. 1,'45	....	....	....	2418	....
Man in Half Moon Street, The	Para.	4407	Nils Asther-Helen Walker	Block 2	92m	Oct. 21,44	2150	1747	2406
Man Who Walked Alone, The	PRC	....	Kay Aldridge-Dave O'Brien	Mar. 15,'45	74m	Feb. 10,'45	2310	2202	....
Marked for Murder	PRC	....	Tex Ritter-Dave O'Brien	Feb. 8,'45	56m	Jan. 6,'45	2257	2203	....
Mark of the Whistler	Col.	6022	Richard Dix-Janis Carter	Nov. 2,'44	61m	Oct. 7,'44	2130	2071	....
Marriage (Russian)	Artkino	....	Comedy feature	Feb. 21,'45	47m	Mar. 10,'45	2350	....	....
Marriage Is a Private Affair	MGM	505	Lana Turner-John Hodiak	Oct.,'44	117m	Aug. 19,'44	2102	1806	2262
Marshal of Laredo	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	....	....	2467	....
Master Race, The	RKO	502	George Coulouris-Stanley Ridges	Block 1	96m	Sept. 23,'44	2109	1983	2302
Marthe Richard (Fr.)	Brill-Rosner	....	Erich von Stroheim	Nov. 8,'44	80m	Nov. 18,'44	2181	....	....
Medal for Benny, A	Para.	4424	Dorothy Lamour-Arturo de Cordova	June 29,'45	80m	Apr. 14,'45	2401	2093	....
Meet Me in St. Louis (color)	MGM	512	Judy Garland-Margaret O'Brien	Jan.,'45	113m	Nov. 4,'44	2165	1715	2455
Meet Miss Bobby Socks	Col.	6028	Bob Crosby-Lynn Merrick	Oct. 12,'44	68m	Dec. 9,'44	2214	2071	2262
Melody Ranch (Re-release)	Rep.	5301	Gene Autry	Apr. 15,'45	84m	Nov. 23,'40	2477	....	....
Men in Her Diary (1945-46)	Univ.	....	Jon Hall-Louise Allbritton	Not Set	....	....	....	2467	....
Merry Monohans, The	Univ.	9008	Donald O'Connor-Peggy Ryan	Sept. 15,'44	91m	Aug. 19,'44	2103	1786	....
Mexicana	Rep.	....	Constance Moore-Tito Guizar	Not Set	....	....	....	2499	....
Mildred Pierce (1945-46)	WB	....	Joan Crawford-Jack Carson	Not Set	....	....	....	2259	....
Ministry of Fear	Para.	4410	Ray Milland-Marjorie Reynolds	Block 2	85m	Oct. 21,'44	2149	1816	....
Missing Corpse, The	PRC	....	J. Edward Bromberg-Frank Jenks	June 1,'45	62m	Apr. 28,'45	2426	2354	....
Missing Juror, The	Col.	6040	Jim Bannon-Janis Carter	Nov. 16,'44	66m	Dec. 30,'44	2249	2131	....
Miss Susie Slagle's (1945-46)	Para.	....	Sonny Tufts-Veronica Lake	Not Set	....	....	....	2216	....
Molly and Me	20th-Fox	522	Monty Woolley-Gracie Fields	Apr.,'45	76m	Mar. 10,'45	2349	2242	2455
Moonlight and Cactus	Univ.	9022	Andrews Sisters-Leo Carrillo	Sept. 8,'44	60m	Aug. 26,'44	2103	1746	....
Moscow Skies (Russian)	Artkino	....	War feature	Jan. 20,'45	80m	Feb. 3,'45	2297	....	....
Moulin Rouge (French)	Brill	....	Lucien Barroux-Rene Dary	Nov. 22,'44	65m	Dec. 9,'44	2215	....	....
Mr. Emmanuel (British)	UA	....	Felix Aylmer-Greta Gynt	Jan. 19,'45	93m	Sept. 23,'44	2110	....	2406
Mrs. Parkington	MGM	507	Greer Garson-Walter Pidgeon	Nov.,'44	124m	Sept. 16,'44	2101	1835	2342
Muggs Rides Again	Mono.	....	Leo Gorcey-Huntz Hall	June 16,'45	63m	June 9,'45	2487	2366	....
Mummy's Curse, The	Univ.	9036	Lon Chaney-Peter Coe	Feb. 16,'45	62m	Dec. 23,'44	2238	....	....
Murder, He Says	Para.	4422	Fred MacMurray-Marjorie Main	June 8,'45	95m	Apr. 14,'45	2041	1983	....
Murder in the Blue Room	Univ.	9034	Anne Gwynne-Donald Cook	Dec. 1,'44	61m	Nov. 4,'44	2166	1971	....
Murder, My Sweet! (formerly Farewell, My Lovely)	RKO	508	Dick Powell-Anne Shirley	Block 2	95m	Dec. 9,'44	2214	1971	2455
Music for Millions	MGM	515	Margaret O'Brien-Jose Iturbi	Feb.,'45	117m	Dec. 16,'44	2226	2142	2455
Musicians of Heaven (French)	English	....	Michele Morgan-Rene Lefevre	Feb. 28,'45	94m	Mar. 17,'45	2362	...	...
My Buddy	Rep.	403	Donald Barry-Ruth Terry	Oct. 12,'44	69m	Sept. 30,'44	2121	.	....
My Gal Loves Music	Univ.	9037	Bob Crosby-Grace McDonald	Dec. 15,'44	61m	Nov. 25,'44	2193	2131	..
My Reputation (1945-46)	WB	....	Barbara Stanwyck-George Brent	Not Set	....	....	....	1695	
My Pal, Wolf	RKO	505	Jill Esmond-Sharyn Moffett	Block 1	76m	Sept. 23,'44	2110	2032	2218

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NATIONAL Barn Dance	Para.	4403	Jean Heather-Charles Quigley	Block 1	76m	Sept. 9,'44	2089	1849	2218
National Velvet (color)	MGM	521	Mickey Rooney-Jackie Jenkins	Apr.,'45	123m	Dec. 9,'44	2213	1763	2455
Naughty Marietta (Reissue)	MGM	508	Jeanette MacDonald-Nelson Eddy	Nov.,'44	106m	Mar. 2,'35	2030	...	2455
Naughty Nineties, The	Univ.	9003	Abbott and Costello	July 6,'45	76m	June 23,'45	2510	2310	....
Navajo Trail, The	Mono.	....	Johnny Mack Brown	Jan. 5,'45	56m	Mar. 10,'45	2349	2186	....
Nevada	RKO	509	Bob Mitchum-Anne Jeffreys	Block 2	62m	Dec. 9,'44	2214	2007	....
New Gulliver, The (Rus.)	Mayer-Burstyn	....	Puppet feature	Reissue	75m	Oct. 14,'44	2139	....	....
Night Club Girl	Univ.	9035	Vivian Austin-Edward Norris	Jan. 5,'45	60m	Dec. 9,'44	2215	2203	....
Night in Paradise, A (color) (1945-46)	Univ.	....	Merle Oberon-Turhan Bey	Not Set	....	....	....	2279	....
Nob Hill (color)	20th-Fox	529	Joan Bennett-George Raft	July,'45	95m	June 2,'45	2477	2131	....
Nobody Lives Forever ('45-'46)	WB	....	John Garfield-Geraldine Fitzgerald	Not Set	....	....	....	2278	....
None But the Lonely Heart	RKO	501	Cary Grant-Ethel Barrymore	Block 1	113m	Oct. 7,'44	2129	1826	2406
Northwest Mounted Police (Reissue) (color)	Para.	4433	Gary Cooper-Madeleine Carroll	Aug. 26,'45	126m	Oct. 26,'40	2486	....	....
Nothing But Trouble	MGM	519	Laurel and Hardy	Mar.,'45	69m	Dec. 2,'44	2202	2186	....
Now It Can Be Told ('45-'46)	20th-Fox	....	William Eythe-Lloyd Nolan	Oct.,'45	....	....	....	2499	....
OATH of Vengeance	PRC	....	Buster Crabbe-Al St. John	Dec. 9,'44	57m	.....	...	2186	
Objective Burma	WB	411	Errol Flynn-Henry Hull	Feb. 17,'45	142m	Jan. 27,'45	2289	1983	2523
Of Human Bondage (1945-46)	WB	....	Paul Henreid-Eleanor Parker	Not Set		....	....	2093	....
Old Texas Trail, The	Univ.	9082	Rod Cameron-Fuzzy Knight	Dec. 15,'44	59m	....	....	2186	....
On Approval (British)	English	....	Clive Brook-Beatrice Lillie	Not Set	80m	May 27,'44	1910	....	....
Once Upon a Dream (1945-46)	Univ.	....	Robert Paige-Susanna Foster	Not Set	....	....	....	2434	....
One Body Too Many	Para.	4409	Jack Haley-Jean Parker	Block 2	75m	Oct. 21,'44	2150	1850	....
One Exciting Night	Para.	4427	William Gargan-Ann Savage	July 27,'45	64m	June 9,'45	2486	2354	....
One Heavenly Night (R.)	Film Classics	...	Evelyn Laye-John Boles	Feb. 15,'45	....	Oct. 25,'30	1993		....
On Stage, Everybody	Univ.	....	Jack Oakie-Peggy Ryan	July 13,'45	....	....	....	2499	....
Oregon Trail	Rep.	456	Sunset Carson-Peggy Stewart	July 14,'45	....	....	....	....	....
Our Hearts Were Young and Gay	Para.	4404	Diana Lynn-Gail Russell	Block 1	81m	Sept. 2,'44	2082	1746	2218
Our Vines Have Tender Grapes	MGM	....	Margaret O'Brien-Jackie Jenkins	Not Set	..	....	....	2230	..
Out of the Night (reviewed as Strange Illusion)	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Out of This World	Para.	4426	Eddie Bracken-Diana Lynn	July 13,'45	96m	June 9,'45	2485	2093	....
Over 21	Col.	....	Irene Dunne-Alexander Knox	Not Set	....	....	....	2279	....
PAN-AMERICANA	RKO	512	Phillip Terry-Audrey Long	Block 3	84m	Feb. 17,'45	2318	2216	2523
Paris—Underground	UA	....	Constance Bennett-Gracie Fields	Not Set	....	....	....	2454	....
Passionate Ghost, The (formerly The Amorous Ghost)	RKO	....	Pat O'Brien-Ellen Drew	Not Set	....	....	....	2366	....
Patrick the Great	Univ.	9011	Donald O'Connor-Peggy Ryan	May 4,'45	89m	Apr. 21,'45	2414	1675	2523
Pearl of Death	Univ.	9019	Basil Rathbone-Nigel Bruce	Sept. 22,'44	69m	Sept. 2,'44	2083	1983	....
Penthouse Rhythm	Univ.	9043	Kirby Grant-Lois Collier	June 22,'45	60m	June 9,'45	2486	2279	....
Phantom of 42nd Street, The	PRC	....	Dave O'Brien-Kay Aldridge	May 2,'45	58m	Apr. 7,'45	2394	2279	....
Phantom Speaks, The	Rep.	433	Richard Arlen-Lynn Roberts	May 10,'45	68m	Apr. 21,'45	2414	2354	....
Picture of Dorian Gray, The	MGM	525	George Sanders-Hurd Hatfield	June,'45	111m	Mar. 3,'45	2337	1899	2455
Pillow of Death (1945-46)	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	....	....	2454	....
Pillow to Post	WB	417	Ida Lupino-Sydney Greenstreet	June 9,'45	92m	May 19,'45	2453	2216	....
Pique Dame (French)	Brill	....	Pierre Blanchar	Oct. 15,'44	85m	Nov. 4,'44	2166	....	....
Place of One's Own, A (Br.)	Gains.	....	Margaret Lockwood-James Mason	Not Set	97m	Apr. 21,45	2414	....	....
Power of the Whistler	Col.	6023	Richard Dix-Janis Carter	Apr. 19,'45	66m	May 5,'45	2434	2279	....
Practically Yours	Para.	4414	Claudette Colbert-Fred MacMurray	Block 3	90m	Dec. 23,'44	2239	1806	2455
Pride of the Marines (1945-46) (formerly This Love of Ours)	WB	....	John Garfield-Eleanor Parker	Not Set	....	....	....	2250	....
Princess and the Pirate (color)	RKO	551	Bob Hope-Virginia Mayo	Special	94m	Oct. 14,'44	2137	1889	2342
RAINBOW Island (color)	Para.	4401	Dorothy Lamour-Eddie Bracken	Block 1	96m	Sept. 2,'44	2081	1654	2262
Rainbow, The (Russian)	Artkino	....	War feature	Oct. 21,'44	93m	Oct. 28,'44	2157	....	....
Randolph Family, The (British) (formerly Dear Octopus)	English	....	Margaret Lockwood-Michael Wilding	Not Set	80m	Sept. 18,'43	2362	....	....
Rebel, The (Mexican)	Clasa-Mohme	....	Jorge Negrete	Mar. 9,'45	112m	Mar. 24,'45	2374	....	....
Reckless Age	Univ.	9029	Gloria Jean-Henry Stephenson	Nov. 17,'44	63m	Sept. 2,'44	2083	1983	....
Renegades of the Rio Grande	Univ.	9084	Rod Cameron-Fuzzy Knight	June 1,'45	..	....	....	2454	....
Return of the Durango Kid	Col.	6206	Charles Starrett-Jean Stevens	Apr. 19,'45	57m	May 5,'45	2434	2366	....
Return of the Vikings (Br.)	Ealing	....	Norwegian feature	Not Set	54m	Sept. 23,'44	2111	....	....
Rhapsody in Blue	WB		Joan Leslie-Robert Alda	Not Set	139m	June 30,'45	2521	1530	....
Rhythm Roundup	Col.	6223	Ken Curtis-Cheryl Walker	June 7,'45		....	....	2434	....
Riders of Santa Fe	Univ.	9081	Rod Cameron-Fuzzy Knight	Nov. 10,'44	63m	....	....	2166	....
River Gang (1945-46) (formerly Fairy Tale Murder)	Univ.	....	Gloria Jean-John Qualen	Not Set	....	....	....	2279	....
Road to Alcatraz	Rep.	423	Robert Lowery-June Storey	July 10,'45	....	....	....	2418	....
Road to Utopia (1945-46)	Para.	....	Bing Crosby-Bob Hope-D. Lamour	Not Set	....	....	....	1715	....
Rockin' in the Rockies	Col.	6222	Mary Beth Hughes-Jay Kirby	Apr. 17,'45	67m	....	....	2354	....
Rogues' Gallery	PRC	....	Frank Jenks-Robin Raymond	Dec. 6,'44	60m	Dec. 23,'44	2239	2186	....
Roughly Speaking	WB	412	Rosalind Russell-Jack Carson	Mar. 3,'45	117m	Feb. 3,'45	2297	1983	2455
Rough Ridin' Justice	Col.	6205	Charles Starrett-Betty Jane Graham	Mar. 15,'45	58m	Mar. 17,'45	2362	2354	....
Rough, Tough and Ready	Col.	6018	Chester Morris-Victor McLaglen	Mar. 22,'45	66m	Mar. 31,'45	2382	2250	....
Royal Scandal, A	20th-Fox	521	Tallulah Bankhead-Anne Baxter	Apr.,'45	94m	Mar. 24,'45	2373	2131	2455
Rustlers of the Badlands	Col.	....	Charles Starrett-Sally Bliss	Not Set	....	....	....	2418	....
SADDLE Leather Law	Col.	6203	Charles Starrett-Vi Athens	Dec. 21,'44	55m	Dec. 30,'44	2249	2007	...
Saddle Serenade	Mono.	....	Jimmy Wakely-Lee White	Not Set	....	....	....	2434	....
Sagebrush Heroes	Col.	6204	Charles Starrett-Constance Worth	Feb. 1,'45	54m	Feb. 17,'45	2319	2007	....
Salome, Where She Danced (col.)	Univ.	9073	Yvonne De Carlo-David Bruce	Apr. 27,'45	90m	Apr. 14,'45	2402	2230	....
Salty O'Rourke	Para.	4418	Alan Ladd-Gail Russell	Block 4	100m	Feb. 24,'45	2329	2216	2523
San Antonio (color) (1945-46)	WB	....	Errol Flynn-Alexis Smith	Not Set	....	....	....	2216	....
San Demetrio (British)	20th-Fox	....	Walter Fitzgerald-Ralph Michael	Not Set	105m	Jan. 29,'44	1734	....	....
San Diego, I Love You	Univ.	9017	Louise Allbritton-Jon Hall	Sept. 29,'44	83m	Sept. 9,'44	2089	1983	2302
Santa Fe Saddlemates	Rep.	455	Sunset Carson-Linda Stirling	June 2,'45	56m	June 16,'45	2498	2467	....
Saratoga Trunk (1945-46)	WB	....	Gary Cooper-Ingrid Bergman	Not Set	....	....	....	1431	....

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Scared Stiff	Para.	4423	Jack Haley-Ann Savage	June 22,'45	65m	Apr. 7,'45	2393	2354	....
Scarlet Clue, The	Mono.	....	Sidney Toler-Benson Fong	May 5,'45	65m	Apr. 28,'45	2425	2354	....
Scotland Yard Investigator	Rep.	....	Sir Aubrey Smith-Erich von Stroheim	Not Set	..	....	....	2467	....
Secret Mission (British)	English	.	Hugh Williams-Carla Lehmann	Not Set	75m	Sept. 26,'42	2082	....	...
See My Lawyer	Univ.	9016	Olsen and Johnson-Grace McDonald	May 25,'45	67m	Feb. 10,'45	2309	1899	....
Senorita from the West (1945-46)	Univ.	....	Allan Jones-Bonita Granville	Not Set	....	....	....	2418	....
Sergeant Mike	Col.	6033	Larry Parks-Jeanne Bates	Nov. 9,'44	60m	Feb. 10,'45	2310	2131	...
Seventh Cross, The	MGM	501	Spencer Tracy-Signe Hasso	Sept.,'44	112m	July 22,'44	2095	1715	2187
Shadow of Suspicion	Mono.	....	Marjorie Weaver-Peter Cookson	Dec. 15,'44	68m	Oct. 7,'44	2129	2032	....
Shadows in the Night	Col.	6021	Warner Baxter-Nina Foch	Oct. 19,'44	67m	Aug. 5,'44	2031	1899	....
Shadows of Death	PRC	....	Buster Crabbe-Al. St. John	Apr. 19,'45	60m	Jan. 20,'45	2278	2230	....
Shanghai Drama, The (French)	Brill	....	Louis Jouvet	Jan. 10,'45	78m	Jan. 20,'45	2277	....	....
She Gets Her Man	Univ.	9020	Joan Davis-Leon Errol	Jan. 12,'45	74m	Jan. 13,'45	2269	2203	...
Sheriff of Cimarron	Rep.	454	Sunset Carson-Linda Stirling	• Feb. 28,'45	57m	Feb. 10,'45	2310	....	....
Sheriff of Las Vegas	Rep.	3316	Bill Elliott-Bobby Blake	Dec. 31,'44	55m	Jan. 6,'45	2257	2142	....
Sheriff of Sundown	Rep.	463	Allan Lane-Linda Stirling	Nov. 7,'44	65m	Oct. 28,'44	2157	2142	....
She's a Sweetheart	Col.	6032	Larry Parks-Jane Darwell	Dec. 7,'44	69m	Dec. 16,'44	2226	2186	....
Sign of the Cross, The (Reissue)	Para.	4432	Fredric March-Claudette Colbert	Special	118m	Aug. 19,'41	2103	....	....
Silver City Kid	Rep.	461	Allan Lane	July 20,'44	54m	Sept. 9,'44	2089	....	....
Silver Fleet, The	PRC	....	Ralph Richardson	June 15,'45	62m	Mar. 20,'43	2401	....	....
Since You Went Away	UA	....	Colbert-Temple-Woolley-Cotten	July 20,'44	174m	July 22,'44	2095	1635	2218
Singing Sheriff, The	Univ.	9030	Bob Crosby-Fay McKenzie	Oct. 6,'44	63m	Sept. 16,'44	2102	1983	....
Sing Me a Song of Texas	Col.	6221	Rosemary Lane-Tom Tyler	Feb. 8,'45	66m	....	....	2250	....
Sing, Neighbor, Sing	Rep.	401	Ruth Terry-Lulubelle and Scotty	Aug. 12,'44	70m	Aug. 12,'44	2103	2032	....
Sing Your Way Home	RKO	....	Jack Haley-Anne Jeffreys	Not Set	....	....	....	2354	....
Snow White and the Seven Dwarfs (color)	RKO	492	Disney Cartoon Feature	Reissue	83m	Dec. 25,'37	1782	....	....
Something for the Boys (col.)	20th-Fox	510	Carmen Miranda-Michael O'Shea	Nov.,'44	87m	Nov. 4,'44	2165	2071	2342
Song for Miss Julie, A	Rep.	411	Shirley Ross-Barton Hepburn	Feb. 19,'45	69m	Feb. 24,'45	2329	2250	...
•Song of Bernadette, The	20th-Fox	520	Jennifer Jones-Charles Bickford	Apr.,'45	156m	Dec. 25,'43	1685	1416	1995
Song of Old Wyoming (color) (formerly In Old Wyoming)	PRC	....	Eddie Dew-Jennifer Holt	Not Set	....	....	....	2454	....
Song of the Range	Mono.	...	Jimmy Wakely-Dennis Moore	Dec. 1,'44	55m	Dec. 16,'44	2226	2166	....
Song of the Sarong	Univ.	9040	Nancy Kelly-William Gargan	Apr. 20,'45	65m	Apr. 14,'45	2402	2278	...
Song to Remember, A (color)	Col.	....	Merle Oberon-Paul Muni	Mar. 1,'45	112m	Jan. 20,'45	2277	1715	2455
Son of Lassie (color)	MGM	526	Peter Lawford-Donald Crisp	June,'45	100m	Apr. 21,'45	2413	2093	2523
Southerner, The	UA	....	Zachary Scott-Betty Field	May 18,'45	91m	May 5,'45	2433	2216	....
Spanish Main, The (color)	RKO	....	Paul Henreid-Maureen O'Hara	Not Set	....	....	....	2259	...
Spellbound (formerly House of Dr. Edwardes)	UA	....	Ingrid Bergman-Gregory Peck	Not Set	....	....	....	2093	...
Spell of Amy Nugent (British)	PRC	....	Derek Farr-Vera Lindsav	Feb. 10,'45	63m	Feb. 17,'45	2317	..	...
Spider, The (1945-46)	20th-Fox	....	Richard Conte-Faye Marlowe	Mar.,'46	....	....	....	2499	....
Sporting Chance, A	Rep.	420	Jane Randolph-John O'Malley	June 4,'45	....	....	....	2403	
Springtime in Texas	Mono.	....	Jimmy Wakely-Lee White-Dennis Moore	June 2,'45	55m	May 19,'45	2453	2418	....
Stagecoach to Monterey	Rep.	462	Allan Lane-Peggy Stewart	Sept. 15,'44	55m	Sept. 30,'44	2121	2032	..
State Fair (color) (1945-46)	20th-Fox	....	Dana Andrews-Jeanne Crain-Dick Haymes	Oct.,'45	....	....	....	2434	....
Steppin' in Society	Rep.	418	Edward Everett Horton-Gladys George	July 29,'45	72m	June 9,'45	2487	2278	....
Story of G.I. Joe	UA	....	Burgess Meredith-Robert Mitchum	Not Set	108m	June 23,'45	2509	2250	....
Strange Affair	Col.	6016	Allyn Joslyn-Evelyn Keyes	Oct. 5,'44	78m	Nov. 18,'44	2182	2071	...
Strange Confession (1945-46)	Univ.	....	Lon Chaney-Brenda Joyce	Not Set	....	....	....	2454	....
Strange Illusion	PRC	....	Jimmy Lydon-Sally Eilers	Mar. 31,'45	87m	Feb. 17,'45	2318	2186	2406
Stranger from Santa Fe	Mono.	....	Johnny Mack Brown	June 15,'45	56m	Apr. 21,'45	2414	....	....
Strawberry Roan (Br.)	Br. Natl.-Anglo	....	Billy Hartnell-Carol Raye	Not Set	78m	Mar. 17,'45	2362	....	.
Sudan (color)	Univ.	9006	Maria Montez-Jon Hall	Mar. 2,'45	76m	Mar. 10,'45	2349	2203	2455
Summer Storm	UA	....	George Sanders-Linda Darnell	July 14,'44	106m	May 20,'44	1897	1747	2218
Sunday Dinner for a Soldier	20th-Fox	513	Anne Baxter-John Hodiak	Dec.,'44	86m	Dec. 9,'44	2214	2092	2406
Suspect, The	Univ.	9010	Ella Raines-Charles Laughton	Jan. 26,'45	85m	Dec. 30,'44	2249	2166	2455
Sweet and Lowdown	20th-Fox	503	Lynn Bari-Benny Goodman	Sept.,'44	75m	Aug. 5,'44	2094	1786	2262
Swing Hostess	PRC	509	Martha Tilton-Iris Adrian	Sept. 8,'44	76m	Oct. 28,'44	2157	2032	...
Swingin' on a Rainbow	Rep.	....	Brad Taylor-Jane Frazee	Not Set	....	....	....	2403	....
Swing Out, Sister	Univ.	9033	Rod Cameron-Arthur Treacher	May 18,'45	60m	May 5,'45	2434	2259	..
TAHITI Nights	Col.	6025	Dave O'Brien-Jinx Falkenberg	Dec. 28,'44	63m	Jan. 27,'45	2250	2186	....
Take It or Leave It	20th-Fox	501	Phil Baker-Phil Silvers	Aug.,'44	70m	July 15,'44	2094	1890	2143
Tall in the Saddle	RKO	503	John Wayne-Ella Raines	Block 1	87m	Sept. 23,'44	2110	1899	2406
Tarzan and the Amazons	RKO	518	Johnny Weissmuller-J. Sheffield-B. Joyce	Block 4	76m	Mar. 24,'45	2374	2250	2523
Tell It to a Star	Rep.	...	Robert Livingston-Ruth Terry	Not Set	...	.....		2403	....
Ten Cents a Dance	Col.	6029	Jane Frazee-Jimmy Lloyd	June 7,'45	60m	June 16,'45	2498	2366	....
Texas Manhunt	Rep.	....	Wild Bill Elliott-Bobby Blake	Not Set	....	....	....	2467	....
That's the Spirit	Univ.	....	Jack Oakie-Peggy Ryan	June 1,'45	91m	May 26,'45	2466	2310	....
There Goes Kelly	Mono.	....	Jackie Moran-Wanda McKay	Feb. 16,'45	61m	Mar. 10,'45	2350	2216	....
They Came to a City (British)	Ealing	....	John Clements-Googie Withers	Not Set	78m	Sept. 9,'44	2090	....	....
They Met in the Dark (British)	English	....	James Mason-Joyce Howard	Not Set	80m	Sept. 4,'43	1522	....	....
They Shall Have Music (Reissue)	Film Classics	....	Jascha Heifetz-Joel McCrea	June 15,'45	120m	July 15,'39	1993	....	...
They Were Expendable	MGM	....	Robert Montgomery-John Wayne	Not Set	....	....	....	2384	....
They Were Sisters (British)	Gains.-GFD	....	James Mason-Phyllis Calvert	Not Set	115m	May 12,'45	2445		
Thin Man Goes Home, The	MGM	513	William Powell-Myrna Loy	Jan.,'45	100m	Nov. 25,'44	2193	2007	2523
Thirty Seconds Over Tokyo	MGM	511	Van Johnson-Spencer Tracy	Jan.,'45	140m	Nov. 18,'44	2181	1889	2406
32 Rue de Montmarte (French)	Brill	....	Marcel Simon-Gaby Sylva	Sept. 25,'44	83m	Oct. 7,'44	2129	....	....
This Gun For Hire (Reissue)	Para.	4434	Alan Ladd-Veronica Lake	Aug. 26,'45	81m	Mar. 21,'42	2486	....	....
This Happy Breed (Brit.)	UA	....	Robert Newton-Celia Johnson	Not Set	115m	May 27,'44	1909	..	.
This Man's Navy	MGM	517	Wallace Beery-James Gleason	Feb.,'45	100m	Jan. 6,'45	2257	2092	2523
Thoroughbreds	Rep.	408	Tom Neal-Roger Pryor-Adele Mara	Dec. 23,'44	55m	Jan. 27'45	2290	2203	....
Those Endearing Young Charms	RKO	520	Robert Young-Laraine Day	Block 4	81m	Apr. 21,'45	2413	2310	.
Thousand and One Nights, A (col.)	Col.	....	Cornell Wilde-Evelyn Keyes	July 12,'45	95m	June 16,'45	2499	2242	....
3 Is a Family	UA	....	Marjorie Reynolds-Charles Ruggles	Nov. 23,'44	81m	Nov. 25,'44	2193	2092	2302
Three Caballeros, The (color)	RKO	591	Disney Cartoon Feature	Special	72m	Dec. 16,'44	2225	2186	2455
Three Hours (French)	Hoffberg	....	Jean Pierre Aumont	Oct. 28,'44	89m	Nov. 4,'44	2166	.	...
Three in the Saddle	PRC	....	Tex Ritter-Dave O'Brien	June 29,'45	60m	June 23,'45	2511	2434	....
Three Strangers (1945-46)	WB	....	Geraldine Fitzgerald-Sydney Greenstreet	Not Set				2366	..
Three's a Crowd	Rep.	416	Gertrude Michael-Charles Gordon	May 23,'45	58m	June 16,'45	2498	2353	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Thrill of a Romance (color)	MGM	528	Esther Williams-Van Johnson	July,'45	105m	May 26,'45	2465	2203	2523
Thunderhead (color)	20th-Fox	518	Roddy McDowall-Preston Foster	Mar.,'45	78m	Feb. 3,'45	2297	2092	2523
Thunder Rock (British)	English	....	Barbara Mullen-Michael Redgrave	Not Set	90m	Sept. 16,'44	2101	....	...
Tiger Woman, The	Rep.	....	Adele Mara-Kane Richmond	Not Set	....	....	....	2467	....
Till We Meet Again	Para.	4402	Ray Milland-Barbara Britton	Block 1	88m	Sept. 2,'44	2082	1676	..
Together Again	Col.	6003	Irene Dunne-Charles Boyer	Dec. 22,'44	100m	Nov. 11,'44	2173	2131	2342
To Have and Have Not	WB	410	Humphrey Bogart-Lauren Bacall	Jan. 20,'45	100m	Oct. 14,'44	2137	1850	2406
Tomorrow the World	UA	....	Fredric March-Betty Field	Dec. 29,'44	85m	Dec. 23,'44	2237	2007	2406
Tonight and Every Night (color)	Col.	6002	Rita Hayworth-Lee Bowman	Feb. 22,'45	92m	Feb. 10,'45	2309	2092	2406
Too Young to Know (1945-46)	WB	....	Faye Emerson-Zachary Scott	Not Set	....	....	....	2384	....
Topeka Terror	Rep.	464	Allan Lane-Linda Stirling	Jan. 26,'45	55m	Jan. 27,'45	2200	2279	....
Town Went Wild, The	PRC	....	Freddie Bartholomew-James Lydon	Dec. 15,'44	79m	Nov. 11,'44	2173	2131	....
Trail of Kit Carson	Rep.	466	Allan Lane-Helen Talbot	July 11,'45	....	....	....	....	....
Tree Grows in Brooklyn, A	20th-Fox	517	Dorothy McGuire-Joan Blondell	Feb.,'45	128m	Jan. 27,'45	2289	1923	2455
Trouble Chasers (formerly Here Comes Trouble)	Mono.	....	Maxie Rosenbloom-Billy Gilbert	June 2,'45	63m	....	....	2418	....
Twice Blessed	MGM	529	Lee & Lynn Wilde-James Craig	July,'45	77m	June 2,'45	2477	2354	....
Two O'Clock Courage	RKO	521	Tom Conway-Ann Rutherford	Block 5	66m	Apr. 7,'45	2393	2259	....
Two Orphans, The (Mex.)	Clasa-Mohme	....	Historical feature	Dec. 25,'44	135m	Jan. 6,'45	2257	....	....
2,000 Women (British)	UA	....	Phyllis Calvert-Flora Robson	Not Set	97m	Sept. 9,'44	2090	....	....
Two Years Before the Mast (1945-46)	Para.	....	Alan Ladd-Brian Donlevy	Not Set	....	......	....	1923	....
UNCLE Harry	Univ.	....	George Sanders-Ella Raines	Aug. 3,'45	....	....	....	2499	....
Under Western Skies	Univ.	9039	Martha O'Driscoll-Noah Beery, Jr.	Jan. 19,'45	56m	Jan. 6,'45	2257	2203	....
Unseen, The	Para.	4417	Joel McCrea-Gail Russell	Block 4	81m	Feb. 24,'45	2329	2093	2455
Unwritten Code, The	Col.	6035	Tom Neal-Ann Savage	Oct. 26,'44	61m	Dec. 16,'44	2226	2093	....
Ural Front, The (Russian)	Artkino	....	War feature	June 6,'45	84m	June 23,'45	2511	....	....
Utah	Rep.	441	Roy Rogers-Dale Evans	Mar. 21,'45	78m	Mar. 17,'45	2361	2259	2455
VALLEY of Decision, The	MGM	527	Greer Garson-Gregory Peck	June,'45	120m	Apr. 14,'45	2401	2230	2523
Vampire's Ghost, The	Rep.	434	John Abbott-Peggy Stewart	May 21,'45	59m	Apr. 21,'45	2414	2278	....
Very Thought of You, The	WB	406	Dennis Morgan-Faye Emerson	Nov. 11,'44	99m	Oct. 21,'44	2149	1850	2342
Vigilantes of Dodge City	Rep.	3315	Bill Elliott-Bobby Blake	Nov. 15,'44	54m	Nov. 4,'44	2165	....	....
Virginian, The (color) (1945-46)	Para.	....	Joel McCrea-Brian Donlevy	Not Set	....	....	....	2242	....
WAIT for Me (Russian)	Artkino	....	Feature dubbed in English	Mar. 17,'45	79m	Mar. 24,'45	2374	....	....
Walk in the Sun, A	UA	....	Dana Andrews-Huntz Hall	Not Set	....	....	....	2242	
Waterloo Bridge (Reissue)	MGM	503	Robert Taylor-Vivian Leigh	Sept.,'44	108m	May 18,'40	2030	....	2187
Waterloo Road (British)	Gains.-GFD	....	John Mills-Stewart Granger	Not Set	76m	Feb. 24,'45	2330	....	....
Wave, a Wac, a Marine, A	Mono.	....	Elyse Knox-Henny Youngman	Nov. 3,'44	70m	July 29,'44	2094	1899	
Way Ahead, The (British)	20th-Fox	511	David Niven-Stanley Holloway	Jan.,'45	115m	June 17,'44	2239	....	2523
Way to the Stars, The (Brit.)	Two Cities-UA	....	Michael Redgrave-John Mills	Not Set	109m	June 30,'45	2521	....	....
Weekend at the Waldorf	MGM	....	Ginger Rogers-Lana Turner-Walter Pidgeon	Not Set	....	....	....	2242	...
Welcome, Mr. Washington (Br.)	Br. Nat'l-Anglo	....	Barbara Mullen-Donald Stewart	Not Set	90m	July 1,'44	1969	....	....
We Live Again (Reissue)	Film Classics	...	Fredric March-Anna Sten	Nov. 15,'44	83m	Sept. 29,'34	1993	....	....
West of the Pecos	RKO	524	Bob Mitchum-Barbara Hale	Block 5	66m	June 9,'45	2487	2366	....
What a Blonde	RKO	511	Leon Errol-Veda Ann Borg	Block 3	71m	Feb. 3,'45	2298	2279	....
When Strangers Marry	Mono.	....	Dean Jagger-Kim Hunter	Nov. 24,'44	67m	Aug. 19,'44	2103	1971	....
Where Do We Go from Here? (color)	20th-Fox	526	Fred MacMurray-Joan Leslie	June,'45	77m	May 26,'45	2465	2131	2523
Whispering Skull, The	PRC	....	Dave O'Brien-Tex Ritter	Dec. 29,'44	55m	....	....	2186	....
White Pongo (formerly Congo Pongo)	PRC	....	Richard Fraser-Lionel Royce	Not Set	....	....	....	2418	....
Why Girls Leave Home	PRC	....	Pamela Blake-Sheldon Leonard	Not Set	69m	June 16,'45	2498	2366	....
Wildfire (color)	Screen Guild	....	Bob Steele-Sterling Holloway	July 18,'45	60m	June 30,'45	2522	2250	....
Wildflower (Mexican)	Clasa-Mohme	....	Dolores Del Rio	Jan. 15,'45	90m	Jan. 27,'45	2289	....	.
Wild Horse Phantom	PRC		Buster Crabbe-Al. St. John	Oct. 28,'44	56m	May 31,'45	2381	2131	....
Wilson (color) (1945-46)	20th-Fox	530	Alexander Knox-Charles Coburn	Aug.,'45	154m	Aug. 5,'44	2094	1676	2342
Wing and a Prayer	20th-Fox	502	Don Ameche-Dana Andrews	Aug.,'44	97m	July 22,'44	2095	1835	2143
Winged Victory	20th-Fox	512	Edmond O'Brien-Jeanne Crain	Dec.,'44	130m	Nov. 25,'44	2193	2093	2342
Within These Walls	20th-Fox	528	Thomas Mitchell-Mary Anderson	July,'45	71m	June 9,'45	2486	2467	....
Without Love	MGM	522	Katharine Hepburn-Spencer Tracy	May,'45	111m	Mar. 24,'45	2373	2242	2523
Woman in Green, The	Univ.	....	Basil Rathbone-Nigel Bruce	July 27,'45	68m	June 23,'45	2510	2403	....
Woman in the Window, The	RKO	582	Edward G. Robinson-Joan Bennett	Special	99m	Oct. 14,'44	2137	1923	2342
Wonder Man (color)	RKO	552	Danny Kaye-Virginia Mayo	Special	98m	Apr. 28,'45	2425	2093	2523
World Owes Me a Living, The (British)	Br. Natl.-Anglo	....	David Farrar-Judy Campbell	Not Set	90m	Mar. 17,'45	2362	...	.
Wuthering Heights (R.)	Film Classics	....	Merle Oberon-Lawrence Olivier	Dec. 15,'44	105m	Apr. 1,'39	1993	....	..
YOLANDA and the Thief (color)	MGM	....	Fred Astaire-Lucille Bremer	Not Set	....	....	....	2354	....
You Came Along	Para.	4428	Robert Cummings-Lizabeth Scott	Sept. 14,'45	....	....	....	2354	....
You Can't Do Without Love (Br.)	Col.	....	Vera Lynn-Donald Stewart	July 26,'45	....	....	....	2418	....
Young Widow	UA	....	Jane Russell-Louis Hayward	Not Set	....	....	....	2454	....
Youth on Trial	Col.	6041	Cora Sue Collins-Eric Sinclair	Jan. 11,'45	59m	Feb. 24,'45	2330	2203	....
ZIEGFELD Follies (color)	MGM	...	MGM Contract Stars	Not Set	....	......	....	1913	....
Zombies on Broadway	RKO	516	Bela Lugosi-Wally Brown-Alan Carney	Block 4	68m	Apr. 21,'45	2414	2259	....
Zoya (Russian)	Artkino	....	War feature	Apr. 14,'45	85m	Apr. 21,'45	2415	....	....

Feature Product, including Coming Attractions, listed Company by Company in Order of Release on page 2524.

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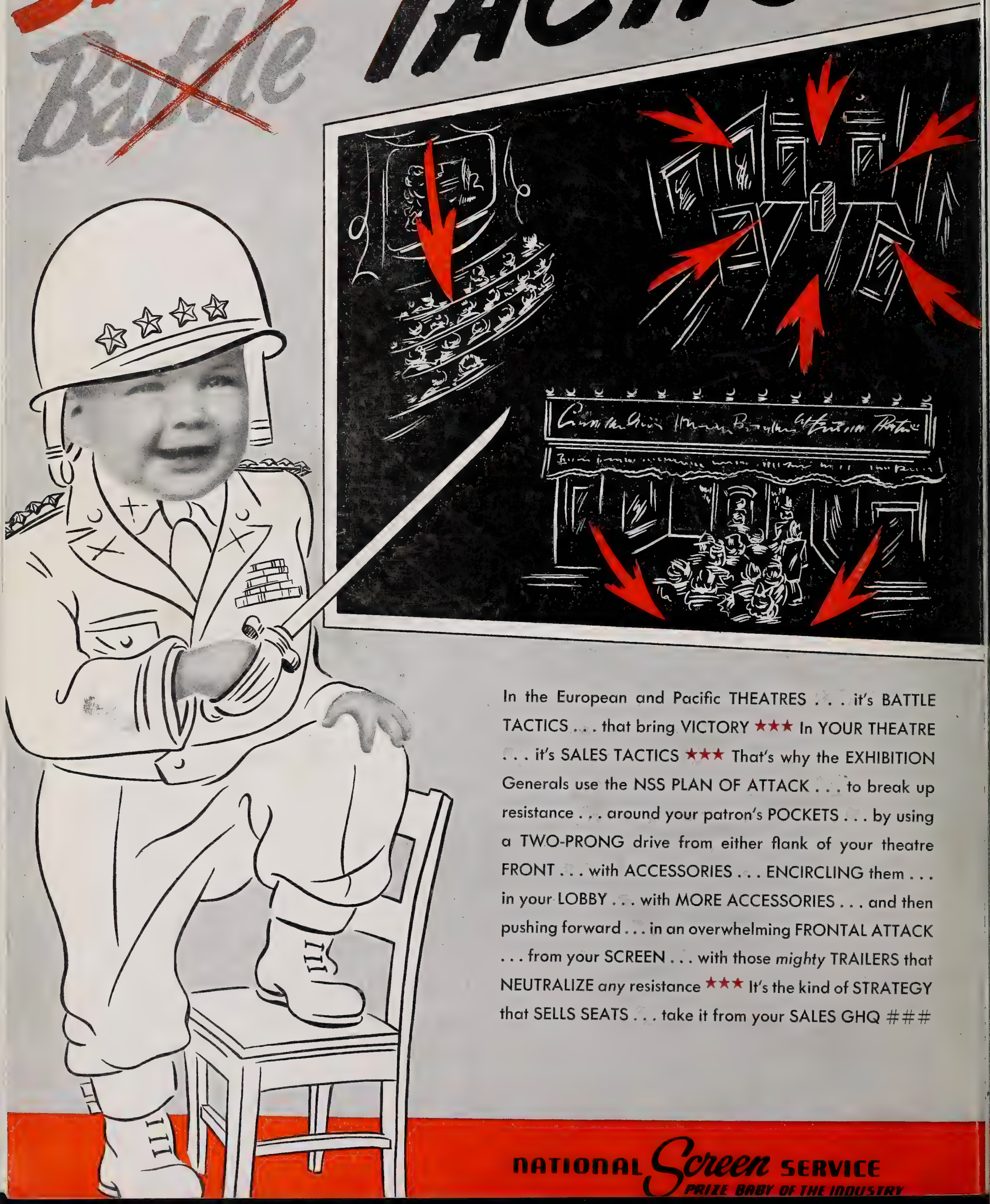

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